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Vol. 226 No. 10

NEW YORK, WEDNESDAY, MAY 2, 1962

184 PAGES

O'SEAS FILMS' \$69,000,000 IN U.S.

'Galaxy Girls' Too Far in Nude Orbit, Seattle Censors Strip Show From Fair

Seattle, May 1. Seattle, May 1. Seattle censors have cracked down on a nude show in the Seattle World's Fair adult enter-tainment Show Street. Censors riosed down "Girls of the Galaxy" speause a girl in a showwindow dutside the theatre strutted and so k on ed to men, generating "crude remarks in poor taste" and also because the show inside was not the same show the censors had previously okayed.

The "Girls of the Galaxy" show has been featuring barebreasted models posing on a moving turntable for the taking of pictures (if no camera, one could be rented). Producers of the show, faced with slow business, had hired comic Jose Duarte, to bolster the show. John, A. Peluso, chairman of the 15-man censor board (Board of (Continued on page 170)

Raid Strip Show, Cops' Own Benefit

Valdosta, Ga., May 1.
Some Valdosta Police Dept.
faces turned deep crimson last
week when Lowndes County sheriff's office law upholders raided a
"girlie" show and arrested a
ahapely 29-year-old stripteaser at
a carnival sponsored by said Police
Dept.

a carnival sponsor.

Dept.
Sheriff J. L. Futch said stripper was arrested because show in which she was participating was "too raw."

Stripteuse, identified as Helena Johnson, was released under \$300 bond.

Carny is sponsored annually by Valdosta coppers to provide funds for police department civic projects.

Czech Femme Factotum Defects Capek Drama While on Italian Tour

Parma, May 1.

Ivonna Zelankova, 39, who speaks seven languages, defected to the west while here in Italy with the 26-member acting troupe, "Disk," from Prague University which came to Parma to present Karel Capek's "Life of the Insects." She served as interpreter, set the engagement, and made travel arrangements for the company.

pany.

Czech ambassador in Rome was in town to attend the final banquet of the 10th Festival of Drama Workshops but never made it, being preoccupied with vain efforts to contact the defector and change her mind. Miss Zelankova had meanwhile gone to a refugeeramp, near Trieste, where she will be processed before taking a job as a linguist.

5 From Show Business In 'Ebony' Roster of 100 U.S. Negro Millionaires

Marian Anderson, Harry Bela-fonte; Johnny Mathis, Lena Horne and Eddie (Rochester) Anderson are the only entertainers included in a list of the 100 wealthlest Ne-groes in the U.S. compiled by

groes in the U.S. compiled by Ebony Magazine.

Of the five, Mathis is the only described as a "true millionaire," one of 35 Negro millionaires in the

(Continued on page 174)

YANK CO-PROD. BOOSTS GROSS

By VINCENT CANBY

Though the "bustle" (Brighte Bardot) and the "muscle" (Steve Reeves) are no longer what they used to be at American theatres, foreign film busiaess continues to grow in the U.S. market, according to VARBUT's annual survey of domestic h.o. performance by off-shore product.

However, if should

However, it should be made clear at the outset that the "swollen" totals for Britain and Greece, in 1961 as opposed to 1960, reflect business done by "British" and "Greek" releases actually made

Some Assorted Riffraff in Films But Foresee No Cannes 'Politics'

Trio's Controversial Birch Society' Disk Puts Kapp in Middle

Kapp Records is being swept into a political brouhahs through release of "The John Birch Society" by the Chad Mitchell Trio. The disk is drawing fire from partisans of the far-right Birch group and some radio outlets are refusing to spin the disk for fear of stirring up any controversy.

Anticipating such developments, (Continued on page 168)

Cannes, May 1.

Nearly all the feature films due to compete at the 15th annual film festival here, May 7-23, are selected. No political or social delicates are in prospect, as in former years when East insulted West, and vice versa, and national resemments were loudly expressed. However there may be some questions of "national image" involved in the U.S. film, "Long Day's Journey

(Full 1962 list of entries at Cannes on page 20.)

Into Night," Eugene O'Neill's saga of his drunken pa, his cokey ma, etc., and the second U.S. entry, "Advise and Consent," in which one demagogic senator hounds a colleague to suicide on threat of homosexual revelations,
The third U.S. film, Metro's "All Fall Down," presents a "momism" (Continued on page 38)

Odets Musical To Star Sammy Davis

Sammy Davis Jr. will return to legit as star of the scheduled Broadway musical edition of "Golden Boy." He will play the leading role of Joe Bonaparte, who abandons a promising career as a violinist for the speedier financial rewards of prizefighting. Clifford Odets, who wrote the original drama, is adapting it for the libretto, but the composer and lyricist have not been named, nor has the director. Hillard Elkins is (Continued on page 178)

(Continued on page 178)

Berlin in Stride Again; \$1,100,000 Advance For Mr. President' Musical

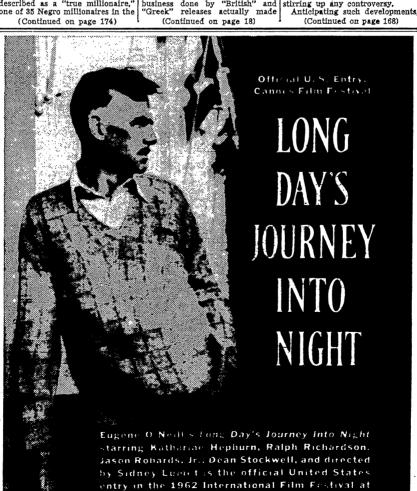
MI. Fresident Musical Mitch Miller's NBC-TV salute to Irving Berlin on the songsmith's 74th birthday (May 11) is in the form of two full hours devoted to the Berlin medley, a cavalcade of pop hits that stem from "Alexander's Ragtime Band" in 1911 to date. The first of the Miller telecasts is tomorrow 'Thursday' and the second is on the ensuing Thursday (10). (10).

Berlin, who had been under the weather for a time, is back in full pro stride, buoyed not only by his

(Continued on page 178:

Television Producers, Directors, and Engineers!—100% optical improvement in the SUPER UNIVERSAL ZOOMAR LENS.

Same size and weight—The original-still the fastest, lightest, and most flexible and, as always, the best!



Cannes. For information, contact Ely Landau.

Hotel Carlton, Cannes, France.

By HANS HOEHN

After the erection of the Communist "wall" on Aug. 13, 1961, West Berlin has been registering a 30% decline in tourist figures, according to Heinz Zellermayer, president of city's Hotel & Restaurant Trade. The current tourist list is headed by Americans, followed by Britishers and Swedes.

"But actually West Berlin has no genuine tourist traffic." Zellermayer, owner of three first-class hotels (Parkhotel, Hotel am Steinplatz and Flughafen-Hotel) explained. "It is subsidized tourist traffic. Berlin's insecure political position keeps many tourists away. Many of the people who come to Berlin are businessmen. There are many meetings, conventions, congresses and the like being held fiere, that's why, we can speak, at least indirectly, of a subsidized tourist traffic."

Only once a year W-Berlin really turns cosmopolitan with regard to tourism: that's during the local International Film Festival. That's the time when the local hotels register sellout business.

Zellermayer, a member of the Christian Democratic Union (CDU) and deputy of the city's senate, regards W-Berlin as a "very inexpensive city"—the local hotel and restaurant prices, are 20% below West European standards.

European standards.

pean standards.

e many various boardinges included, W-Berlin has 483
enterprises with a total of beds. If times are normal,
(Continued on page 15)

Shirley Booth Loses In 'Holiday' Appeal From \$17,500 Privacy' Award

Albany, May 1.

The Court of Appeals affirmed 5-2, last week in Albany, an Appealse Division ruling that set aside a \$17,500 award previously granted actress Shirley Booth, who sued for "invasion of privacy." This, after Holiday published an advertisement containing a picture of her which the magazine had first used in a news story. The action involved a photograph showing Miss Booth in water up to her neck and wearing a wide-brimmed hat on a vacation at a resort in Jamaica, British West Indies, in 1958. It first was printed with a Holiday article about the spot.

spot.
Miss Booth contended her privacy was invaded when the same picture was used later in Holiday advertisements in two other maga-

Chief Judge Charles S. Desmont and Associate Judge Stanley H. Fuld dissented, There was no

Sari Into Zsa Zsa

Sari Into Zsa Zsa

Albuquerque, May 1.

How Time Does Fly Dept.:
Blurb in Albuquerque Journal
in "Old Events Recalled" section, under 20 years agg,
listed this bit:

"Conrad N. Hilton, president of Hilton Hotels Inc., and
Miss Georgia (Sari) Gabor,
daughter of Mr. and Mrs. William Gabor of Budapest; Hungary, will be married at montoday at LaPonda Hotel, Santa
Fe, by Justice A. L. Zinn of
the State Supreme Court. In
the wedding party is Miss Eva
Gabor, sister of the bride."

Bill Gargan 'Soundboxes' Proof to Skeeters He's Still a Great Pro By ABEL GREEN

A somewhat clannish group of industrialists, showmen, newspaper people, sports figures, hoteliers and restaurateurs known as The Skeeters, which holds its membership to 50, witnessed an extraordinary manifestation of personal courage Monday night (30) at Toots Shor's restaurant. It was the annual dinner, and actor William Gargan was The Skeeter of the Year.

The actor has come east, after a long surgical-hospital siege, not to mention a self-discipline therapy of learning to talk through what is colloquially called a "soundbox," and in addressing the VIP turnout, automatically made each and everyone present recognize the great personal courage of the former film and tv star.

Gargan, with his vocal chords severed by the services throat one. somewhat clannish group of

film and tv star.

Gargan, with his vocal chords severed by the serious throat operation, had mastered a hoarse loud whisper method of speech and, in saluting virtually every one of the VIP turnout, he dwarfed whatever personal problems any in the as-

(Continued on page 182)

DMYTRYK'S 'HAMLET.' GERMAN VIDPIC, BUY

On a two-day stopover in Munich, May 1.
On a two-day stopover in Munich, producer-director Edward Dmytryk bought for his own company American rights to the 1961 German-language "Hamlet" tv film, directed by Franz Peter Wirth, starring Maximilian Schell and Wanda Rotha (VARIETY, Jan. 11, 1961).

Race for the 130-mis-

1961).

Race for the 130-minute feature, exploitable equally in film theatres and on the tv screen, was on from the minute Schell received the 1962 Oscar. Dmytryk made it by the surprise coup of his per-

(Continued on page 158)



PAUL ANKA

records:
"After personal appearance tours covering six continents it is my firm belief that this interchange of pictures is a dominant factor in peaceful world relations."

Homosexuality **Question Raised** At Birdman' Feed

Washington, May 1. Senator has raised the sue of homosexuality. It put a crimp in the plugola party held here to promote United Artists' "Birdman of Alcatraz" and its corollary propaganda theme to get the "birdman," Robert Stroud, out

Burt Lancaster, star of the film. was host for a special screening at the Georgetown Theatre, with a supper following in a nearby classy restaurant. High Federal officials and news media writers were in-vited.

itea: Immediately before the roast-peef, etc., Lancaster asked the beef, etc., Lancaster asked the crowd if there were questions about the film or the Stroud case.

about the film or the Strout case. There were quite a few.
Sen. Edward V. Long (D-Mo.), chairman of a Senate subcommittee on Federal prisons, had one. The Senator asked about rumors he had heard that Stroud, the film's central character, is a homosexual.

Lancaster, who had already said the film was made in an effort to help obtain Stroud's freedom from prison, sat down on that one, call-

(Continued on page 36)

SLUFFING CARL DREYER

Danish Intellectuals Askance at Seeming Brushoff

Peter P. Rhode, a leading Danish author and Kierkegaard authority, had harsh words to say in a recent interview about what he considered Denmark's low cultural standing as evidenced by the fact that its outstanding filmmaker, world renowned Carl Dreyer, is having difficulty financing his latest production, a film about Jesus. Dreyer, whose films "Vampire," "Joan of Arc," "Day of Wrath" and "The Word" are universally recognized as classics, has for the past 10 years striven in vain to find the necessary financing for his completed screenplay. To research his story he learned Hebrew and voyaged to Israel, where he hopes to shoot the production.

The Danish government subsidizes its film industry, but so far has failed to come up with any money for Dreyer's film.

During the days of silent films, benmark, despite its small size, was one of the world's leading countries in motion picture production. With the advent of talkies, (Continued on page 183)

Wotta Parlay

Handlettered placard on the newsstand at the southwest corner of 42d St. and 3d Ave.: VARIETY Today.
Barron's Tomorrou (Barron's is the weekly of high finance.—Ed.)

Kennedy as Wittiest U.S. President

Material His Own, 'Tis Said—Press Dinner a Hit-Reid Mimicks JFK, Peter Sellers Does Macmillan

Dr. Finch-Actor

San Francisco, May 1.

Dr. Bernard Finch, convicted along with his paramour, Carol Tregoff, in one of California's longest and most sensational murder trials, played the part of a psychologist in the San Quentin Drama Workshop production of "People Need People" given at the prison April 20.

"People Need Need People Need People" given at the prison April 20.

20. "People Need People" is an original three-act play written by Henry F. Greenberg and especially adapted by Cary J. Johannesson, the latter below. Johannesson, the latter being the director of the Workshop.

Spot-Happy Radio-TV In Det. Newspaper Strike: Film Biz Remains Good

Detroit, May 1.

The strike against the town's two big dallies, the News and the Free Press, continues into its third week with effects on show biz not at all definite or consistent. One thing is certain—this burg's show folk are not taking the news blackout laying down, they are doing things to get news to potential customers.

Such as: greatly expanding spot ainouncements on radio and typublishing movie guides which are available in all theatres, a project of Metropolitan Exhibitors of Detroit; filling ad pages available in The Detroit World, a weekly now being published daily by former members of the defunct Detroit Times staff; using 24 sheets listing events and giving telephone num—(Continued on page 146)

SCARSDALE-ISRAEL JR. CULTURAL SWAP

Members of the Scarsdale, N.Y., High School Dramatics Club are initiating their own cultural ex-change. Thirteen youngsters are headed for Israel this summer, to spend July in Israeli homes and to mount two plays, including "Diary of Anne Frank." Plan is to have young Israelis come this side next year.

have young Israelis come this side next year,
Trip is being financed by Scarsdale parents (three of whom will chaperone), with assistance from the U. S. Information Service, International Cultural Center for Youth in Jerusalem, Youth Allyah, and the American-Israel Culture Foundation. Mrs. Murray, Silverstone, wife of the 20th Century-fox International topper, is prominent in this program. She is a Scarsdale resident. She produced one of the earlier travelogs on Israel.

R. LES CARPENTER

Washington, May I.
While his rank adds extra dazzle
to every performance, the fact is
that when President John F. Kennedy rates as the wittlest chief exceutive in history, and he allegedly
writes his own material. He shows
timing and voice inflection to give
a professional punch to his boff
lines.

He had there

timing and voice innection to give a professional punch to his boff lines.

He had them laughing loud and long at last Friday's (27) White House Press dinner here. Clearly, he was the showman of the night, despite stiff competition from New York and London.

The President followed and outdid a show which included Benny Goodman and a jazz quarret, Gwen Verdon & Bob Fosse, Sally Ann Howes, Peter Sellers, Elliot Reid, Hiram Sherman and a special 30-voice chorus in a production conceived by Richard Adler.

The Hon, JFK, first did a take-off on himself and his revent tripto the mat with Big Steel. He did it as a tongue-in-cheek tirade against the White House correspondents and photographers (the two press divisions held a joint dinner) hiking the price of dinner.

(Continued on page 182)

(Continued on page 182)

Pierre Bultinck to Rein Regency, N.Y., as Huyot Heads Inter-Cont'l Chain

Heads Inter-Cont'l Chain

With Robert Huyot becoming new president of Inter-Continental Hotels (subsid of Pan American Airways), his projected shift to the new New York luxury hotel. The Regency, will be filled by Pierrs Bultinck. Latter was until-recently v.p. and g.m. of the Hotel St. Regis, N.Y., where he had long been associated with the late Capt. Vincent Astor, until that 55th St. & 5th Ave. deluxe hostelry changed hands several times, including a Webb & Knapp (Zeckendorf), Kratter Corp. (ground ownership) and Balsa Hotels (management) series of deals.

The Regency, new Loew's Hotels (Tisch) luxury hotel at Park Ave. and 61 St. is now building. It will have 500 rooms. Huyot, currently v.p. and managing director of another new Loew's-Tisch operation, the recently opened Summit Hotel (on site of the former Loew's Lexington Theatre), was to have transferred to The Regency.

Huyot succeeds Richard E. Deichler, who was v.p. and g.m. of the Intercontinental Hotels, according to the formal statement issued by John B. Gaites, board chairman. Incidentally Intercontinental is the largest global hotel chain, topping Hilton in actual overse as operations, with 26 hostelries on all six continents.

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DAILY VARIETY

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\$15 a year, \$30 Foreign.

SUNSHINE & BOXOFFICE ROSES

Heston Resumes With Sam Bronston | DAYTIME OZONER

It's Overseas For a Star or Television, Actor Ruefully Declares

were on the same order of the last two he made—"Ben Hur" and "El Oid"
"I prefer not to make films abroad. I want to work here in Hollywood, but not to the extent of making tw here."

Asthird veepee of Screen Actors Guild, he attended yesterday (30) board meet of organization at which time a report on "runaway" situation was prepared for the Film Council.

"We hope to have a strong hand in ahaping the Film Council's position which is more complicated than perhaps some members of the council realize," he said.

That "Diamond Head" moved to Hawailan Islands to take advantage of pay for extras was denied by producer Jerry Bresler. He said each extra was given \$15 a day and worked an average of 30 days. If anyone spoke a line he or she was given \$100 for the day.

Bresler insists location background was vital to story, like his next two pix, "Beach Boys," which will be made at Acapulca, Mexico, and "Gidget Goes to Paris," to be lensed in the French capital.

Producer said you can't make these pix in Hollywood ne more than you can film Hollywood setting in a foreign country. He still thinks Hollywood crews are the best, particularly on "Diamond Head."

A: ded Facilities **Cue MGM Bid For Outside Lab Work**

Hollywood, May 1. oratories head Ala

Hollywood, May 1.

MGM laboratories head Alan
Jackson said the studio has expanded its facilities to include outside production because they are
operating at an average of 3,500000 feet of color processing a week
but have facilities to handle 6,000,000 feet.

Jackson noted they have added
Sam Burkett, former general sales
manager of Pathe-America, as
sales manager of the MGM labs
to work in the additional area.
First outside job is a Boris Petroff
production to start this week in
Arizona. Walter Eggeds, former
vice-president of Movielab, has
olined E. J. Bussell and Norman
Hoenke as assistant general man-

vice-president of Movielab, has joined E. J. Bussell and Norman Hoenke as assistant general managers, with Howard Vine, formetry in Technicolor, hired to take tharge of the MGM 16mm field.

Lab has 300 employees working now and at full potential would hire another 30-35, Jackson said. He asserted they have always had more capacity than the studio needs, noting most of their executive personnel have been with the lab since it started in 1924. As a result, he said "we have the top group of technicians because MGM has provided steady employment that makes experienced men."

Jackson pointed out MGM is the only studio that does its release prints on the Coast, despite fact wages and general cost is lower in the East. He said they are second only to Technicolor in amount of footage printed, noting Technicolor also does release prints.

Charlton Heston would like to stick to his guns and only make motion pictures in these U.S., but if he does he'll wind up in tv and not theatrical films. That's the way he sizes up the situation. Having just returned from a month's location in Hawaii on Jerry Bresler's "Diamond Head" for Columbia, actor said his next would be made in Spain by Samuel Bronston, It's "55 Days to Peking." He leaves in June for assignment. Of late he's had n um ber of scripts submitted to him for consideration. Star noted only one of six has an All-American lensing theme. The other five, he added, were on the same order of the last two he made—"Ben Hur" and "El Cid."

"I neefer not to make films some pic. "Marco Polo," wi Audupon influence
It's chirp time at the chema.
"Sweet Bird of Youth"
(M-G) is the harbinger, and
upcoming are Alfred Hitchcocks "The Birds," UA's
"Birdman of Alcatraz," Universal's "To Kill a Mockingbird," and Columbia's "ByeBye Birdle."

Pic; Resume Oct.?

Paris, May I.
Raoul Levy's multimillion dollar spee pic, "Marco Polo" which stopped shooting three weeks ago after two months of work, is now nostnaned till next September o October. Levy says that storms and fires in India were one reason but complex financial matters seem to be another.

Feature has been variously guarreature has been variously guar-anteed by many Continental coun-tries and some have pulled out. Levy now has about 28 minutes of film that reportedly cost about of film that reportedly cost about the script was paid for out of this. There is also talk that star Alain Delon wants out and feels he is free of his contract while director Christian Jaque says he can not start again till next January or. February due to other commitments.

February due to other commitments.

Meanwhile Levy, who has now budgeted the rest of the pic for a little over \$2,000,000, asserts that he has this money guaranteed from unnamed Yank banking sources and United Artists provided some arrangements can. Be made with the French government regarding, UA participation. It is felt this concerns French film aid.

Centre Du Cinema head Michel Fourre-Cormeray recently went on record as saying that he would try to ease film aid rules to allow for more Yank participation in creative as well as production and exhib aspects in French films. If so, intrepid traveler "Polo" may move on again next season.

on again next season.

But right now all production is definitely stopped. Anthony Quinn, who accepted a role in it to be done this summer, now may not be available. A new script was devised especially to fit in hispart.

TRUFFAUT TEAMING WITH RAY BRADBURY

French producer-director Fran cois Truffaut and American sci-fi author Ray Bradbury are plan ning to join forces to make a fea-ture based on several Bradbury

ture based on several Bradbury short stories.

Originally Truffaut, who has been in New York for a week's visit following the Mar Del Plata film fest in Argentina, had been interested in doing a feature based on Bradbury's "Farenheit 451," a novel about "book-burners of the future." In course of discussions between the two in New York, however, the plans were apparently switched to encompass an omnibus type of feature using the Bradbury short stories as source material.

Bradbury and Truffaut plan to

Bradbury and Truffaut plan to initiate their collaboration this summer, when the Yank goes to France to work on a legit play with Jean Louis Barrault.

Jean Louis Barrault.
Truffaut's third film, "Jules et
Jim," which won him the best director's award at Mar Del Plata,
opened in New York last week at
the Gulld with Janus as distrib.
Astor Pictures, which had the director's second film, "Shoot The
Planist," release,

By GENE ARNEEL

In a move which could have staggering effects upon the motion picture industry, Paramount is striving for the ways and means of providing bread-daylight presentation of motion pictures in drivein theatres. Further, this film corporation believes it has a major headstart toward accomplishment of something that heretofore had been considered just beyond reach.

Surrounding day light right along has been robbed films in the oxoners of all pictorial qualities. It is just a washout—and this obviously means that the no-top theatres are compelled to run only during the hours of darkness with one or two performances daily.

Par- has a new approach via electronics and this has gone forward experimentally to the extent that the company (states v.p. Paul Ralbourn) ought to be go-ahead ready in a year.

Before going into the technology of the system, it should be stated up front that a VARIETY reporter was conducted on an inspectional closeup of the process this week. The demonstration was put on by Raibourn, with projected stills, at the Par homeoffice in Manhattan. The possibilities looked exciting on the basis of the demonstration although it must be stressed that a final verdict could hardly be forthcoming until a motion picture is actually definable on the screen in the morning and afternoon outdoors. Meanwhile, Par bears watching.

Genesis of the Par system is in television, this being the Par attempt to get across a tinted to tube—the single-guin Chromatron tube invented by late Nobel prize winner Dr. Ernest O. Lawrence. Par has all the rights to this and figures to be in the market within a such a strength of the prize winner Dr. Ernest O. Lawrence. Par has all the rights to this and figures to be in the market within a motion figures to be in the market within and the world excepting the United States and Canada; a domestic outlet is now being negotiation franchise for all areas around the world excepting the United States and Canada; a domestic outlet is now being negotiation franchise for all areas around the wo

pany, the price will be mea fully lower, Raibourn, in unveiling Chromatron system, used

Love To Tell Part of The Story

Rival Distribs Ignore Each Other—Publicity In Every Release-a-Different-Deal Era

Snob About Cinema

Snob About Cinema
London, May 1.

Oxford University, in its attempt to put up Charles. Chaplin's name for an honorary degree, has encountered opposition from a group of professors, headed by Psofessor of Modern History Hugh Trevor-Roper, which feels degrees should be given only to distinguished people in literature and art fields, but not motion pictures.

Prof. Trevor-Roper said, "I used to be very keen on horseracing and admired several jockies but I, would not support the suggestion that Sir Gordon Richards (top British jockey) should be given an honorary degree by this university."

Anglo-Franco Co-Prod. Set

London, May 1.
At long last, after years of pro-

tracted negotiations conroduction

about to get under way.

The Cinematograph Films
Council, which advises the Board Council, which advises the Board of Trade on the operation of the Quota Act, has just passed a resolution in secret session, urging the government to sign the necessary treaty with the French government to enable the project to get started on an experimental basis. Approval of the House of Commons is, however, a necessary first step, even though it is regarded as a formality.

An assurance has been given that not more than five coproductions would be made in the first year, though the Films Council declined to back a suggestion that exhibitors' quota should be raised proportionately.

The decision to go ahead with

proportionately.

The decision to go ahead with France only, rules out for the time being any government-to-government treaties with Italy and Germany, even though the British producer organizations have long since reached accord with the producers of those countries.

The difficulty in the promotion of foreign personalities this side is obviously aggravated by the fact that seldom do any two consecu tive pictures from one star or ditive pictures from one star or di-rector get handled by the same distrib in the States—resulting in a lack of continuity in the prome-tion of any single personality. One company is never inclined to pro-mote another company's product.

company is never inclined to promote another company's product. The situation, already noted here before, was once again dramatized recently during the New York stay of French director Francois Truffaut arrived in New York, Janus Films, which is handling his third pic, "Jules et Jim," sent out a release to the effect pic was to open. Monday (23) at the Guild. The release noted that Truffaut had won the 'N.Y. Critics' award several years ago for his first film, "The 400 Blows," but falled to make any mention of the fact that he made a second film, "Shoot The Planist," which Astor Pictures will release here next month.

For its part, Astor sent out a release announcing that "Shoot The Planist," would be released in May, noting that Truffaut had won the N.Y. Critics' award etc., failing to note anything about "Jules et Jim," which won Truffaut the director's prize at Mar Del Plata.

These, of course, are small affairs, but are important in that

offin, which was francial the rector's prize at Mar Del Plata.

These, of course, are small affairs, but are important in that they point up the need for some kind of, joint promotion or coperative efforts to obtain the maximum mileage of such visits, in the case of Truffaut, the situation was not so bad, since much of the director's sked was coc dinated by the French Film Office in New York, and, naturally, in all press appearances and interviews he was free to talk about both "Jules and Jim" and "Shoot The Planist."

Such would not hold true, how-

Jim" and "Shoot The Pianist."
Such would not hold true, however, in the case of visiting celebs from Italy or Britain, countries which do not have industry-backed, coordinating offices here. A visit by Terry-Thomas a couple of years ago, for example, resulted in a small but needless hassle-between two rival indie distribs, both of whom had the British star in current releases.

National Boxoffice Survey

Trade Tapering Off; 'Story' Again No. 1, 'Pilot' 2d, 'Fair' 3d, 'Judgment' 4th, 'El Cid' 5th

ing part of the session, trade gen-erally is sagging this stanza. First wave of summer-like weather also is proving a downbeat factor as it is every year around this time.

is every year around this time.

"West Side Story" (UA) is jumping back into first place after relinquishing the spot last week to

"Moon Pilot" (BV). "Pilot" is winding in second position.

"State Fair" (20th), third a week
ago, again is finishing in third spot:
"Judgment at Nuremberg" (UA)
is copping fourth money, the same
as last week.
"El Cid" (AA) is climbing up to

as last week.

"El Cid" (AA) is climbing up to fifth. It was sixth last round.
"Liberty Valance" (Par), fifth a week ago, is finishing sixth.

"Sweet Bird of Youth" (MGM) is winding up seventh as against eighth last session. "Experiment in Terror" (Col) is copping eighth place. "Children's Hour" (UA) will be ninth.

"Lover Come Back" (U) is capturing 10th position, "Rome Adventure" (WB) is finishing 11th while "Only Two Can Play" (Col),

With many firstruns around the country not being helped by any aster holiday week influx excepting part of the session, trade generally is sagging this stanza. First wave of summer-like weather also is proving a downbeat factor as it is every year around this time. "West Side Story" (UA) is jumping back into first place after relinquishing the spot last week to Moon Pilot" (BV). "Pilot" is winding in second position. "State Fair" (20th), third a week go, again is finishing in third spot Judgment at Nuremberg" (UA) as copping fourth money, the same is last week.
"El Cid" (AA) is climbing up to fith. It was sixth last found Liberty Valance" (Par). fifth a received ago, is finishing sixth. "Sweet. Bird of Youth" (MGM) winding up seventh as against light last session. "Experiment in error" (Col) is copping eighth "NY." (Outsider" (U) is rated hep in

N.Y.
"Outsider" (U) is rated hep in St. Louis. "Murder: She Said" (MGM), okay in Pitt and K.C., looks good in N.Y. and trim in Denver and Frisco.
(Complete Boxoffice Reports on Pages 8-9)

Richard Davis In Kingsley-Like **Deal at Columbia**

Talks are now going on between Columbia and indie distrib Richard Davis looking towards an agreement for Davis to partner with Col in the acquisition and distribution of foreign product in the States. Vet industryite Davis heads his own company, United Motion Picture Organization, and owns the Fine Arts Theatre, eastside arties in N.Y.

Though the principals involved decline to discuss direction that alks are taking, it's assumed a Coldeal with Davis would be along the general lines of the one Coldeal with the late Edward L. Kingsley, who advised the major on foreign acquisitions and guided their presentation in the Stateside market. Kingsley headed his own Kingsley International Films, with actual distribution of the pix carried out by Peter Horner's Union Film Distributors.

Whether or not Horner's Union Film Distributors.

Among the large film contingent which sailed from N.Y. Friday (27)

Among the large film contingent which sailed from N.Y. Friday (27) on the S.S. France to attend the Cannes film fest were Col prexy Abe Schneider, Davis and Horner, who'll obviously have a chance to continue their talks abroad.

Unreleased Par Pic Backlog Up To \$18,000,000 at Start of 1962

Paramount's backlog of newly completed but unreleased produc-tions represents an investment of \$18,174,000 as of last Jan. 1, it's set forth in the company's annual report to stockholders. This is nearly double the \$9,730,000 simi-larly entered as part of the inven-tory the year previous.

nearly double the \$9,720,000 similarly entered as part of the inventory the year previous.

Released productions less amortization at the close of 1961 were listed at \$19,938,000, compared with \$22,220,000 at the end of 1960.

Productions now in process are itemized at \$11,117,000, compared with \$22,220,000 at year earlier.

Par lists total current assets of \$87,311,000, compared with \$97,-264,000 a year ago, and total current. Ilabilities of \$22,193,000, down the previous year's \$26,895,000.

As previously reported, Par in 1961 had a gross of \$115,514,000 and a net of \$7,148,000. Latter figure was arrived at after giving effect to a change in amortization of costs of the International Telemeter subsidiary which reduced the net by \$1,147,000. Earnings in 1960 were \$7,026,000. Also in the more recent year, there was a profit of \$1,480,000 on the sale of investments in Ampex Corp. and Fairchild Camera.

In his letter to investors, Par president Barney Balaban underlined the constant rise in production costs and the difficulty in making a profit on a picture only moderately received by the public. On the other hand, he added, the real successes take in revenues not attainable a few years ago.

The chief exec voices optimism concerning the future, being par-

The chief exec voices optimism concerning the future, being particularly bullish about the theatrical output starting with the Easter releases. "The paying public," he avers, "has demanded more than ever outstanding stars, directors and producers" and he believes the Par lineup ought to satisfy the demands.

Par lincup ought to satisfy the demands.

Foreign revenue has held up well despite the increasing television competition, reported Balaban, adding that economics are being effected via consolidations with other companies and streamlined procedures and mechanization in branches overseas.

Income was on the increase at the Famous Players Canadian subsidiary despite a theatre attendance decline in the Dominion. But an upturn in theatre-going in Canada is seen as television reaches its maximum development. This would be adhering to the pattern in the United States.

Encouraging progress is indi-

United States,
Encouraging progress is indicated in the Telemeter home toll system of operation and there's a widening market for conventional color television which Par intends to exploit via its tinted Chromatic tube. The Record and music bustnesses in the Par fold are doing fine.

Balahan were to be indicated to the part of the Par fold are doing fine.

fine.

Balaban wraps up his letter on a note of confidence, and assures that an everyday matter of Lusiness for management is scrutinization of ways and means of coming upon greater efficiency and more economy.

Staff Producer Status For William Roberts: Now Second of Rank at MGM

Decond of Kank at Mula.

Hollywood, May 1.

William Roberts has been upped to producer status at Metro-Goldwyn-Mayer, with first assignment "Out of the Everywhere" for which he will also script from the play by Vina Delmar.

Roberts becomes second staff producer at Metro, where Edmund Grainger has long been the only one on the lot. He has just completed script work or. "The Wonderful - World of the Brothers Grimm" and a treatment of "Champagne Flight."

Hail Wally Walthall

Dallas, May 1.

Wallace Walthall, executive representative for National Screen Service in the southwest who was recently named "Mr. Variety" by the Dallas Variety Club on his 81st birthday, will be further honored on his 40th anniversary with NSS.

NSS.
He's brother of Henry B. Wal-thall the actor of "Birth of A Na-tion" recall.

PLATO SKOURAS PROJECT

Will Shoot Feature on Aegeal

Hollywood, May

Plato Skouras and Nico Minardos have formed indie produc tion company, and will produce "Miss Harriet" as first film ven-"Miss Harriet" as first him ven-ture. "Miss Harriet" is an original by James Bridges. Michael O'Herlihy will direct, with Min-ardos starring.

Pic will lense on Aegean Islands, off the coast of Greece, starting in August. Film, according to Minardos, will be shot in color.

Americo Aboaf Circling Globe

Universal veep and foreign general sales manager Americo Aboaf leaves New York Saturday (5) for Europe on the first leg of a survey trip that will eventually carry him around the world.

him around the world.

In Europe and the Far East Aboaf will meet with key company execs, as well as with exhibitors and press people. In Tokyo, he'll attend Universal's annual Japanese sales conference.

The 'round-the-world trip, coupled with the U Latin American conference in San Juan in January which he attended, will mean that Aboaf will have personally visited most of the company's overseas supervisors and managers within the first five months of this year.

No Johnson Successor At MPEA; Three Execs Dividing His Burdens

It appears highly unlikely that the Motion Picture Export Assa. is going to appoint a successor to G. Griffith Johnson, the veep and director of the European division who resigned last month to join the U.S. State Dept.

who resigned last mouth to June the U.S. State Dept.

Johnson's former duties are now being carried out by exce veep Ralph D. Hetzel and veeps Bill Fineshriber and George Vietheer, all of whom headquarter in the New York office, as did Johnson. While the MPEA board has not officially acted yet, it's expected that Hetzel will be elected to succeed Johnson as prexy of the MPEA's African subsidiary, set up last year to help develop U.S. pic business in the newly independent countries in West Africa.

Blake Edwards May Team To Produce With Jurow

Produce With Jurow
Hollywood, May 1.
Producer-director-writer Blake
Edwards and Famous Artists prexy
Martin Jurow are involved in pegotiations aimed at setting up a
production team for the pair. It
would be an indie production setup, with Edwards handling the
creative end and Jurow administrative.
Edwards

trative.

Edwards, currently directing
Martin Manulis' "The Days of
Wine and Roses" at Warner Bros.,
when contacted about the report
yesterday, offered "no comment."

\$140,000 TRANSACTION

Park Investment Sells 2 Hartford Properties

Hartford, May 1.

Hartford, May 1.

It and E. Corp. of Hartford has taken over two nabe houses, one of which shows art film. In a total real estate transaction of about \$140,000, the Park St. Investment Co. disposed of the properties.

Houses involved are the Art Theatre and Lenox Theatre art Creula in as manarer and film booker. Plans for the Lenox are indefinite. In the meantime it will continue a second run policy.

National Screen Plans Expansion in London London, May 1.

London, May 1.

In view of the changing face of the film industry and the large amount of feature film production now being centered in Europe, Ed Smith, managing director of National Screen Service Ltd., has decided to expand his company's traller, main-titles and video commercial operation here.

mercial operation here.

Back from a trip to New York, where he was out to pick up some progressive ideas, Smith tossed a cocktailery to introduce his latest acquisition in equipment, an Oxberry special effects camera. Next on the expansion program is additional cutting rooms and a new private preview theatre.

L. A. to N. Y.

Herbert Anderson James Arness Max Baer Frances Bayier Milton Berle Pandro S. Berman Amanda Blake Walter Brennan Walter Brennan
Lloyd Bridges
Geraldine Brooks
Raymond Burr
Richard Crenna
Richard Deacon
Bob Denver
Donna Douglas
Clint Eastwood
Samuel Engel
Gloria Henry
Alan Henry Alan Hewitt Dick Jacobs Don Knotts Don Knotts
Rose Marie
Tony Martinez
Sid Melton
Mary Tyler Moore
Milton Parlan Lee Patterson James Philbrook Hugh Reilly James Philotok
Hugh Reilly
Irene Ryan
Edna Skinner
Ernie Stern
Milburn Stone
Harry Townes
Norman Twain
Vivian Vance
Jack Webb
Loretta Young
N. Y. to L. A.
Morton Da Costa
Frank De Felitta
Ross Donaldson
Hardie Frieberg
William Gargan
George Jessel
Larry W. Kanaga
Herman Rush
Herbert J. Siegel
Joe Solomon
Europe to U. S

Europe to U.S. Gerald Adler
Howard Connell
Carl Foreman
Sheldon Graff
Thom E. Fox
Harold Hecht
Mitchell Kowal
Vic Lewis Vic Lewis Don Patrick Don Patrick
Armand Rubin
Ray Stark
Gordon: Stone
Joan Weldon
Jerome: Whyte
U. S. to Europe

Americo Aboaf Carroll Baker Nadia Boulanger Richard Brandt Roger Corman Richard Davis

Roger Corman
Richard Davis
Mike De Listo
Charles Einfeld
George Foley
Jack Garfein
Judy Garland
Erroll Garner
Jean Goldwurm
Ronald Gow
Michel G. Haddad
Bryant Haliday
Rosemary Harris
Cy Harvey
Wendy, Hiller
Peter Horner
John Scott Kech
Frederic Merton
Joseph H. Moskowitz
Glenn Norris
Ellis Rabb
Samuel Rosen
Mo-Rothman
Abe Schneider
Samuel L. Seidelman,
Maurice Silverstein
Murray Silverstone
Spyros P. Sköuras
Paul Szilard
Marlo devecchi
Nai-Weiss
Mrs. Kei Winding
Robert S. Weiff
Darryl F. Zanuck

New York Sound Track

As expected, the Legion of Decency has given a Separate Classification to Metro's "Lolita," noting that it's being advertised for people 18 years old and ever. At the same time, the Legion has put out a special recommendation on Warner Bros. "Music Man," as being "superior, wholesome entertainment," for the entire family.

Susan (Mrs. Michael) Wilding lining up with the Blank-Rand Associates, pubrel shop in a special client contract capacity. Embassy pictures acquired the Italo "Divorce Italian Style," the country's official entry this year at Cannes. It stars Marcello Mastrotamia and is down for summer release. Jimmy McHugh, partnered with Joe E. Levine in a music pubbery, named second viceprez of ASCAP. Recent color supplement in the London Sunday Times devoted lite! to the question. "How American Are We?" an exam of the Yank-influenced supermarketing, health salon, bowling alley "cultural explosion" in Blighty. In treating it, the Times' section has a remarkaby U.S.-like roto format. The MPAA schedule of New York film openings listed Frank Traffaut's new pic as "lewels and Jim". Mitchell Kowal, the Hollywood bit actor who is a star in Europe, reports that his next is the Franco-Italian coproduction, "Passport," to be directed by Jean Rouch, It starts June 1 in Paris . Lillian Gerard, who has been acting as consultant to Times Film on advertising and public relations, has just been named the company's ad-pub director.

It's that time of year again. Add the following to the crowd of statesiders headed for Cannes: Ahe Schneider, Jean Goldwurn. Cy Harvey, Bryant Haliday, Richard Davis, Dave Horne, Peter Horner, Marshall Schacker, Richard Brandt. Meanwhile, coming this way from Bome: Sam Brodsky, who have just finished their p.r. and publicity chores on "Cleopatra," with Jack returning to his 20th home-office desk in mid-May . The Polish 'Joan of The Arigels?" open at the 5th Avenue Cinema May 8.

Samuel L. Seldelman, AlP's veep in charge of foreign distribution, off to Europe . Jerry Wald prob ed in i. o cu' ren

at the 5th Avenue Cinema May 8.

Samuel L. Seldelman, AIP's veep in charge of foreign distribution, off to Europe ... Jerry Wald proh ed in i.e. ch. rent issue of Esquire ... Atlantic-Little Brown and United Artists planning big joint promotion on Katheriae Anne Porter's "Ship of Fools," which Stanley Kramer will make into a film.

Allea Swift, prexy of A.T.U. Productions, producers of radio-ty commercials, says the company is entering the feature film field. Pic, tentatively titled "The Woman and The Whale," is scheduled to start shooting in Greece in June with a Greek cast ... Astor Pictures prexy George Foley and veep Mario de Vecchi left for Rome yesterday (Tues.) to be on hand for the start of Federice Fellini's new pic.

(Tues.) to be on hand for the start of Federice Fellin's new pic.

Angel Productions, headed by Meyer Ackerman and Orestes Trucco and formed last year for the distribution of Leopolde Torre Nilsson's films here, has joined the Independent Film Importers & Distributors of America. Rafael Martinez, of Hispania Cueto Films Ltd. AIP's franchise holder in Colombia, is in New York on a business trip.

Without naming its partners in the venture, Astor Pictures has announced it will participate in a French Italio coproduction, "The Quest," to be shot in Lebanon and Rome this fall. Both Reger Vadim and Alain Beanals have been approached about directing the pic, for which Astor will handle worldwide sales, in addition to distributing in English-speaking markets.

speaking markets.

Maurice Silverstein, Metro International first veep, to Europe. Will visit "Tunnel 28" set in Berlin, also Cannes fest.

Le Musee Belge in Brussels plans a monthlong (Sept.) Mervyn LeRoy retrospective comprising still photos, original shooting scripts, models, sketches, film elips, etc., spanning from the 1923 "No Place to Go" to his now-shooting production of "Gypsy". Douglas McClelland surveys Susan Hayward's 50-film career in May issue of Films in Review. Indie FM station WBAI launches a new series of film analyses May 17 with a panel consisting of Dwight Macdonald, Gerri Trotta, Stanley Kauffmann, Robert Hatch and Hollis Alpert, with Gideon Bachmann moderating . "El Cid" has another citation, this one deservedly from the Spanish Ministry of Tourism". Suzanne Pleshette into Tany Curtis" "40 Pounds of Trouble" for Universal.

Private Biz, Plus Social Orgs, **Selecting Shorts For Festivals**

At the request of the U.S. Information Agency an entirely unofficial, private "Committee on International Non-Theatrical Film Events" has been formed. It has a Washington address, c/o Harold E. Wigren at 1201 16th Street, N.W.

N.W.

Committee's main function will be to nominate from a master list of subjects American participants in film festivals. Initial picks are for Cannes, May 7-21, namely 'Image of the Sea" produced by 'Image of the Sea" produced to U. of California (L.A.) graduate student, Richard Alan Gray, and "The Sound of Speed" made by Bruce Kessier. Neither short contains dialog.

Other shorts for showing at

other shorts for showing at other festivals in 1962 will be chosen from existing screen items originating from such diverse sources as American Heart Assn., Charles Pfizer, Hadassah, Pan American Airways, General Electric, NBC, Smith, Kline & French, Swift & Co., Franciscan Fathers, IBM, Remington Rand, National Board of Fire Underwriters, New Bedford Whaling Museum, U.S. Dept. of Agriculture, General Motors, Girl Scouts of America.

Committee is chaired by John

tors, Girl Scouts of America.

Committee is chaired by Jolin
Flory of Eastman Kodak Members
include these personages: Eyre
Branch of Standard Oil (retired),
Brice Howard of National Educational Television, Ralph Hoy of
Aluminum Corp. of America,
Thomas Hope of Eastman, Ralph,
P. Creer of American Medical
Assn., Emily Jones of Educational
Film Library Assn., Rev. Donald
Kliphardt of National Council of
Churches of Christ, Frank Rollins
similarity to "McPheeters."

At the request of the U.S. Infor-of E. R. Squibb, Janet Wilkins of lation Agency an entirely unof National Assn. of Manufacturers.

U. of Chicago's Fest

Chicago, May 1. Arthur Knight, film critic for the Saturday Review, Whitney Hal-stead, director of the school of the Chicago Art Institute, and Jerry Temaner, film editor of New Uni-versity Thought, have been selected as judges for the Midwest Film Festival. Sponsored by the Documentary Film Group of the Univ. of Chicago, the festival will take

of Chicago, the festival will take place April 25-29 at the University. Prizes of \$100, \$50 and \$25 will be awarded for the 16m film of 5 minutes or less that shows the best "originality of idea, effective transposition to and use of cinematic material, and overall sustained mood."

R. L. Taylor Vs. MGM

Damages of \$175,000 and a declaratory judgment concerning motion picture and television rights to his book, "A Journey to Materian and the second of the sec

FOX DETAILS ITS WRITEOFFS

Wages, Expenses & Shares Revealed | LONDON 'CLEO' For Top Officers at 20th-Fox

Twentieth-Fox prexy Spyros P. Skouras' received \$139,000 for his services to the company during 1961, according to figures revealed in the proxy statement sent out this week in connection with 20th's upcoming annual stockholders meeting in New York May 15. Not included in that total is \$48,750 in salary deferred under a plan put into effect in September, 1959 and continuing until Sept. 9, 1961.

september, 1939
until Sept. 9, 1961.

It was in September, 1961, that all 20th officers (including Skouras) and other key personnel agreed to a straight salary reduction plan (as opposed to deferred salary), which began Sept. 11 and continues through June 30, 1962 In 1960, 20th paid Skouras \$175,248, with \$14,443 being deferred.

Proxy statement reveals further that all officers and directors of the company as a group received \$936,100 during 1961, compared with \$1,006,214 in the previous year.

with \$1,006,214 in the previous year.
Other 1961 salaries (with the 1960 salaries in parentheses) were as follows: W. C. Michel, chairman of the exec committee, exec veep and director, \$77,000 (\$79,235); Joseph H. Moskowitz, veep, \$84,500 (\$93,514); Murray Silverstone, veep and prexy of 20th International, \$111,000 (\$119,053). Peter G. Levathes, who was named exec veep in charge of production layer, received \$98,800 in 1961. The Levathes and Silverstone totals include expense allowances, respectively, of \$20,800 and \$20,000.
Skouras' fulltime employment contract expires Dec. 31 1963; Moscourses fulltime employment.

tively, of \$20,800 and \$20,000.
Skouras' fulltime employment contract expires Dec. 31, 1963; Moskowitz's and Silverstone's contracts are up Dec. 31, 1962. Levathes contract runs until Sept. 25, 1966. Michel's fulltime employment contract expired last June and he is currently employed fulltime on a month-to-month basis. When he changes over to an advisory status he'll get \$50,000 a year for seven years.

Proxy says that ad-pub veep Charles Einfeld is now employed under a contract "requiring his fulltime services terminable at will." There also are provisions for subsequent advisory employment for six years, with the execute to get \$1,500 a week for 30 weeks then 282 weeks at \$1,000 per

weeks then: 282 weeks at \$1,000 per.

The stock holdings of the principal officers and directors are reported as follows: Skouras, 80,760, with another 17,040 owned by members of his family (compared with 85,000 held personally and \$7,766 by his family, reported last year); Samuel I. Rosenman, new chairman of the board, 100 shares, John L. Loeb, director, 10,200 (compared with 10,000 last year); Millon S. Gould, director, 1,190 (compared to 1,000 last year); Millon S. Gould, director, 1,190 (compared to 1,000 last year); Millon S. Gould, director, 1,190 (compared to 1,000 last year); Millon S. Specified in the proxy state-

last year).

As specified in the proxy statement, principal business at the stockholders meeting will be the election of 12 directors, with all the incumbents standing for reelection. A cumulative voting proposal, by Lewis D. and John J. Gilbert, is also on the agenda, with management recommending its management recommending its turndown, as it has recommended at previous anni meetings.

REUNION WITH RADNITZ FOR CLARK & SHEREMAN

Producer Robert Radnitz and the directing-writing team of James B. Clark and Ted Sherman, who worked together on "Dog of Flanders" and "Misty," will be reunited on "Island of Blue Dolphins," the initial pic for Robert Radnitz Productions.

The "Dolphins" movel, written by Scott O'Dell, will be shot on locations in Vancouver and Mexico this summer.

Radnitz has also signed British

locations in Vancouver and MEALLY
this summer.

Radnitz has also signed British
director Leacock for his second
pic, film version of Jan DeHartog's
"The Little Ark," to be shot in
Holland next year.

Par Pays Quarterly 50c

Paramount directors voted regular quarterly dividend 50c per share of common of 50c per share of common stock. It's payable June 4 to hold-ers of record on May 18.

Boston's Film Festival In Second Year June 12: 11 Nations Committed

Boston's Second Annual Interna-tional Film Festival has been set for June 12-24 at Massachusetts Institute of Technology's Krege Auditorium in Cambridge. George Papadopoulo, director, is back from Europe where he went to ob-tain film entries.

rain film entries.

Films from 11 countries, Italy, France, Greece, Hungary, Yugoslavia, United Arab Republic, Poland, Germany, Czechoslovakia, Ireland and England, will be shown. The films, including features and shorts, are presently being screened by Boston newspaper film critics.

film critics.

The festival is designed as an international noncompetitive exhibition of features and shorts of special interest and as a showplace for unheld films. Long range of the festival is to "encourage and provide scholarships for young talented filmmakers handicapped in their ambition by the expense of the medium," Papadopoulo said.

Last year, the first festival was

in their ambition by the expense of the medium." Papadopoulo said.

Last year, the first festival was held at Harvard's Loeb Theatre where 32 films from seven countries were shown.

They included Jerome Hill's "Sand Castle," U. S., Kon Ichia kaw's "Fires of the Plain," Japan, Jean Renoir's "The Crime of Mr. Lange and Robert Bresson's "The Pickpocket," France; Roberto Gabaldon's "Macarlo," Mexico; and Hillary Harris's short American documentary, "Seaward the Great Ships, which was recently nominated for an Academy Award.

Screenings of this year's entries are now underway with a selection committee of film critics comprising: Peggy Doyle, Boston Record American; Elinor Hughes, Boston Herald, Marjory Adams, Boston Globe; Alta Maloney, Boston Traveler; Nora Taylor, Christian Science Monitor; Guy Livingston, Boston rep of Variery.

Papadopoulo said that he had found European filmmakers most anxious to submit films for showing in the festival, and that several directors and film actors were planning to attend the film festival here this summer. He said entries from American filmmakers are welcomed, and that the committee has pointed out that the film festival is noncompetitive.

WON'T CONFIRM

Believe Badnitz — Smerling Production Partnership

Hollywood, May 1 ducer Robert Radi Indie producer Robert Radnitz and indie exhibitor Sheldon Smerling are understood to have joined in a production partnership. Name of the company hasn't yet been set. Nor number of pix. Queried on the deal, Radnitz declined to comment, referring all remarks to Smerling for answer. Smerling is in Miami where his father is seriously ill.

Reisini to Japan

Nicolas Reisini, prez of Cine-rama, is holding pows in Japan this week to set Tokyo and Osaka dates for Metro-Cinerama's "Wondates for Metro-Cinerama's "Won-derful World of Brothers Grimm."

Exec is also meeting top exhibs with an eye toward construction of Cinerama theatres in at least two

NIPS \$5,699,750

A breakdown of those "special writeoffs" of \$13,922,000 which raised the 20th-Fox operations loss in 1961 to \$22,532,084 is given in the annual report mailed to stockholders this week. Biggest item was the \$3,662,000 representing the "unrecovered" portion of its lost investment in the British phase of "Cleopatra" which had to be abandoned in late 1960.

Since 20th received approxi-

be abandoned in late 1960.

Since 20th received approximately \$2,037,750 on its insurance claim re the abandoned "Cleo, the total loss on the British version comes to about \$5,699,750.

Other items in the writeoff: "Greatest Story Ever Told." \$1, 184,000;

pictures released in 1961, \$1, 661,000;

pictures to be distributed in 1962, \$1,700,000;

stories and scenarios which may e abandoned in the Juture, \$2,

in company, \$1,915,000.

In his message to stockholders, prexy Spyros P. Skouras notes that 20th stands to recoup its "Greatest Story" loss from profits of the George Stevens film when it's finally put into release by United Artists.

The company's 1,915,000.

it's finally put into release by United Artists.

The company's loss on film production and distribution in 1961 totalled \$38,208,000, including \$10,207,000 of the special write-offs. Adding to this figure the \$15,694,000 lost on production-distribution in 1960 and \$10,507,000 in 1959, 20th has lost a total of \$64,409,000 on production-distribution of theatrical films in the last three years.

Because of profits on other operations, 20th's actual operations loss in 1961 was reduced to \$22,532,000, compared to a loss of \$2,532,000, in 1960 in both years, however, there were special income items from the sale of the studio property and other assets (\$23,478,000 in 1960 which resulted in a net gain of \$2,946,000 in 1961 and \$6,213,000 in 1960.

Domestic Take Up

While 20th's domestic film rentals have been inching upwards in

While 20th's domestic film rent-als have been inching upwards in the last three years (from \$62,335, 631 in 1959 and \$54,653.116 in 1960 to \$64,890,486 last year), the company's foreign rentals have been on a steady slide. Foreign rentals which were \$48,156,332 in 1959 and \$44,158,863 in 1960, went down to \$42,566,223 last year.

In commenting on the company's oil operations, Skouras says that 20th netted \$550,225 in 1961, compared with \$397,780 in 1960, and total earned is \$2,031,877.

and total earned is \$2,031,877.

The breakdown on earnings from 20th's theatre investments in South Africa, Australia and New Zealand shows that the net dropped both in South Africa (from \$468,000 in 1960 to \$220,000 in 1961) and Australia (from \$624,000 in 1960 to \$591,000 in 1961) but were up in New Zealand (from \$243,000 to \$288,000). Combined earnings on this income declined from \$1,335,000 in 1960 to \$1,099,000 last year.

375G FOR 'FOOLS' NOVEL

Kramer Buys Katherine Anne Porter's Tome of 1931

Hollywood, May 1.
Stanley Kramer paid \$375,000 for film rights to the long-awaited Katherine Anne Porter novel "Ship of Fools," now among the best sellers. It deals with a cargo of wretches on a thin to Carrotte on the standard of wretches on a thin to Carrotte on the standard of wretches on a thin to Carrotte on the standard of wretches on a thin to Carrotte on the standard of wretches on a thin to Carrotte on the standard of wretches on a thin to Carrotte on the standard of wretches on the standard of wretches on the standard of the s

best sellers. If deals with a cargo of wretches on a ship to Germany in 1931.

Ingo Preminger agented deal for-authoress, and it is understood ask-ing price initially was \$450,000 plus percentage facets. Kramer will multi-star cast lineup for filmization, in 1963.

20th's 1963 Production Blueprint; **Budget Totals in Excess of \$40,000,000**

Been Analyzed?

A New York indie distrib summed up one of his success-ful rivals this way: "I do respect him, of course, but he has one advantage over the rest of us—he doesn't mind being hated."

Couldn't Cast Stars In India; All Were Signed Up; **Work Pix Simultaneously**

Work Pix Simultaneously
Hollywood, May 1.
Producer Sy Weintraub, in town for a week between editing of "Tarzan Goes. to India" for Metro reports he had trouble casting Indian leads in the picture because all major stars in that country are tied up in contracts under which they make many pictures simultaneously. Resultantly, top players are available for only two to three days at a time and some Indian pix take as long as ten years to make, he said.

Weintraub succeeded in casting 10-year-old Levi Aaron in leading role opposite Jock Mahoney, who plays title role. Youngster gets introducing billing under name of Jai, the Elephant Boy in picture and will be brought to the U. S for exploitation and for other pix Weintraub has him under exclusive pact. He also used Indian actors Simi, femme lead, and Feroz Khan for top roles with Mahoney, Lee Gordon and Mark Dana.

Producer is now talking new

Producer is now talking new contract with MGM under which his present deal calling for two "Tarzan" films would be expanded to include other projects.

"Taran" films would be expanded to include other projects.

Under his indie Banner Productions; producer will continue to prep second "Tarazan" film to star Mahoney. New deal beyond this could also include two pix now in preparation, among them "Tom Sawyer's Treasure" which he will coproduce with Gordon McClendon (Texas filmmaker) under a new corporate setup. Ted Post will direct, with film to go this summer. Second pic is "It Takes Two," tentative title for film. Bernie Giler is now writing.

"India" budget ran beyond \$1,-000,000 on all-exterior shooting schedule entirely in India. Cost was upped to pay for 300 elephants and some 5,000 extras, latter paid between \$1.50.\$5.00 a day... John Guillermin directed from script by Robert Hardy Andrews.

WIDOW GETS ZERO

Case Involved Alleged Clark Gable 'Promise'

Los Angeles, May 1.

Suit by Mrs. Jill Winkler Rath for \$100,000 against the \$2,000,000 estate of the late Clark Gable in connection with her late husband's death in a plane crash with Carole Lombard Jan. 16, 1942, was dismissed in Superior Court without involving any consideration.

Mrs. Rath, in her action, claimed Gable before his death promised to provide financial aid for her if she would not bring suit against the airline involved. However, the plaintiff stated, she later learned Gable settled his claim against the airline for Miss Lombard's death for \$10. It was stated he did so because he didn't want to repeat his grief in court.

WORLEY IN CABLE FIELD

Shamrock, Tex. May 1.

J. S. Worley, who operates theather here, is expanding in the cable television field. He has a cable system here and is constructing others in Beaver, Okla, and Dalhart and Clarendon, Tex.

He has closed the Texas Theatre here except for weekends when he reopened the Ploneer Drive-in Theatre for the season since there's not enough midweek biz for both houses.

Hollywood, May 1.
Twentieth Century-Fox will spend \$40,000,000-to \$45,000,000 on 15 to 20 pix starting with "Something's Got to Give" between now and next April, production head Peter G. Levathes revealed. All made here and abroad between now and next April will be for 1963 release, he pointed out.

The 15-20 projects will be drawn from a continuous story bank of 40 properties, Levathes added. At least a dozen are definitely set to roll between now and the end of the calendar year.

After "Give," Henry T. Weinstein production starring Marilyn Monroe, Dean Martin and Cyd Charisse, 20th starts Jerry Wald's "Celebration" May 14. Title is to be changed.

During June and July there will

be changed.

During June and July there will be four more taking off: "Enemy Within," another Wald project for which Budd. Schulberg is completing script based on Attorney General Robert Kennedy's book; "Drink to Me Only," to be produced by Vincent Sherman; "Happily Ever After," Vera Caspary original formerly known as "Illicit": "Battle of Leyte Gulf," David Brown producing.

Definitely set to ride in Dublin

Definitely set to ride in Dublin in August with Jack Cardiff directing is "Ulysses," from the Wald potentials. Same month also will see "Evil Come, Evil Go," from script by Rod Serling, to star Pat Boone:

script by Rod Serling, to star Pat Boone:

Come September, Wald will start "High Wind in Jamaica" in the Caribbean. Shortly after, in same month, will find Ingrid Bergman getting her feet wet in "Promise at Dawn," to be made abroad.

As sked stacks up for the Fall, Levathes will spark off his long anticipated New Young Faces idea with "Love in a Cool Climate." He said exact date depends on when snow (the real white stuff) is available. Sherman also directs this one under his new pact.

Then, of course, there's "Take. Her, She's Mine," with an October starting date starring Jimmy Stewart: Henry Koster will direct script based on Broadway show by the Ephrons.

Before 1962 is out, it's planned

Ephrons.

Before 1962 is out, it's planned to have "Sound of Music," based on Rodgers & Hammerstein's Broadway musical hit, before the

on Rodgers & Hammerstein S
Broadway musical hit, before the cameras.

About six more projects will fall into place between now and next April, Levathes feels. One is "The Visit," to be made in Europe starring Miss Bergman with Anthony Quinn opposite her. Quinn will not direct Weinstein production. At moment, director isn't set.

Plans to sign "Camelot" star Robert Goulet for a singing role in MM's. "Give" fell through when 20th couldn't guarantee a stop date for star to return to Broadway musical boff. Start of pic has been delayed several times, for various reasons. MM hasn't yet appeared before the camera, having been bothered with a cold. She was due on the set today.

KASTNER-MANN SHOOT FAULKNER'S 'AUGUST

Hollywood, May 1.
Elliott Kastner and Abby Mann have purchased film rights to William Faulkner's novel "Light in August" and have skedded filming next March under their Mann-Kastner banner. Purcha;e price was \$150,000.

Mann will script, with Kastner producing. Pair are also set for "Children of Sanchez," which is to go the end o fihe year in Mexico. Vittorio DeSica directs latter.

EDELSTEIN'S CHILE POST

EDELSTEIN'S CHILE POST
Melvin Edelstein has been named
territorial manager for Chile for
Metro International, succeeding
John O'Brien who exited last week.
Edelstein entered the film industry in 1937. He was manager of
several Latin American territories
for RKO and before that worked
with Alexander Korda and United
Artists.

-

The Miracle Worker

FILM REVIEWS

Story of the young Helen Keller, artfully reproduced on film. Within certain limitations, a promising b.o. contender.

Hollywood, April 26.

United Aritats release of Feed Coe
production. Set Defect Production Set Defect Production. Set Defect Production Set Defect Production. April 26.

District Production Set District Production. Andrew Prine. Directed by Arthur Penn. Sereenjas, William Gibson, from his play camera. Ernest Caparros: editor, the production of the Prine Production. Set Defect Prine Production. April 26.

April 26. 26. Running time. 108 Mil8s.

Annie Sullivan Anne Bancroft.

Annie Sullivan Anne Bancroft.

Helen Keller Patty Duke
Capt Keller Victor Jory
James Keller Andrew Prine
Aunt Ev Kathleen Connegus
Winey Bern Richards
Marcha (10 years). Dale Ellen Bethea
Helen (7 years) Donna Bryan
Martha (10 years). Donna Bryan
Fercy (8 years) Walte. Wright Jr.

Martha (7 years) Donna Bryan
Fercy (8 years) Kelth Moore
Foung Annie (10) Michele Farr
Young Jimmie (8) Allan Howard
Fercy (9 years) Wine Flynn
Fercy (

Something has been lost in transstation to the screen of William
Gibson's "The Miracle Worker."
On the other hand, something has
been gained in the progression to
theatrical film. But any debate
over artistic profit and loss must,
ultimately, conclude with the admission that this dramatization of
the dawn of comprehension in the
mind of Helen Keller is a powerful
story and a source of profound inspiration in any medium.

A celebrated television show,
later a critical, artistic and popular hit on the stage, the Fred Coe
production appears destined for
commercial success as a motion
picture, although the magnitude of
its appeal may be leveled somewhat by a curious reluctance on
the part of many people to expose
themselves to such a grim, emotionally devastating experience.
"Miracle Worker" takes a lot out
of a viewer, and there are those
who shy away from anything that
appears to demand total involvement, even if it is an ennobling
and uplifting event.

The United Artists release was
adapted from his play by Gibson,
directed by Arthur Penn, who
staged the legit version, and stars
Anne Bancroft and Patty Duke in
the roles they introduced to Broadway. Obviously, the project is in
good, loving hands. Within the
boundaries of cinematic resourcetulness and invention. Messrs. Coe,
Penn, Gibson, staff and artists
have gone about as far as they can
go in conversion to films, only
often it's not far enough to duplicate the overpowering flesh-andblood simplicity of a stage production.

cate the overpowering flesh-and-blood simplicity of a stage production.

Gibson's screenplay relates the story of the young Helen Keller and how, through the dedication, perseverance and courage of her teacher, Annie Sullivan, she establishes a means of communication with the world she cannot see or hear. The Misses Bancroft and Duke, both of whom are renowned for their prior portrayals of Misses Sullivan and Keller, respectively, here again tackle the juicy, but enormously exhausting, roles with great artistry and conviction. It is very likely that reenacting these roles on film posed the greatest challenge of all to their thespic resources.

Whereas, on stage, a performer can sustain and build progressively, on film one must preserve histrionic continuity in bits and pieces. In a scene such as the celebrated eight-minute skirmish between the young hellion and her tutor, this can pose tremendous problems that reverberate from player to director down through editor, all profoundly (dependent on the others. And it is here that we discover, in spite of the supreme efforts of all concerned, a loss of value in the transition. This scene, performed in the flesh, has unforgettable and brutal impact, whereas in the film the cumulative effect and sense of exhausted relief at the conclusion is diminished. This highlight interlude simply does not seem as remarkable an acting achievement on film even though, ironically it is probably far more difficily. It is probably far more difficily it is probably far more difficily it is probably far more difficily it is probably far more difficily. enormously exhausting, roles with great artistry and conviction. It is very likely that reenacting these roles on film posed the greatest challenge of all to their thespic resources.

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and lighting and filtering effects that have been conceived and achieved enrich the production considerably. Some may quibble that "The Miracle Worker" needs no such pictorial window dressing, but there really is no disputing the value of such imagery in arousing emotional participation. In the case of Annie's recollections, the fuzzy, spotty superimposition of her thoughts provides an explanatory parallel absent on the stage. And in the silent scenes that introduce the savage, groping youngster behind the main titles, the rilm instantly grabs and enthralls the audience as was impossible in the play. And to these attributes the haunting, often chilling, score by Laurence Rosenthal, the authentic art direction by George Jenkins and the taut, brisk editing by Aram Avakian.

Formidable featured support is

and the taut, Drisa Aram Avakina.

Formidable featured support is contributed by Victor Jory, and Inga Swenson as Helen's well-meaning, but overly-indulgent parents. Andrew Prine is effective as the troubled half-brother. Strong in prominent roles are Kathleen Comegys, Beah Richards, Jack Hollander and Michael Darden.

Tube.

It's Trad. Dad! (BRITISH)

streezy boxoffice bonanza stanted mainly towards teen-agers. Packed with top pop tunes and performers, and some slick direction.

London. April 24.

BLC release of a chilton Subotsky Columbia Picture production. Stars Heien Shapiro. Directed by Dick Lester. Screenplay, Subotsky; camera. Gilbert Taylor; editor, Bill Lenny; incidental music, Ken Thorns. At Jonuon Pavillon. London, Rumning time. 73 MMS. nusic, Ken Thorne. At London Pavilion.
London, Running time. 73 MiNS.
Helen Heien Shapiro
Craig Oculario, Craig Obuglas
Coffee Shop Owner. Timothy Bateson
Timothy Bateson
Timothy Bateson
Timothy Bateson
Tyl Director
Frank Thornton
Police Chief Arthur Mullard
Head Waiter Derek Nimmo
Customer Romale Stovenen
Tyl Director
With John Leyton, Temperance Seven,
Kenny Bal & His Jazmen, Terry Lightfoot & His New Orleans Jazz Band, Chris
Barber & His Band, Othile Datteror, In
Frank Thornes
Frank

Here is a gimmick film which is slanted directly at teenage fans of jazz, but should also amuse some older squares. It will certainly make sweet boxoffice music over here, and is a safe bet for any audience which likes lively, popmusic. It is a simple showcase for introducing a parade of pop performers. But it is also enhanced by some very slick directorial technique by a comparative newcomer, Dick Lester, and sharp editing by Bill Lenny. Apart from the hefty salaries paid, it was probably made on a shoestring.

Milton Subotsky's storyline is as

netry salaries paid, it was probably made on a shoestring.

Milton Subotsky's storyline is as slim as a chorine's waist but it serves to introduce a batch of top hands and performers who, between them, put over some 25 numbers with skill and zest. Helen Shapiro, Britain's teenage vocal prodigy, and Craig Douglas play a couple of youngsters who resent the attitude of the pompous mayor of their small town against the Jukebox and jazz activities of the youngsters in the town.

They decide to persuade some

Lonely Are the Brave

Appealing yet disconcertingly unrealized study of the missit versus civilization. Fise per-firayals help, but yarn suggests it will need plenty of trade and public sell.

and public sell.

Universal release of a Joel Productions picture: produced by Boward Lewis Lewi

Often touching, and well served by its performances and photography. Joel Productions "Lonely Are the Brave." produced by Edward Lewis, ultimately blurs its focus on the loner fenced in and hemused by the encroachments and paradoxes of civilization. Its makers have approached the misfit theme with a skittishness not unlike that exhibited by cowboy. Kirk Douglas's horse. They have settled for surface instead of substance.

settled for surface instead of sub-stance.

The failure of the Dalton Trum-bo screenplay from an Edward Abbey nevel is that it does not, provide viewers with a sustained probing of the hero's perplexity.
It is content only to state, rather, explicitly, the dilemma, with the result that Douglas is pitiable only at a distance—audiences will doubtless sympathize, but they are toot likely to "empathize." Nor are they apt to discern the larger im-plications of all-but-vanished indi-vidualism in a highly organized society.

As to how well the Universal re-

As to how well the Universal release makes out, much will depend on that familiar one-two of campaign and early customer reaction. The surmise is that, with considerable nursing, it should do okay, but not exciting at the boxoffice.

tion. The surmise is that, with considerable nursing, it should do okay but not exciting at the boxoffice.

The plot is sparing enough. Douglas, the footloose, arrives back at the New Mexico homestead of old friends Michael Kane and Gena Rowlands. Kane is in the Albuquerque jail on an aid-and-comfort to wetbacks rap, and good guy Douglas contrives to get himself tossed into the same pokey from where he plans to bust, out with Kane. The buddy opts to stay, however — his ways are changed, and there is the wife and a son to consider—but Douglas, not one for the year's confinement he faces, makes off and takes to the hills ringing town. In a splendidly orehestrated pursuit, he eludes the cops only to be stopped when he and horse, attempting to cross a rain swept highway, are hit by a huge truck.

Good symbolism, that, having him chopped down not by fellow creatures but by technological progress. By contrast, most of the symbols (they are almost rampant) are announced with a kind of pandering clarity. At the outset, cowpoke and horse are framed by the New Mexico rock and sagebrush country. Raise sound and cut—to jets whooshing overhead, a wired fence with no trespass cavear, the zip of highway traffic, etc. Similarly, the accentuation in dialog, epitomized in the line, "Either you go by the rules or you lose." The film is too indulgent of the verbal where a gesture, expression, or quiet incident would convey better impact.

quiet incident would convey better impact.
Of itself, the prolonged and climactic mountain chase is an entertaining sequence, a compelling melange of scenic sweep and tight action astutely arranged by director David. Miller and excellently photographed by Philip Lathrop. It somehow, also, very nearly sub-ordinates the message, except again for certain symbols, chiefly a military helicopter thrown into the hunt.

adair in the hunt.

As the loner; Douglas is externely likable and understands his part within its limitations, as fithis written. Most beguling performation and scene. however, is turned in by and scene, however, is turned in by and scene his quarry but develops an intuitive sympathy for him. The force he heads is almost pure a live comic strip, making for some appealing levity. Yet, perceptive udiences may find such boobery too farcical for credibility.

Gena Rowlands, as the friend's

wife (she was originally sweet on the undomesticated Douglas), is good as the voice of exasperation over what she sees merely as male obstinacy. Michael Kane, a veteran of legit making his screen debut, contributes effectively as the reformed buddy. There is polished support in lesser roles from Carroll O'Connor, George Kennedy, Karl Swenson and William Schallert, latter as a diverting boob in the sheriff's office.

Miller's direction is smooth and knowing, being particularly impressive in the mountain pursuit footage. Jerry Goldsmith has lent an enhancing score, wistful, compassionate and symbolic. Lathrop's camera, Leon Barsha's sensible editing, and the contribution of sound men Waldon O. Watson and Frank H. Wilkinson are all potent components. They furnish "Lonely" with almost enough virtues to redeem its flawed telling. Pit.

Le Septieme Jure

(The Seventh Jurist)

(FRENCH).

Pathe release of Orex Films production. Stars Bernard Biler; features Mauton Stars Bernard Biler; features Mauton. Blanche. Jacques Riberelles, Francoise Giret. Directed by Georges Lautner, Screenplay, Jacques Robert, Pierre Laroche from the novel by Francis Didelot; camera, Maurice Fellous; editor, M. David. Gregota Paris, Running (1878). Blanche Gregota Paris, Running (1878). Blanche Gregota Paris Running (1878). Blanche Gregota Paris Maurice Biraud Catherine Francoise Giret Sylvain Jacques Riberolles

Jurist Maurice Biraud Catherine Francisce Giret Sylvain Jacques Riberolles Fairly slick psychological entry about a murderer, an ordinary man, who ends up on the jury condemning a man for the crime. But it's rather pat and flat in characterization. It remains too surfacey for irony and is a bit dated in expressionistic techniques. A middleaged man with two grown children one Sunday wanders off for a walk while every-body is snoozing after a heavy meal. He sees the town loose girl sunbathing nude and tries to kiss her and strangles her when she screams.

Then comes his commentary about his feelings and justifications, the trial, his astuteness as a jurist acquitting the man. But town pettiness drives the man almost to suicide which is forced when the ex-jurist scuffles with him for the girl. His petty wife has him shipped off to an asylum rather than let him confess.

Bernard Bher is jowly and heavy but able to project the character of the trapped-by-own-guilt jurist while director Georges Lauther shows a good deal for atmosphere and pacing but has allowed this to be too predictable and preachy without the insight to make this gripping and a deeper look at justice, responsibility and small town meanness. It is technically neatly wrapped.

(The Denonciation (The Denonciation)
(The Denonciation)
(FRENCH—FRANSCOPE)

Paris, April 24.

CFDC release of Films Pleiade, production. Stars Maurice Ronet. Francoise Fronce, Francoise Fronce, Francoise Fronce, Francoise Fronce, Francoise Fronce, Produce Sacha tre. Written and directed by Jacques Doniol-Valcroze. Camera, Henri Raichi; editor, Bob Wade. Preemed in Paris. Running. Limp. 105 MiNS. Michel Maurice Ronet Sacha Francois Brion Michel Sacha Prancoise Brion Michel Sacha Prancoise Malterner Sacha Practice Francois Malstre.

A mixture of a suspense theme with sidelights of morality plus political skulduggery, this pic seems somewhat too overladen to have this keep up interest through-

seems somewhat too overladen to have this keep up interest throughout.

Going to a nightclub one afternion to retrieve a sweater he left there, a young film producer comes upon a body and is then knocked out by someone. It develops the cadaver was a man he once worked with in the resistance and who had become involved in some rightist political activity.

It seems the producer had cracked under Nazi torture and sold out his comrades but it had been covered up at war's end, the finally finds peace with himself only to be shot down by one of the killers.

Director-writer Jacques Doniol-Valcroze has overloaded this to bog down complete interest. But he displays a flair for potent imagery. However, he foists a striptease on the film when the producer's wife does one as a gag before they bed down one night, as well as other erotic sequences with the wife that have nothing to do with the tale. It is technically good but somewhat talky sans the pace and depth to make his final conversion dramatically sound.

Mosk.

Lad: A Dog (COLOR)

Adventures of Albert Payson Terhune's renowned collie, translated to screen with syrupy affection, Serviceable holiday fare for tykes and families.

Hollywood, April 28.
Warner Bros. release of Max 3. Rosenberg production. Stars Peter Brech. Fearsy
McCay. Directed by Arem Avakian. Lesile H. Martinson. Screenplay. Lillie Hayward. Roberta O. Hodes. from novel by
Albert Payson Terhune; camera (Technicolor). Bert Glennon; editor. Tom
Acadoon must, Heim Roemheld; asst.
McAdoon must, Heim Roemheld; asst.
studio, April 28, "62. Running time, 38
MMS. Sheriff Charles For Constable Tim Miss Woodward Lillian

Sheriff Congable. Tim Graham Miss Woodward Lillian Ruyed?

Warner Bros. has a marketable höliday attraction for the family trade in "Lad. A Dog," which is poised for Memorial Day release in companionship with the studio's 22-minute cartoon featurette, "Adventures of the Road Runner." The Max J. Rosenberg production is in the tradition of "Lassie" and other such animal epics glorifying the good works of talented four-telling the good guys from the bad legged creatures with sunny dispositions and uncanny instincts for guys.

Wee moppets, for whom the cliche of the dog picture is still a fresh thrill, should take very kindly and enthusiastically to the climb, based roughly on the actual adventures of Albert Payson Tenhune's collic, as published 41 years ago in his book. Adults, on the other hand, will discover about a 58% quotient of predictability.

The Lillie Hayward-Roberta O. Hodes adaptation describes, with unabashed sentiment and a good degree of conversational redundancy, how Lad manages remarkably to: (1 help restore, through affection and a keen, alert sinifer, the functions of a little girl's legs, (2) win a solid gold "best in show cup, without the aid of experience, against the most gifted show dog in the world, (3) help save the family from a fire and, in the process, bring to justice a demented neighborhood troublemaker.

Peter Breck and Peggy McCay are agreeable as Lad's devoted

neighborhood troublemaker.
Peter Breck and Peggy McCay
are agreeable as Lad's devoted
owners, although there are passages when they are handicapped
by the rather artificial everybodyface-the-camera style of emoting
engineered by the direction of
Aram Avaktan and/or Leslie H.
Martinson, who shared helmsmanship. Otherwise the direction,
though at times almost unbearably
syrupy, is standard for this kind
of film.

Carroll O'Conner clies.

though at times almost unbearably syrupy, is standard for this kind of film.

Carroll O'Connor gives a fine performance as a neighbor obsessed with material prestige who comes to see the error of his ways. Little Angela Cartwright, as the youngster who regains her ability to walk, is accomplished at expressing emotion. The rest of the cast perform well; and that goes for the canine star of the show. Picturesque Technicolor photography by Bert Glennon, a sprightly score by Heinz Roemheld and careful art direction by Jack Poplin raise the quality of the production. The film seems rather long and has a few repetitions spots that might have been smoothed out by editor Tom McAdoo.

The companion "Road Runner" piece continues the popular cartoon adventures of the frustrated, but indestructible, coyote who tries in vain to seize, and presumably devour, the absolutely unconquerable and not at all likable road runner, "Lad" would catch him, by gum.) The featurette directed by Chuck Jones is somewhat patchy and disjointed—at one-point straying away from the central premise for at least five minutes.

EXPLOITATION NOW STEPC

Share-of-Netherlands Market

٠.	Film Import Number of Films in Number in %	Net Gross In
	Country 1961 1960 Of Total	% of Total
•	U. S. A 123 139 40.94%	40.12%
,	West Germany 86 72 20.70%	14.86%
	France 67 65 12.43%	14.82%
	Britain 61 77 13,57%	15.34%
	Italy 47 24 5.05%	5.66%
	Netherlands 1 2 2.25%	2.84%

Holland Fights TV and Lethargy Of Home-Loving Dutch Citizenry

Dutch cinema attendance decreased 8% during 1961, compared with the preceding year. This is revealed in the Annual Report of the Nederlandse Bioscoop Bond (Dutch Cinema League), in which Dutch exhibitors, distributors, producers and laboratories are united.

Dutch cinema League, in which producers and laboratories are united.

An attendance of 50,985,900 in 1961 was down from 55,435,000 in 1960. This represented a resumed decline, which seemed to have come to a standstill in 1960 which year all but maintained the 1959 level. Since 1950 the figure always stood round 63 million, then from 1954 till 1956 increased, with an all-time high of nearly 70 million; from 1956 on, the figure droppedin one year (1956-1959) by 13½%.

Annual Report names, as first adverse factor growing importance and influence of television, with more than 1,000,000 sets in use. In 1961 the number of Video receives jumped 30%. Second, the increase in the number of three-hour films to some extent may be culpable the rate of the levy of entertainment tax, which now averages 18.2% (22.2% of net takings). Dutch government to cover deficits of opera, legit theatre and ballet by pouring in millions of guilders. This irritates the Cinema League which itself pleads in vain with the Government Except for the standard fee of \$7.50 an usel myport of the Government Except for the standard fee of \$7.50 an anually paid by viewers, no tax is imposed upon the television.

for the standard fee of \$7.50 annually paid by viewers, no tax is imposed upon the television.

In an agreement between the Dutch Cinema League and the Dutch Television Foundation, in which all television companies are united, no theatrical feature films may be presented on air except on an agreed weekday, at the moment Tuesday evening, and then a single feature at least 40 months in release.

feature at least 40 months in release.

Use Modern Research
Alarmed by the 13½% decrease
of 1958 to 1959, the Managing
Board of Cinema League ordered a
rysychological research into the
meaning of the cinema in Holland
and the possibilities to stimulate
attendance. This study was administered by the Netherlands Institute for Motivation and Marketing. Research from the months.
July-December 1959. The result
was not shattering, and alreadyknown to all connected with the
entertainment business: that the
Dutchman is a home-loving person
who lacks inclination to go out and
have a good time. Television provides a good excuse for this stationery posture.

During three years 300,000 Dutch

have a good excuse for this stationery posture.

During three years 300 000 Dutch guilders were voted to start a publicity campaign each year. Starting with the slogan, "Together to the picture—how nice," the campaign was directed on two levels. In the daily newspapers the advertisements are directed at married couples. Samples from the copy: "That's why a husband is sometimes specially nice to his wife. That's why a husband is sometimes specially nice to his wife. That's why he takes her along, one night, to the cinema. Just like that. As a surprise," and, "A husband who understands why his wife elimpsed a little bit listlessly through the evening paper. How long ago they had gone out? "At the same time, Legion changed little bit listlessly through the evening paper. How long ago they had gone out? "At the same time, Legion changed little bit listlessly through the evening paper. Thou long ago much too long." The campaign has for its symbol two cinema tickets with a rose. The other level one finds in the political weeklies and is directed structions.

at the egg-heads, who get the same treatment, but now not only aime treatment, but now not only simed at going to the pictures, but going to the good and well-directed pictures; it gives a series of "portraits" of contemporary di-rectors, like Louis Malle and Stanley Kubrick.

Stantey Kudrick.

The Issuance of cinema giftcoupons, which are obtainable at
the box-office of all cinemas and
are exchangeable for tickets, was
also a success.

are exchangeable for tickets, was also a success.

Despite the decrease in attendance, the number of cinemas has been fairly steady. In 1961 fourteen cinemas were closed, but eleven new ones opened, which means a decrease of only 178 seats. Holland now has 562 cinemas, with a seating capacity of 286,250.

Although in 1961 the importation of new feature film increased, the number of 416 is still considerably below the record level of 508 for both the years 1957, and 1958. The increase (from 399 in 1960) is accounted for by the European films, which, with a number of 293; came very close to the record of 298 in 1946, when American films were scarce due to a battle hetween the Cinema League and the MPEA over percentage of rent. American films, which further decreased in number, from 139 in the previous year to 123 in 1961, reached the lowest level since the war, shd constituted only 41% of the maximum of 301 in 1949.

The number of "three-hour plemes" shown with only two permers.

stituted only 41% of the maximum of 301 in 1949.

The number of "three-hour pictures" shown with only two performances daily, with double prices, increased: of the 16 pictures of this type, 12 were American. This may account for the fact that though the American film decreased in number; the net takings (gross receipts after deduction of turnover and entertainment tax) grew, however slightly, from 40.06% to 40.12% (1959: 42.84%). Of the other countries, England takes 15.34% of all net takings (with 13.57% of the films), West Germany 14.86% (20.70% of all films shown), France 14.82% of net takings (with 12.43% of all films), and Italy 5.66% net takings (with 5.05% of all films shown).

Woman-on-Shuttle In 'Jules et Jim' Amoral: **Legion Condemns Film**

François Truffaut's "Jules et a satiric comedy about woman who can't make up her woman who can't make up her mind between her husband and his best friend and consequently alternates between them), has been condemned by Legion of December.

HIS PAR TOUR

RY DAVE OLSON

Hollywood, May 1

Hollywood, May 1.

Lee Marvin last week charged "Hollywood is selling itself short on the road by failure to properly back up personalities who make appearances for pictures with top promotion and exploitation." Star blasted studios for "letting the Hollywood image change in the minds of the theatregoing public and not following up expensive production with the same money it takes to create arraudience."

Marvin's charges came as a result of his first p.a. tour on behalf of a picture—John Ford's production of "The Man Who Shot Liberty Valance" for Paramount. Calling it "like doing one-nighters in 1926," he said it was his "first and last p.a.—unless I have a piece of the action."

In a colorfully vocal dissertation

action."

In a colorfully vocal dissertation in a showed his irritation at "wasting time trying to sell a picture without having proper background preparation on the part of the studio." Marvin said he was greeted throughout the tour by "ignorance of publicity activity on the part of both newsmen, and studio reps." He blamed the situation entirely on "lack of briefing by the studio," asserting "pub repshad little more than a stock, phony biography and none of them had apparently bothered to set anything but standard bring-you-to-the newspapers activities that just don't make enough copy to sell pictures today." Actor reported resultant apathy on the part of newsmen and exhibitors whose "questions we're cut-and-dried stereotypes and showed they didn't know anything about me." He said their "disinterest reflected the growing lack of drive on the part of Hollywood itself."

According to Marvin, "Hollywood is running scared; they spend all their money on production and then don't know enough to spend a similar amount on publicity to get back, their investment." He asserted he spent "a total of \$550 on expenses for the 12-day tour" and noted "even that drop-in-the-bucket was complained about." He believes, the old time glamor of "visiting a city and throwing around hundred dollar bills" pays off in the added image it creates for "prospective audiences "who want to see stars as something other than the guy at the next desk." He called the whole tour "all old time Mickey Mouseville."

On the other hand, actor said television has taken over and is "getting all the attention because they know they have to spend money to make money." Actor said to having itself and its stars." He reported they want to see shows its the story over-shadow us they think film stars are extinct."

extinct."

Marvin next does "The South Seas Story," tentatively-titled project, based on James Michener stories, in July for Ford and Paramount. Asked if he would tour on its behalf if asked, he reacted with merely an icy stare.

Krish To Direct New Richard Pic, 'Holiday'

London, May 1.
Sydney J. Furie, who directed
the Cliff Richard tuner, "The
Young Ones," has had to duck his
assignment to direct the next Richard starrer, "Summer Holiday."
This is caused by production overlannings.

This is caused by production over-lappings.

John Krish, better known for his many documentaries than for fea-ture pix, has been signed to helm the film under Kenneth Harper's production. "Hollday," which is for Elstree Distributors release, needs a young American actress-dancer for a leading role and Har-per has been in the States looking for the girl.

MARVIN DERIDES | Styles Pitch to N.Y. Location Parties: **'I'll Handle All Payroll Detail'**

Lannan to 'Peking'

Madrid, May 1.

Jack Lannan, veteran Hollywood production exec, has been signed by Samuel Bronston as production manager on "55 Days at Peking, being readied for an early June that here.

being reading for an earlier start here.

First major assignment for Lannan is the building of a replica of the walled city of Peking at the time of the Boxer Uprising (1900), on a 250-acre site at Las Matas, 14 miles from Madrid.

Rental Demands End Loew's Capitol in D.C.'s National Press Bldg.

Washington, May 1.
Washington's largest film house;
Loew's Capitol, will apparently be
closed Sept. 30, with the landlord
transforming the 2,420-seat theatre into shops and office space.

tre into shops and office space.

The move will reduce the Washington Loew's operation, once the
mightiest of first run housse here,
to one theatre, the Palace Loew's
owns that building except for the
lobby area which is leased from an
estate.

estate.

Loew's also owned the down town Columbia, but it was demolsished three years ago. The land has subsequently been sold.

The Capitol is part of the Na-tional Press Bldg, and is owned by the same corporation as the build-ing

tional Press Bidg, and is owned by the same corporation as the build-ing.

Loew's has not been willing to meet the corporation's rental terms for a new lease.

A spokesman for the building corporation said that barring an unexpected turn of events, Loew's will have to vacate the theatre on Sept. 30.

Norris McCollum Back With Martin Circuit

Atlanta, May 1. Norris McCollum, advertising manager of Tallahassee (Fla.) Democrat, has been named city manager of Martin Theatres in Atlanta succeeding Jerry Evans, who has been assigned to manage Martin house in Atmore, Ala.

Martin house in Atmore, Ala.

McCollum spent 14 years working for Martin circuit, which operates some 200 theatres in Georgia, Alabama, Kentucky, Florida and Tennessee, before joining Florida State Theatres chain for assignments in Daytona Beach and Tampa. Four years ago he went into newspaper field.

Tampa. Four years ago, he went into newspaper field.

In Atlanta he will supervise operation of Rialto and Central Theatres and later Tower Theatre, legitimate showcase, which will close Sunday and be gutted preparatory to becoming a Cinerama outlet, one of seven Martin is under contract to build for Cinerama. The others are to go up in Honolufu, St. Louis, San Antonio, Phoenix, Seattle and New Orleans. Tower renovation will cost \$500,000, new houses \$1,000,000 each.

E. D. Martin is president of Martin Theatres chain and his brother, Roy Martin Jr. is treasurer. Headquarters of circuit is in Columbus, Ga., with a booking office in Atlanta and a regional office in Nashville, established after Martin took over 60-theatre Crescent chain.

UA Theatremen in L.A.

Los Angeles, May 1.
George P. Skouras, prexy of
United Artists Theatres, and Salah
Hassanein, head of Skouras Theatres and exec veepee of UA Theatres, arrive here this week for
several days check on local operations.
Execs will be coming from San
Francisco where they will attend
board sesh of UA Theatre Corp. in
Bay City Wednesday.

This has the ring of resourceful diversification.

A New York talent supplier is

diversification.

A New York talent supplier is now additionally geared to take over the local payroll paperwork for the independent on-location producer, a function that spares the transient indie certain minor expenses and major bookkeeping logistics.

logistics.

As a stratagem of Bernie Styles to enhance his All-Arts Talent Casting Agency, the value of the payroll takeover as leverage for his actor clients is not lost. About this, Styles is candid, though affirming the objective benefit to the producer per the recent pilot experience with Frank Sinatra's "Manchurian Candidate" company in Manhattan.

in Manhattan.

In brief substance, Styles undertakes as he did with "Manchurlan"—to function as employer for the entire location crew, both technical and talent dut excluding personnel brought on from the Coast). The locals, thus, are on the All-Arts payroll, entailing social security deductions, pension discounts, workmen's compensation, personal injury liabilities, the works. There's a fee, of course, variously contingent on the amount of gross payroli.

The producer is relieved of the

The producer is relieved of the inherent paperwork, and likewise spared the expense of packing along a location auditor.

along a location auditor.

The actual paperwork is executed for Styles by an associated auditing firm, which owns a minority piece of his agency action. Styles, himself an actor, though quiescent in deference this business activity, formed All-Arts in September, '60.

Over 650 Americans Due To Attend 35th Variety Convention in Dublin

Dublin, May 1.

More than 650 Americans, the largest number ever to attend a European convention, have regisnational Convention here May 15-19. Convention committee chairman Jack Cruise said that the

man Jack Cruise said that the conclave will draw around 1,000, most of the U. S. delegates arriving by charter flights.

Program includes a State Reception by Irish Prime Minister Sean Lemass at Dublin Castle. Junketing also takes in a race meeting at the famed Curragh course, a garden party at the U. S. Embassy and a Ladies' Luncheon at which Joan Crawford is to be guest of honor. Entertainment for delegates in

Entertainment for delegates is skedded to be all-Irish, starting off with an airport reception by girl pipers in national costume.

Gordon Stone to L.A. With 'Castaways' Print

London, May 1. Film editor Gordon Stone planed to the States over the weekend with the cutting copy of Walt Disney's "The Castaways," starring Maurice Chevalier, Hayley Mills, George Sanders and Wilfrid Hyde White. Stone expects to be at the Disney studios for two or three weeks, mulling over the pic with Disney and studio execs.

weeks, muling over the pic wind bisney and studio execs.
On the same day William Anderson, vice prexy of Disney's studio operations, left for Paris with director Don Chaffey, associate producer Hugh Attwooll and lighting cameraman Paul Beeson where location sequences for "The Horse Without A Head" will be shot. The film, which stars Leo McKern, Jean Pierre Aumont and Herbert Lom will return for shooting at Pinewood on Monday (7). Anderson has just left Rome where another Disney pic, "Escapade In Florence." is winding un.

L.A. Okay; 'Valance' Fairish \$17,000, Dream' Nice 121/2G, 'Spartacus' Lusty 9G, 2d Wks.; 'Story' Whopping 28G

Los Angeles, May 1.

There's the usual reaction after the booming holiday week before this session, with absence of many newcomers hurting. In fact, there's only one entirely new pic being launched. It is "Only Two Can Play," rated big on opener at the '20-seat Music Hall.

Of regular holdovers, "Man Who Shot Liberty Valance" shapes fair in second in three theatres. "Follow That Dream" looks nice in second at Warner Beverly.

"Counterfeit Traitor" looks lively in third at Warner Hollywood while "Spartacus" is very good in second at State on first general release. "West Side Story, still wow in 20th week at the Chinese, paces the upped-scale pix.

Estimates for This Week

Estimates for This Week

Estimates for This Week

Baldwin, Beverly, Lee Angeles,
Hellyweed (State, Metropolitan-FWC) (1,800; 1,150; 2,017; 856; 90\$1.50)—"Laberty Valance" (Par)
and "Brushfire" (Par) (2d wk except Baldwin in 1st). Fair \$17,000.
Latt week, Baldwin, "Follow That
Dream" (UA) and "Deadly Duo"
(UA), \$3,000. Others \$19,700.
"Moon Filot" (BV) (2d wh) and
"Guns of Navarone" (Col) (reliasue).
Fair \$4,000. Last week, \$6,200.
Warren, Willum, Pix (Metropolitan-Prin) (1,757; 2,344; 756; 90\$1.50)—"Follow That Dream" (UA)
and "Young Savages" (UA) (2d wk).
Nice \$12,500. Last week, \$13,200
Warner Bev (SW) (1,316; 90-\$2)
—"Five Finger Exercise" (Col) (2d
wk). Good \$9,000. Last week,
\$10,000.
Music Hall (Ros) (720; \$2.52.52.40).

—"Five Finger Exercise" (Col) (2d wk). Good \$9,000. Last week, \$10,000.

Mussic Hall (Ros) (720; \$2-\$2.40).

"Only Two Can Play" (Indie). Big \$10,000. Last week, \$8,800. State (UATC) (240; \$90.51.50).

"Spartacus" (U) (reissue) (2d wk). Very good \$9,000 or near. Last week, \$11,500.

Hawaii (G&S) (1,106); 90-\$1.50).

"Dream Wife" (MGM) and "Love is Better Than Ever" (MGM) (reissues). Dull \$2,300. Last week, "Magic Sword" (UA) and "Mighty Ursus" (Indie) (2d wk). \$2,000.

Warner Hollywood (SW) (2,170; \$2-\$2.40).—"Counterfeit. Traitor" (Par) (3d wk). Fancy \$11,000. Last week, \$12,000.

Fox Wilshire (FWC) (1,900; (Continued on page 12)

(Continued on page 12)

St. Loo Solid: 'Outsider' Fine \$12,000, 'Rome' 10G; 'Fair' Smooth 14G, 3d

St. Louis, May 1. City is loaded with holdovers St. Louis, May 1.

City is loaded with holdovers but hiz continues very strong here this session. One of bigger current ientries is "Moon Pilot," which shapes stout in second at State. "Outsider" looks fine in second at the Ambassador while "Rome Adventure" is holding nicely in second at Esquire.

"State Fair" is rated strong in third at the Fox while "West Side Story" still is big in ninth at Loew's Mid-City. "El Cid" also is solid in third at the St. Louis.

Estimates for This Week Ambassador (Arthur) (2,970; 90-\$1.25) — "Outsider" (U) (2d wk).

*Fine \$12,000. Last week, \$14,000.

Apollo Art (Grace) (700; 90-\$1.25) — "La Dolce Vita" (Astor) (4th wk), Okay \$1,000. Last week, \$1,500.

Esquire (Schuchart-Levin) (1,800;

\$1.500.

Esquire (Schuchart-Levin) (1,800;
0-\$1.25) — "Rome Adventure"
(WB) !2d wk). Solid \$10,000. Last
week, \$12,000.

Fox (Arthur) (5,000; 90-\$1.25)—
"State Fair" (20th) '3d wk). Strong
\$14,000. Last week, \$16,000.

Loew's Mid-City (Loew) (1,160;
\$1.25-\$2.50) — "West Side Story"
(UA) 19th wk). Hep \$10,000. Last
week, \$13,000.

State (Loew) (3,600: 60-90) —

week, \$13,000. Last week, \$13,000. Last week, \$13,000. State (Loew) (3,600; 60-90) — "Moon Pilot" (BV) (2d wk), Stout \$14,000. Last week, \$16,000. Pageant (Arthur) (1,000; 90-\$1.25) — "Oklahoma" (Magna) (2d wk). Sharp \$4,600. Last week, \$5,000. St. Louis (Arthur) (3,800; \$1,25-\$1,50) — "El Cid" (AA) (3d wk). Solid \$14,000. Last week, \$16,000. Shady Oak (Arthur) 760; 90-\$1,25) — "Only Two Can Play" (Kings) (2d wk). Good \$3,000. Last week, \$3,500.

Key City Grosses

Estimated Total Gross

This Week \$2,352,900 (Based on 21 cities and 251 theatres, chiefly first runs, including N.Y.)

Burial' Big 12G, Denver; Fair' 11G

No new entries this session excepting at two arty houses. "Purple Noon" lokes okay in first at Esquire while "Murder, She Said" is rated hep at the Crest on opener. "Premature Burial" shapes smart in second at Paramount while "State Fair," in third, is big in third at the Denver.

"Judgment at Nuremberg" looms tall in fourth at Aladdin while "Two Women" is rated fine in second at the Centre. "El Cid" shapes stout in 12th round at Denham.

Estimates for This Week

Estimates for This Week
Aladdin (Fox) (900; \$1.25-\$1.45
—"Judgment at Nuremberg" (UA'
4th wk). Tall \$8,000 or over. Last
week; \$9,000.

Capri Art (Art Theatres Guild) (238; \$1.25)—"Paradisio" (Indie) (3d wk). Okay \$1,200. Last week, \$1,600.

Centre (Fox) (1,270: \$1.25-\$1.45)

- "Two Women" (Embassy) (2d k). Fine \$10,000. Last week, \$12.000

wk). Fine \$10,000. Last week, \$12,000.

Cooper (Cooper) (814; \$1.25-\$2.65)—"Seven Wonders of World" (Cinerama (28th wk). Nice \$11,000. Last week, \$14,000.

Crest (Wolfberg). (750; \$1.23)—"Murder, She Said" (MGM). Hep \$5,000 or close. Last week, "Jessica" (UA), \$3,000.

Denham (Indle) (800; \$1.25-\$2.50)—"El Cid" (AA) (12th wk). Stout \$8,000. Last week, \$7,000.

Denver (Fox) (2,432; \$1.25-\$1.45)—"State Fair" (20th (3d wk). Rig \$11.000 or over. Last week, \$13.000.

Esouire (Fox) (600; \$1.25—"Purple Noon" (Times). Okay \$2,000. Last week, "Double Bunk" (Indie), \$1.900.

Orpheum (RKO) (2,690; \$1.25.

p1.900. (RKO) (2,690; \$1.25-\$1.45) — "Experiment in Terror" (Col) and "Belle Summers" (Indie) (2d wk). Mild \$6,500. Last week, \$8.000.

\$8.000.

Paramount (Wolfberg) (2,100; 90\$1.25)—"Premature Burial" (A1)
(2d wk). Sharp \$12,000 or close.
Last week, \$15.000.

Towne (Indie) (600: \$1.25-\$1.45)
—"Moon Pilot" (BV) (3d wk). Okay
\$5.000. Last week, \$7.500.

Vogue (Art Theatre Guild) (450\$1.25)—"Through a Glass Darkly"
(Indie) (2d wk). Soft \$1,500. Last
week, \$2,400.

Fair Sloughs Seattle

Fair Sloughs Seattle

Albeit 'Story' \$7,500

Seattle, May 1.

With the World's Fair opened here last Saturday (21), firstruns have struggled through two miserable weekends, and exhibs fully appreciate just how badly this new competition is going to cut in. All firstruns are holdover currently but few of them are getting far. Best showing is being made by "West Side Story," which still is good in 10th stanza at Music Box. "Moon Pilot" is only mild in third at Music Hall while "State Fair" Mose Hold while "State Fair Jooks slow in third at Fifth Avenue.

Festimates for This Week
Blue Mouse (Hamrick) (739: \$1.50-\$1.75) — "Nuremberg" (UA) 15th wk). Fair \$4,500, Last week, \$5,200.

Coliseum (Fox-Evergreen) (1,870; \$1.25-\$1.50) — "Experiment in Terror" (Col) and "Time Bomb" (AA) (2d wk.-5 days). Modest \$4.000, Last week, \$4,800.

Fifth Avenue (Fox-Evergreen) (2,500; \$1.25-\$1.50) — "State Fair" (Continued on page 12)

(Continued on page 12)

'Hour' Okay at \$9,000, Buff; 'Fair' Sharp 10G

Buffalo, May 1.

Buffalo, May 1.

Trade is slipping off here for most part this stanza, "Children's Hour," one of few newies, is rated okay at the Buffalo. "State Fair" looks brisk at Century while "Rome Adventure" looms fairish in third at Center. "Moon Pilot" still is lofty in second at Lafayette.

still is lofty in second at Lafayette.

Estimates for This Week
Buffalo (Loew) (3,500; 90-\$1.25)
— Children's Hour" (UA). Okay
\$8,000 or less. Last week, "Horizontal Lieutenant" (MGM) and "World in Focket" (MGM) \$7,300.

Center (AB-PT) (2,500; 90-\$1.25)
— "Rome Adventure" (WB) (3d wk). Fair \$6,000. Last week, \$7,200.
Century (UATC) (2,700; 90-\$1.25)
— "State Fair" (20th) (2d wk). Brisk \$10,000 or close. Last week, \$18,000.

Lafayette (Basil) (3,000; 90-\$1.25)
— "Moon Pilot" (BV) (2d wk). Smart \$10,000 Last week, \$19,000.

Paramount (AB-PT) (3,000; 90-\$1.25)
— "Burn Witch Burn" (AI).
Dull \$6,500 or close. Last week, \$19,000.

Test (Loew) (1,300; \$1,50.25,75)

Test (Loew) (1,300; \$1,50.25,75)

Liberty Valance" (Par) (2a WK), \$8.500. Teck (Loew) (1,200; \$1.50-\$2.75) "West Side Story" (UA) (7th wk). Hep-\$8.500. Last week, \$15,-500.

500. Claema (Martina) (450; \$1.25-\$1.48) — "Lover Come Back" (U) (m.o.) (4th wk): Good \$2,000. Last week, \$3,000.

Terror' Okay \$9,000 In Hub: 'Earth' Solid 13G, 'Traitor' Big 16G, 2d

Boston, May 1.

Only one new arrival at the firstruns this week as locked-in films hold and biz is showing upwell. "Experiment in Terror" shapes okay at the Pilgrim. Second week films are catching on with "Counterfeit Traitor" big at Paramount, with "Man Who Shot Liberty Valance" nearly as strong at Orpheum.

mount, with "Man Who Shot Liberty Valance" nearly as strong at Orpheum.

"Day Earth Caught Fire" is rated stout, at Memorial in second. "Last Year at Marienbad" was socko at Exeter on opener. "State-Fair" shapes hep in second; week at the Met. "West Side Story" is soaring in 26th session at the Gary. "Black Tights" is slick at Capri in second week. "Doctor In Love" is rated neat at Kenmore in fifth.

Estimates for This Week
Astor (B&Q) 1.170; \$1.30-\$2.70)

—"El Cid" (AA) (19th wk). Good \$12.000. Last week, \$ame.
Beacon Hill (Sack) (900; \$1-\$1.50)

—"Les Liaisons" (Astor) (5th wk). Nice \$7.500. Last week, \$8.500.

Boston (Cinerama, Inc.) (1,354; \$1.75-\$2.65)
—"South Seas Adventure" (Cinerama) (reissue) (17th wk). Oke \$7.000. Last week, ditto. Capri (Sack) (900; \$1-\$1.50)
—"Black Tights" (Magna) (2d wk). Bright \$9.000. Last week, ditto. Capri (Sack) (900; \$1-\$1.50)
—"Black Tights" (Magna) (2d wk). Bright \$9.000. Last week, \$10,500.

Exeter (Indie) (1,376; 90-\$1.49)

"Last Year at Marienbad" (Astor). Second week opened Saturday (28). First week, smash \$14,000.

Fenway (Indie) (1,300; \$1.50)
—"Through Glass Darkly" (Janus) (3d wk). Hot \$8,000. Last week, \$10,000.

d wk). Hot \$8,000. Last week

(3d wk), Hot \$5,000, Last week, \$10,000.

Gary (Sack) (1,277; \$1.50-\$3)—

"West Side Story" (UA) (26th wk), Great \$23,000. Last week, \$25,000.

Kenmore (Indie) (700; \$1.50)—

"Doctor In Love" (Gov) and "Carry On Nurse" (Gov) (rerun) 5th wk). Neat \$6,500. Last week, \$7,500.

Metropolitan (NET) (4,357; 90-\$1.25)—

"State Fair" (20th) (3d wk). Second week ended Monday (30) was hep \$18,000.

Memorial (RKO) (3,000; 90-\$1.49)—
"Day Earth Caught Fire" (U)

—"Day Earth Caught Fire" (U) (2d wk). Stout \$13,000. Last week

\$15,000. Orpheum (Loew) (2,900; 90-\$1.49) —"Liberty Valance" (Par) (2d wk). Torrid \$12,000 or near. Last week,

\$15,000.
Paramount (NET) (2,357; 70-\$1.25)—"Counterfeit Traitor" (Par) (2d wk). Big \$16,000. Last week, \$19,000.

19.000.

Pilgrim (ATC) (1.909; 75-\$1.25)
"Experiment in Terror" (Col)
and "Seige of Syracuse" (Indie).
Okay \$9.000. Last week, "Don't
Knock Twist" (Col) and "Belle
Sommers" (Col) (2d wk), \$5.000.
Saxon (Sack) (1.100; \$1.50-\$3)—
"Judgment at Nuremberg" (UA)
(11th wk), Fine \$15.000. Last week,
\$16.000.

Hour Hotsy \$17,000, Toronto; Fair Big 19G; Lover' Wham 18G, 6th

Broadway Grosses

Estimated Total Gress

This Week\$627,700 (Based on 29 theatres)

Last Year\$580,500 (Based on 22 theatres)

'Pilot' Lofty 12G, K.C.; Fair 71/2G

Kansas City, May 1.

Bevy of holdovers here presently, a newcomer in a mid-town arty house being single exception. "Moon Pilot." is in orbit in second week at the Uptown and Granada. "State Fair" continues bangup at Roxy in second week. "Horizontal Lieutenant" at Sazon is fairias in second round. "West Side Story continues hotsy at Plaza in sixth session. "Judgment at Nuremberg" at Brookside is nice in fourth. Lone new entry is "A Cold Wind in August" at the Rochhill, and only okay.

okay.

Estimates for This Week

Brockside (Fox Midwest-Nat.
Theatres) (800; \$1.25-\$1.50.—"Judgment at Nuremberg" (UA) (4th wk).
Handsome \$6,000; holds. Last week,
\$7.500.
Capri (Durwood) (1,280; 90c.
\$2.50.—"El Cid" (AA) (10th wk).
Bright \$8,500, stays on. Last week,
\$9,000.
Empires (Durwood) (1,200; 90-\$2)

| \$9,000.
| Empire (Durwood) (1,200; 90-\$2)
| "South Seas Adventure" (Cinerama) (reissue) (7th wk). Fair \$4,000. Last week, \$4,500.
| Kimso (Dickinson) (504; \$1.25-\$1.50) — "Five-Day Love" (Kings) (2d wk). Okay \$1,500; holds. Last week, \$2,000.

week, \$2,000.

Paramount (UP-Blank) (1.900; \$1-\$1.25) — "Sundowners" (WB) and "Marjorie Morningstar" (WB) (reissues). Light \$2.500 in four days. Plaza (FMW-NT) (1.630; \$1.50-\$2.50)—"West Side Story" (UA) (6th wk). Hot \$11,000. Last week, \$14.000.

Roekhill (Little Art Theatres) (750; \$1-\$1.25) — "Cold Wind in August" (Indie) and "Woman Like Satan" (Kings) (2d run). Okay \$1,700. Last week, "La Belle Americaine" (Indie), \$1.500.

Roxy (Durwood) (850; 75c-\$1.50).

icaine" (Indie), \$1,500.

Raxy (Durwood) (650; 75c-\$1.50).

"State Fair" (20th) (2d wk).

Solid \$7,500. Last week, \$10,000.

Saxon (Durwood) (1,600; 75\$1,50) — "Horizontal Lieutenant"
(MGM) (2d wk). Fairish \$5,500;

holds Last week, \$7,500.

holds. Last week, \$7,500. Studio (Durwood) (150; \$1.25-\$1.50)—"Murder, She Said" (MGM) (6th wk). Okay \$1,000. Last week,

Otto. Uptown, Granada (FMW-NT) (2,-043; 1.217; \$1-\$1.25)—"Moon Pilot" (BV) (2d wk). Still orbiting at tall \$12,000. Last week, \$16,000.

'Story' Sturdy **\$9**,000, Prov.: 'Earth' Good 7G

Providence, May 1.

"Moon Pilot" is still soaring high at Majestic and giving its second week a little lead over other stands. RKO Albee's second of "Day Earth Caught Fire" looms good. "State Fair" looks mild at State, also second. Third of "West Side Story" is hefty at Elmwood. "Man Who Shot Liberty Valance" looms okay in second at Strand.

Estimates for This Week

Estimates for This Week

Estimates for This Week
Albee (RKO) (2,200; 65-90)—"Day
Earth Caught Fire" (II) and "Six
Black Horses" (II) (2d wk); Good
87,000. First was \$9,000.
Elmwood (Snyder) (724; \$2-\$2.50)
—"West Side Story" (IA) (3d wk).
Hefty \$9,000 or over. Last week,
\$11,000.

| S11,000 | Majestic (SW) (2,200; 65-90 | Majestic (SW) (2d wk) Sturdy \$8,000 seen. First week was very hot \$12,000 | State (Loew) (3,200; 65-\$1.25) | State Fair" (U) (2d wk) Moderate \$7,500. First week was healthy \$10,000.

| \$16,000. | Strand (National Realty) (2,200; Strand (National Rea

Toronto, May 1.

Only newcomer here this session is "Children's Hour," which shapes big in opener at Carlton. However, the standout draw is "Lover Come Back," which still is smash although in sixth round at Loew's. "Judgment at Nuremberg" looms hefty in 11th frame at the University.

"State Fair" is heading for a big total in second, session, daydating the Imperial and Norfown. "El Cid" continues amazingly strong in 19th round at Tivoli.

Estimates for This Week

Estimates for This Week
Carlton (Rank) (2,318; \$1-\$1.50)
— Children's Hour" (UA). Looks
like big \$17,000. Last week, "Two
Women" (IFD) (2d wk), at Carlton,
Danforth, Humber (Rank) (4,849;
\$1-\$1.50), \$10,000.

\$1-\$1.50), \$10.000.

Eglinton (FP) (919; \$1.50-\$2.50)—

"Holiday in Spain" (Indie) (19th wk). Lusty \$6,000. Last week, \$6,200.

Hellyweed (FP) (1,080; \$1.\$1.50)—

"Innocents" (20th) (3d wk). Nice \$7,000. Last week, \$11.500.

Hyland (Rank) (1,357; \$1.\$1.50)—

"Only Twe Can Play" (Col) (3d wk). Hep \$14.000. Second was \$15,000.

Imperial, Nortown (FP) (3,286; \$15,175)—

State Fair" (20th) (2d wk). Big \$12.000 er near. Last

\$39; \$1.\$1.75)—"State Fair" (20th). Big \$19,000 or mear. Last week; \$25,009.
Leew's (Loew) (1,641; \$1.\$1.80)—"Lover Come Back" (U) (6th wkt. Smash \$18,000. Last week; \$22,000.
Tivell. (FP) (935; \$1.50.\$2.50)—"El Cid" (AA) (19th wk). Tall \$8,500. Last week; \$2,000.
University (EP) (1,383; \$1.25.\$27)—"Judgment at Nuremberg" (UA) (11th wk). Hefty \$10,000. Last week; \$14,000.

ek, \$14,000.

Women' Torrid \$13,000, Det.; 'Judgment' Big 11G, 'Fear' Rousing 15G, 2d

Fear' Rousing 156, 2d

Detroit, May 1.

Downtown first run biz apparently is not being affected significantly, one way or the other, by the newspaper strike now in its third week. "Cape Fear" stays hotsy in second cound at Fox. "Moon Pilot" is trim in third ride at Michigan. "Mam Who Shot Liberty Valance" remains good in second at Palms.

"Two Women" looks great in first outing at the Adams. "State Fair" is rated sock in second week at Grand Circus. "West Side Story" is whopping in 11th round at the Madison. "Judgment at Nuremberg" looms big in first week of second time, around on firstrun date at the Mercury.

Estimates for This Week

Estimates for This Week

Estimates for This Week
Fox (Woodmont Corp.) (5,041;
\$1.25-\$1.49)—"Cape Fear" (U) and
"Information Received" (U) (2d
wk). Good \$15,500 or near. Last
week, \$18.500, way over estimate
and best in city for week.
Miebigan (United Detroit) (4,026;
\$1.49-\$1.80) — "Moon Piloit" (BV)
and "Flight of Lost Balloon" (BV)
(3d wk), Trim \$15,000. Last week,
\$18,000.
Palms (UD) (2,995: \$1.25-\$1.49)—

\$18,000.

Palms (UD) (2,995; \$1.25-\$1.49)—
"Man Who Shot Liberty Valance"
(Par) and "Brush Fire" (Par) (2d wk). Fine \$15,000. Last week, \$16,-

wk). Fine \$15,000. Last week, \$16,-000, below hopes. Madison (UD) (1,408; \$1.50-\$2.65) —"West Side Story" (UA) (11th wk). Terrific \$20,000. Last week, \$22,000.

wk). Terrific \$20,000. Last week, \$22,000.
Grand Circus (UD) (1,400; \$1,25-\$1.49)—"State Fair" (20th) (2d wk). Great \$19,000 or less. Last week, \$20,000, not up to forecast.
Adams (Balaban) (1,700; \$1,25-\$1.50)—"Two Women" (Embassy). Hotsy \$13,000. Last week "Horizontal Lieutenanti" (MGM) \$8,000.
United Artists (UA) (1,687; \$1,25-\$1.50)—"Experiment in Terror" (Col). Looks good \$11,000 or dose. Last week, "Judgment at Nuremberr" (UA) (9th wk), \$9,800,
Music Hall (Cinerama, Inc.) (1,-208; \$1,20-\$3)—"El Cid" (AA) (19th wk). Steady \$10,500. Last week, \$10,000

\$10.000.

Mercury (UM) (1.465; \$1-\$1.80)—
"Judgment at Nuremberg" (UA).
Big \$11.000. Last week; "Sweet
Bird of Youth" (MGM) (5th wk),
\$9.000

Bird of Youth" (MGM) (5th wk), \$9,000. Trans-Lux Krim (Trans-Lux) (980; \$1.49,\$1.65)—"La Dolce Vita" (Astor) (reissue) (2d wk), Slow \$2,500. Last week, same.

Chi Nice Despite H.O.s; 'Liaisons' Wham \$10,000; Fear' Great \$18.000. Traitor' Big 17G, 'Valance' 16G, 2d

Chicago, May. 1. "
Newles are few this round, but recent vintage holdovers are gathering solid coin for what shapes as a bright Windy City session. 'Les Liaisons Dangereuses.' is debuting to a great \$10,000 at the Town. The Monroe tandem of "Night of Evil" and "Five Minutes To Live" looks nice.

Evil" and "Five Minutes To Live" looks nice.
"Cape Fear" is notching a great second week at the Woods.
"Counterfeit Traitor" rated solid in United Artists second. "Man Who Shot Liberty Valance" is busy at State-Lake also in second.
"State Fair" continues strong in third Oriental stanza. "Sweet Bird of Youth" is hotsy in the Chicago third week. "Moon Pilot" is still lofty in third Roosevelt frame.

Fourth canto of "Purple Noon"

Fourth canto of "Purple Noon" is hep at Surf. "Black Tights" is alowing in its fourth World session. "La Belle Americaine" remains sturdy in 10th Cinema round.

On the banding.

round.
On the hardticket scene, "West Side Story" continues wham in the ninth Todd session while "El Cid" is rated mild in Cinestage 19th

h. ... Estimates for This Week

Carnegie (Telem't) (495; \$1.25-\$1.80)— 'Shadows' (Teitel). Oke at \$3,200. Last week, "Sand Castle" (Indie), \$4,100.
Chicago (B&K). (3,900; 90-\$1.80)
— 'Sweet Bird of Youth' (MGM)
(3d wk). Hotsy \$18,000 or near.
Last week, \$29,900.

Last week, \$29,000.

Cinestage (Todd) (1,038; \$1.75\$3.50)—"El Cid" (AA) (19th wk).

Mild \$8,000 or close. Last week,

Mild \$6,000 or close. Least \$8,500.
Cinema (Stern) (500; \$1.50)—
'La Belle Americaine" (Cont).
(10th wk). Brisk \$3,000. Last week, \$3,600.
Esquire (H&E Balaban) (1,350; \$1.25-\$1.80)—'Five Finger Exercise" (Col) (2d wk) Dandy \$10,000 or near. Last week; \$15,000.
Loop (Telem!'). (606; \$1.25-\$1.80)—'Marizinia" (Indie) and "Hunza".
(Indie) (4th wk). Oke \$5,000. Last week, \$6,700.

Marking (4th wk). Oke \$5,000. Last week, \$6,700.

Monroe (Jovan) (1,000; 65-90)—
"Night of Evil" (Indie) and "Five Minutes To Live" (Indie). Neat \$4,600. Last week, "Night Heaven Fell" (Teitel) and "Back Streets Paris" (Teitel) (reissues). \$4,500.

Oriental (Indie) (3,400; 90-\$1,80)—"State Fair" (20th) (3d wk). Tall \$25,000. Last week, \$35,000.

Roosevelt (B&K) (1,400; 90-\$1,80)—"Moon Pilot" (BV) (3d wk). Fat \$15,000. Last week, \$26,000.

State-Lake (B&K) (2,400; 90-(Continued on page 12)

'HOUR' FAIR \$11,000 IN PITT.; 'STORY' 13G, 12

PITT.; STORY 136, 12

Pittsburgh, May 1.
Good weather is blamed for keeping potential patrons out of downtown area this round, with biz generally offish. "Children's Hour," one of few new films, is rated fair at the Penn while "Rome Adventure" shapes sad at Stanley, "Judgment at Nuremberg" looms fancy in 11th week at Warner. "West Side Story." in 12th round at Nixon, is socko.

Estimates for This Week Fulton (Assoc.) (1,530; \$1.75-\$2.75)—"El Cid" (AA) (9th wk). Fast \$10,000. Last week, \$11,500.

State Fair" (20th) (3d wk). Loud \$10,000. Last week, \$12,000.
Nixon (Rubin) (1,760. (\$1.50-\$2.75)—"West Side Story" (UA) (12th wk). Tal \$13,000. Last week, \$16,000.

Penn (UATC) (3,300: \$1.51.50)—

(12th wk). Tall \$13,000. Last week, \$16,000.

Penn (UATC) (3,300; \$1-\$1.50)—
"Children's Hour" (UA). Fair \$11,000. Last week, "Horizontal Lieutenant" (MGM), \$9,500.

Shadyside (MOTC) (750; \$1.25)—
"Murder, She Said" (MGM) (6th wk). Okay \$1,200. Last week, \$2,000.

\$2,000.

Squirrel Hill (SW) (834; \$1.25)—

"View From Bridge" (Cont) (3d.

wk). Fine \$2,200. Last week,

\$2.800.
Stanley (SW) (3,700; \$1-\$1.50)—
"Rome Adventure" (WB) Sad
\$8,000. Last week, "Moon Pilot"
(BV) (2d wk) \$10,000.
Warner (SW) (1,516; \$1.25)—
"Judgment at Nuremberg" (UA)
(11th wk): Excellent \$7,000. Last
week, \$7,500.

Estimates Are Net

Film gross estimates as re-ported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net in-

come.
The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

Heat Bops Philly But 'Valance' Virile \$9,000; 'Lover' Good 7G, 12th

Philadelphia, May 1.

Midtown looked like mid-July on Sunday, with worst biz of season: chalked up. Result is that trade generally is way off currently. Lone newcomer. "Forever, My Love" is rated stout at the Studio. "Lover Come Back," still looks good in 12th session at the Arcadia albeit down from recent weeks.

"Man Who Shot Liberty Val-ance" still is good in third at Fox but "Rome Adventure" is drag-ging bottom in second at Ran-dolph "Sweet Bird of Youth" looks okay in sixth at Stanley while "State Fair" continues fine in third at Trans-Lux:

Estimates for This Week

Estimates for This Week
Areadia (S&S) (622; 95-\$1,80)—
"Lover Come Back" (U) (12th wk).
Still good at \$7,000. Last week,
\$12,000.
Boyd. (SW) (1,536; \$2-\$2.75)—
"Judgment at Nuremberg" (UA)
(10th wk). Nice \$11,500. Last week,
\$13,000.
"Liberty Valance" (Par) (3d wk).
"Cood \$9,000 or close. Last week,
Good \$9,000 or close. Last week,

Good \$9,000 or close. Last week,

\$13,000. Goldman (Goldman) (1,000; \$2-\$2.75)—"El Cid" (AA) (19th wk). So-so \$5,200. Last week, \$6,000. Midtown (Goldman) (1,200; \$2-\$2.75)—"West Side Stor" (UA) (25th wk), Fancy \$10,000 or near, Last week, \$12,000. Randolph (Goldman) (2,200; 95-\$1,20). "Rome Advanture" (WB)

\$1.80) — "Rome Adventure" (WB) (2d wk). Bad \$6,500. Last week, \$9,000.

\$9,000. Stanley (SW) (2,500; 95.\$1.80)— "Sweet Bird of Youth" (MGM) (6th wk). Okay \$7,000. Last week,

(6th wk). Okay \$7,000. Last week, \$7,500.

Stanton (SW) (1,433; 95-\$1.30)—
"Moon Pilot" (BV) (4th wk). Good \$7,000. Last week, \$10,000.

Studio (Goldberg). (383; 95-\$1.85)—"Forever, My Love" (Par). Stout \$4,000. Last week, "Queen of Spades" (Indie), \$2,500.

Trans-Lux (T-L). (500; 95-\$1.80)—"State Fair" (3d wk). Fine \$11,000 or close. Last week, \$12,000.

Viking, Sley) (1,000; 95-\$1.80)—"Walk on Wild Side" (Col). (5th wk). Off to \$7,000 or less. Last week, \$9,500.

World. (R&B-Pathe). (499; 95-\$1.80)—"Only Two Can Play" (Kings). (2d wk). Fat \$6,000. Last

\$1.80) — "Only Two Can Play" (Kings) (2d wk). Fat \$6,000. Last week, \$8,000.

'Fair' Noisy 9G. L'ville: 'El Cid' Oke \$6,000, 9th

Louisville, May 1.

Firstruns are taking line of least resistance this week as 19-day Spring Race meet opened at Churchill Downs Saturday (28), All of which means film biz is only oso. Ho/vovers are the rule. "State Fair" in second at United Artists will be the leader with a good take. "El Cid" looms okay in the control of t ninth round:

Estimates for This Week

Estimates for This Week
Brown (Fourth Avenue), (900; \$1.25-\$2:—"El Cid" (AA) (9th wk), Okay \$6,000 after eighth week's \$6,300.
Kentucky (Switow) (900; 75-\$1.25)—"Summer and Smoke" (Par) (2d wk), Fair \$4,000 or close, First was \$6,000.
Mary Anderson (People's) (1,100; 75-\$1.25)—"Splendor In Grass" (WB) and "Fanny" (WB) (reissues), (Continued on page 12)

(Continued on page 12)

H.O.s Bog Down Port.;

H.U.S Bog Down Port.;

"Story" Smash \$9,000

Portland, Ore, May 1.

With the city 100% holdover, biz is tapering off in many locations this stanza. "Moon Pilot," in second at Orpheum, and "Chidren's Hour," in fourth at Irvington, loom best of regular holdovers. "West Side Story," playing upped scale, still is torrid in seventh at Music Box. "Sweet Bird of Youth" is sturdy in fourth at the tiny Guild. Elsewhere trade is fair to slow.

Estimates for This Week
Broadway (Parker) (1,890; \$1-\$1.50) — "Horizontal Lieutenant" (MGM) (2d wk). Mild \$3,500.

Last week, \$3,400.

Cinema 21 (Foster) (650; \$1.50)—"Mark" (Cont) and "Murder, She Said" (MGM) (mo.) (5th wk).
Slow \$1,000. Last week, \$1,500.

"Les Liaisons" (Astor) and "Joker" (UA) (2d wk). Fair \$1,500.

Last veek, \$1,700.

Last veek, \$1,700.

For (Evergreen) (1,600; \$1.\$1.49)—"State Fair" (20th) and "Broken (Continued on page: 12)

'Story' Socko 18G, Frisco; Bird' 7G, 5

San Francisco, May I.
Local firstrun biz is tapering off
from recent peaks in current
stanza. Newcomers are not getting
far, with "Murder, She Said," the
best bet with a hefty total at arty
Clay. "Jessica" is rated fair in first
at Esquire. "West Side Story," in
20th round at United Artists, and
"Judgment at Nuremberg" in
ninth session at the Coronet, both
are still sock.

"Experiment in Terror" looms
torrid in third week at Paramount

"Experiment in Terror" looms torrid in third week at Paramount while "Rome Adventure" shapes okay in third at St. Francis. "Sweet Bird of Youth" still is big in fifth at Stagedoor. Elsewhere, takings mainly are fair to mild.

Estimates for This Week Golden Gate (RKO) (2,858; \$1.25-\$1.50)—"Man Who Shot Liberty Valance" (Par) and "Brushfre" (Par) (3d wk). Down to fair \$8,000.

Last week \$13,000.

For (FWC) (4,651; \$1:25-\$1.50)—"Moon Pilot" (BV) and "Two Little Bears" (20th) (3d wk). Slow \$6,500 in 4 days. Last week; \$8,000.

Bears" (20th) (3d wk). Slow. \$6,500 in 4 days. Last week, \$8,000. Warfield (Loew) (2,656; \$1.25-\$1.50) — "Horizontal Lieutenant" (MGM) (2d wk). Mild \$7,000 or close. Last week, \$11,000. Parameunt (Par) (2,646; \$1.25-\$1.50) — "Experiment in Terror" (Col) (3d wk). Hotsy \$10,000. Last week, \$11,000. St. Francis (Par). (1,400; \$1-\$1.75) — "Rome Adventure" (WB) (3d wk). Okay \$7,000 after \$8,000 last week.

wk). Okay \$7,000 after \$8,000 last week.

United Artists (No. Coast) (1.151; \$1.50-\$3)—"West Side Story" (UA) (20th wk). Rousing \$18,000 or. near.

Last week, \$23,500.

Vague (S. F. Theatres) (364; \$1.50)—"Bridge" (Indie) (7th wk).

Mild \$2,200. Last week, \$2,700.

"Stagedoor (A-R) (440; \$1.50)—"Sweet Bird of Youth" (MGM) (5th wk). Off to big \$7,000 or close after \$9,800 last week.

Larkin (A-R) (400; \$1.25-\$1.49)—"Victim" (Cont) (2d wk). Nice \$1,600. Last week, \$1,900.

Clay (A-R) (400; \$1.25-\$1.49)—"Murder, She Said" (MGM) Hefty \$5,000. Last week, "Forever, My Love" (Par), \$1,300.

Presidio (Art Theatre Guild) (774; \$1.25)—"Green Mare" (Indie) (2d wk). Mild \$1.800. Last week, \$2,000.

Alexandria (United California) (1.49-\$3)—"El Cid" (AA)

\$2,000; Alexandria (United California) (1,610; \$1.49-\$3)—"El Cid" (AA) (19th wk): Good \$7,000. Last week,

\$8,000.

Metro (United California) (1000; 1.50-\$1.80) — "Two Women"
(Embassy) (18th wk). Nice \$3,000.
Last week, \$3,500.
Esquire (No. Coast) (846; 80\$1.25) — "Jessica" (UA). Fair \$5,000.
Last week, "Magic Sword" (UA)
and "Mighty Ursus" (UA), \$5,000.
Coronet (United California) (1250; \$2.20-\$2.75) — "Judgment at
Nuremberg" (UA) (9th wk). Solid
\$12,000. Last week, \$13,000.

Music Hall (A.R) (364; 1.25\$1.49) — "Only Two Can Play" (Indie) (2d wk). Strong \$6,000 or near
after \$7,000 on opener.

Additional Picture Grosses On Page 12

Bog Down Port.; Story' Smash \$9,000 N.Y. Turns Uneven; Traitor' Wham \$43,000, 'Pilot'-Easter Show Great 180G, 4th; 'Fear' 26G, 'Jessica' 25G

Broadway film biz continues to reflect the increased pace of Easter Week holidays (ended Sunday night) and consequently the firstrun tone remains healthy in the current stanza. There are no new pictures outside of the arty theatres but some of the holdovers remain amazingly big.

The Music Hall, which was the focal point of thousands of vacationing youngsters, still is smash pacemaker although obviously falling off sharply starting Monday (30). With the Easter show and "Moon Pilot," the Hall looks to wind its fourth week with wow \$180,000 as compared with a new alltime high of \$230,838 registered in third round. Stays another, at least.

"Counterfeit Traitor" still is outstanding straightfilmer with a mighty \$43,000 in second session at the DeMille after a record onening of the work of the counterfeit traitor still is outstanding straightfilmer with a mighty \$43,000 in second session at the DeMille after a record onening victoria (City Inv.) (1,003; 50-\$2)

"Counterfeit Traitor" still is outstanding straightfilmer with a
mighty \$43,000 in second session at
the DeMille after a record opening
week. "Cape Fear" finished its
second week with a solid \$26,000
daydating the Victoria and TransLux \$5th St.

"Jessica" is heading for a fine
\$25,000 in initial holdover round
daydating the Astor and Trans-Lux
52d St. "Five Finger Exercise"
looks to hold with fine \$24,500 in
second stanza, daydating the Forum
and the Plaza. "Sweet Bird of
Youth" was good \$29,500 daydating
the Capitol and the Sutton in fifth
session.

"State Fair" was strong \$40,000 or close in third week at the Para-mount. "Horizontal Lieutenant" is mount. "Horizontal Lieutenant" is due into the State May 11, where [All Fall Down" was limping badly in the third round. It stays a fourth.

"All Fall Down" was limping badly in the third round. It stays a fourth.

"Experiment in Terror" shapes to get a good \$22,000 in third session at the Criterion.

"West Side Story" is getting the most coin for any of the hardticket films, with mighty \$53,000 expected for current (28th) round at the Rivoll. "Judgment at Nuremberg" also is smash with \$38,000 for 19th session at the Palace. "El Cid" is heading for a big \$18,000 in present (20th) week at the Warner, with two extra matinees.

Estimates for This Week

Astor (City Inv.) (1,094: 75-82)

"Jessica" (UA) (2d wk). This session winding today (Wed) is heading for nice \$18,000 or over after \$23,000 for opener. Stays. Daydating with Trans-Lux 52d St. Capitol (Loew) (4,820: \$1-25.50)

—"Sweet Bird of Youth" (MGM) (6th wk). Fifth week ended yesterday (Tues.) was good \$21,000 or near after \$26,500 for fourth week. Daydating with Sutton. Stays until "Man Who Shot Liverty Valance" (Par) opens, likely May 16.

Criterion (Moss) (1,520; \$1.25-\$2.50) — "Experiment in Terror" (Co) (3d wk). This round finishing tomorrow (Thurs.) looks like good \$22,000 or close after \$29,000 for second week.

Debilile (Reade) (1,463; 90-\$2.75)

"Counterfeit Traitor" (Par) (3d wk). First holdover frame ended yesterday (Tues.) was smash \$43.000 or close after \$54,000, new record for house under present policy.

Embassy (Guild Enterprises) (500: \$1.50-\$2.50)—"La Dolce Vita"

ecord to home colors of the co (\$50): \$1.50.\$2.50)—"La Dolce Vita"
(Astor) (21st wk). The 20th week
finished yesterday (Tues.) was
great \$13,000 after \$12,000 for 19th
frame. Could run longer but distrib wants plc out on circuits,
hence being taken out next week.
"Les Lialsons" (Astor) comes in
on moveover on May 9.

Palace (RKO) (1,642; \$1.50.\$3.50)
—"Judgment at Nuremberg" (UA)
(20th) wk): The 19th session completed last night (Tues.) was
mighty \$38,000 on 12 performances after \$42,000 in 18th week
but more extra shows.
Forum (Moss) (813; 90-\$1.80)—
"Five Finger Exercise" (Col) (2d
wk). This stanza finishing today
(Wed) is heading for fine \$17,000
or close after \$23,000 for opening
week. Daydating with Plaza.

Paramount: (AB-PT) (3,665; \$1\$20—"State Fair" (20th) (4th wk).
Third session, ended yesterday
(Tues.) was bangup \$40,000 or near
after \$48,000 for second.

Radio City Musie Hall (Rocke.)

(Tues.) was hangup \$40,000 or near after \$48,000 for second.

Radio City Music Hall (Rocke-Fair" (20th , /2d wk.) \$5,500.

Pilot" (BV) with Easter stageshow left wks). Current week ending to-last week, \$7,000.

"Horizontal Lieutenant" (MGM) is due May 11.
Victoria (City Inv.) (1,003; 50-\$2)
—"Cape Fear" (U) (3d wk). Second round ended yesterday (Tues.) was solid \$18,000 or over after \$23,000 for first. Daydating with Trans-Lux 85th St.
Warner (SW) (1,813; \$1.50-\$3.50)

Warner (SW) (1,813; \$1.50,\$3.50)
—"El Cid" (AA) (20th wk). This session winding today (Wed.) is heading for big \$18,000 or near. Last week, \$22,000 but with more extra matinees. Holds indef.

First-Run Arties

Fine Arts (Davis) (468; \$1.80-\$2) —"Only Two Can Play" (
(7th wk). Sixth round finished

(7th wk). Sixth round timished yes-terday: (Tues.) was big \$10,000 or close after \$13,000 for fifth week. Beekman (Rugoff Th.) (590; \$1.50-\$20 — "Through a Glass Darkly" (Janus) (8th wk). Seventh

\$1.50-\$2) — "Through a Glass Darkly" (Janus) (8th wk). Seventh round ended Monday (30) was fancy \$10,000. or near after \$12,-000 for sixth week.

**Carnegie Hall Cinema (F&A) (300; \$1.50-\$2)—"Last Year at Marienbad". (Astor) (8th wki. This week winding today (Wed.) is heading for great \$11,000 after \$13,200 in seventh. Continues for some time at this gait.

**Fifth Ave. Cinema (Rugoff Th.) (250; \$1.25-\$2)—"Black Tights" (Magna) (m.o.) (2d wk). This round ending today (Wed.) is heading for good \$4,000 after \$5,200 for opener. Stays only a couple of extra days past second, with "Joan of Angels" (Telepix) due May 4.

**Normandie (T-L) (592; \$1.25-\$2)—"Doctor in Love" (Gov.) Initial (Continued on page 12)

(Continued on page 12)

'VALANCE' HEFTY 12G. OMAHA; 'LIEUT.' \$6,000

Omaha, May 1.

Biz is stronger this week downtown firstruns despite the rugged
competish afforded by the home
bow of the local baseball team,
currently leading the American
Association. "Man Who Shot Liberty Valance" is rated big at Orpheum but "Phantom Planet," also
new, looks slow at two houses.
"Horizontal Lieutenant" shapes
fair at the Omaha on opener.
"Moon Pilot" at State is rated
strong in third.

Estimates for This Week

Estimates for This Week
Admiral (Blank) (1,239; \$1.55\$2.20)—"West Side Story" (UA)
(3d wk). Good \$5,500. Last week,

(3d wk). Good \$5,500. Last week, \$8,500. Chief. Skyview (Blank) (1,000; 1,200; 75-\$1)—"Phantom Planet" (Indie) and "Assignment-Outer Space" (Indie). Dull \$5,000. Last week, "Magic Sword" (UA) and "Mighty Ursus" (Indie), \$6,000. Cooper (Cooper) (687; \$1,55-\$2,20)—"Seven Wonders of World" (Cinerama) (23d wk). Solid \$8,500 via "last days" bally. Last week, \$6,300.

Cinerama (23d wk). Solid \$5,500 via "last days" bally. Last week, \$6,300.

Dundee (Cooper) (500; \$1.25-\$1.75 — "Oklahoma" (Todd-AO) (reissue). (5th wk). Fair \$2,500.

Last week, \$2,800.

Omaha (Tristates) (2,065; \$1-\$1.25 — "Horizontal Lieutenant" (Mr-G). Fair \$6,000 or over. Last week, "Rome Adventure" (WB), \$5,800.

Orpheum (Tristates) (2,877; \$1-\$1.25 — "Liberty Valance". (Par).
Big \$12,000. Last week. "State.

SAMUEL BRONSTON PRODUCTIONS
FOR 1962



Starts production in MAY

"55 DAYS AT PEKING"

Starring

CHARLTON HESTON

Directed by

NICHOLAS RAY

Screenplay by

PHILIP YORDAN

Starts production in OCTOBER

"THE FALL OF THE ROMAN EMPIRE"

Directed by

ANTHONY MANN

Screenplay by

PHILIP YORDAN

'Story' Standout in Mpls., Wow 12G; 'Fair' Sock 9G, Valance' Nice 71/2G

Minneapolis, May 1.

As. the non-publication of the city's two struck newspapers continues, cutting off firstruns' top admediation in the city's two struck newspapers continues, cutting off firstruns' top admediate in holdovers completely dominate the local film scene. However, most of holdovers are justified by the biz done.

"Man Who Shot Liberty Valance" is nice in third while "Sweet Bird of Youth" is virtually as potent in fourth. "State Fair" still is hoffo in third but "Moon Pilot" is just fair in third, "West Side Story" shapes sockeroo in 11th round.

Academy (Mann) (1,000; \$1.55 \$2.65)—"El Cid" (AA) (10th wk) Moderate \$5,000. Last week, \$6,

out.

Avalon (Frank) (800; \$1)—"Surf-side 77" (Indie) and "School for Scoundrels" (Cont) (reissue) (4th who. Mild \$1,500. Last week, \$2,000.

Century (Par) (1,300; \$1.25-\$1.50)
—"Four Horsemen" (MGM) (3d)
wk). Tepid \$4,000. Last week, \$5.

Gopher (Berger) (1,000; \$1-\$1.25)
—"Rome Adventure" (WB) (3d
wk). Silm \$2.000 in five days.
"Seven Brides for Seven Brothers"
(MGM) (reissue) opened May 1.
Last week, "Rome" hit \$2,200 in
second week.

second week.
Lyrie (Par) (1,000; \$1.25-\$1.50)—
"Liberty Valance" (Par) (3d wk).
Nice \$7,500. Last week, \$8,000.
Mann (Mann) (1,000; \$1.50-\$2.75)
—"West Side Story" (UA) (11th
wk). Gigantie \$12,000. Last week,
\$13,500.

*13,500.

Orpheum (Mana) (2,800; \$1-\$1.25)—"Moon Pilot" (BV) (3d wk).
Fair \$6,000. Last week, \$6,000.

Park (Field) (1,000; \$1.50)—
"Sweet Bird of Youth" (MGM) (4th wk). Virile \$4,500, Last week, \$5,000.

State (Par) (2,200; \$1.25-\$1.50)—
"State Fair" (U) (3d wk). Sock \$9,000 or near. Last week, \$10,000.

Suburban World (Mann) (800; \$1.25)—"Through à Glass Darkly" (Janus) (3d wk). Okay \$2,000. Last week, \$2,500.

Uptown 'Field' (1,000; \$1.25-\$1.50)—"Sergeants 3" (UA) (10th wk). Satisfactory \$3,000. Last week, \$4,000.

World (Mann) (400; \$1-\$1.25) —
"Experiment in Terror" (Col) (2d wk). Hep \$5,000 Last week, \$6,000.

ODEON, RE-DO OF GAUMONT, OPENS SOON

London, May 1.

The new Odeon Theatre in the Haymarket, part of a redevelopment of the old Gaumont Theatre, is opening on June 4 with a gala preem of "Barabbaa," the Dino de Laurentiis production which is being released through Columbia.

The auditorium of the new theatre occupies the area which was once the Kit-Cat Club, and extends below ground level. There's seating for 600, against 1,300 in the former Gaumont.

\$1,000 Awards for Young

Promising Cinema Talents
Society of Cinematologists last
week made its first annual cash
awards in behalf of the Richard
and Hinda Rosenthal Foundation,
Prizes are intended for tyro-American filmmakers under 25 years of

ican filmmakers under 25 years of age.

Award for best original and creative film went to Vernon Zimmerman of Palos Park. Ill., for his 30-minute effort, "Lemon Hearts," described as a satiric comment on the San Francisco beatmiks. Other winner was Tom Pathe of East Hartford, Conn., for best original screenplay, "The Candy Room," which was described as applying to film certain techniques of legit's theatre of the absurd.

Both winners reveive \$1,000 each. The competition attracted about 50 scripts and 25 pictures entries.

each. The competition attracted about 50 scripts and 25 pictures entries.

Judges were headed by Prof. School Pilot" (BV) and "Bear Country" (BV) (2d wk). Robert Gessner of NYU, Gerald Noxon of Boston U, Gilbert Seldes of the U. of Pennsylvania, Prof. emeritus Kenneth Macgowan of UCLA, and a representative of the Rosenthal Foundation.

Sp. 200.

Orpheum (Evergreen) (1.536; \$1-\$100.**

(Bear Country" (BV) (2d wk). Nice \$6,500. Last week, \$8,100.

**Paramount (Port-Par) (3,000.

\$1.\$1.49)—"Man Who Shot Liberty Valance" (Par) and "Brushfire" (Par) (2d wk). Sad \$5,000. Last week, \$6,200.

LOUISVILLE

(Continued from page 9)
Mild \$4,500. Last week, "Rome Adventure (WB), \$5,500.

venture (WB), \$5,500.

Ohio (Settos) (900; 75-\$1.25)—
"Moon Pilot" (BV) (2d wk). Okay
\$5,000 after opening week's \$7,000.

Rialto (Fourth Avenue) (1,100;
\$1.25-\$2.50)—"Search For Paradise" (Cinerama) (2d wk). Nice
\$6,500 looms. First week was

United Artists (Fourth Avenue) (3,000; 75-\$1,25)—"State Fair" (20th) (2d wk). Good \$9,000 or near after \$12,000 opener.

BROADWAY

opener. Stays.

Guild (Guild) (450; \$1-\$1.75)—
"Jules and Jim" (Janus) (2d wk).

First round completed Sunday (29)
was smart \$11,500.

was smart \$11,500.

Murray Hill (Rugoff Th.) (565; \$1.50-\$2)—"All Fall Down" (MGM) (4th wk). Third week ended yesterday (Tues.) was down to mild \$5,000 after \$8,000 for second. "The Intruder" (Pathe) opens May

Paris (Pathe Cinema) (568; \$1.50-\$2)—"Taste of Honey" (Cont). Opened Monday (30), In ahead "Viridiana" (Indie) (6th wk). Okay

\$7,500.

Plaza (Lopert) (525; \$1.50-\$2)—
"Five Finger Exercise" (Col) (2d wk): This round winding today (Wed.) is heading for,good \$7,500 after \$11,000 in first, Stays.

68th St. Playhouse (Leo Brecher) (370; \$1.50-\$2) — "Murder, She Said" (MGM) (m.o.) (8th wlo). Sev-enth stanza completed Sunday (29) was good \$5,200 after \$6,000 in sixth week. Stays.

sixth week, Stays.

Sutton (Rugoff Th.) (561; \$1.50-\$2)—"Sweet Bird of Youth" (MGM) (6th wk). Fifth round ended yesterday (Tues.) was rugged \$8,500 after \$11,000 for fourth.

Sil,000 for fourth.

72d St. Playhouse (Baker) (440;
\$1.50.\$2) — "Counterfeit Traitor"
(Par). Opened yesterday (Tues).
Pic now is in third week at DeMille. In ahead, "Forever, My
Love" (Par), (5th wk). Okay \$4,000
after \$6,000 in fourth, for very
beauthy run.

Love" (Par) isth wk). Okay \$4,000 after \$6,000 in fourth, for very healthy run.

Trans-Lux 52d St. (T-L) (540; \$1,25-\$2)—"Jessica" (UA) (2d wk). This session winding up today (Wed.) looks like good \$7,000 after \$8,500 for first. Daydating with Astor. "Miracle Worker" (Indie) is due next.

Trans-Lux 85th St. T(-L) (550; \$1,25-\$2)—"Cape Fear" (U) (3d wk). First holdover stanza ended yesterday (Tues.) was nice \$7,500 after \$12,000 for opener. Daydating with Victoria.

World (Perfecto) (390; 90-\$1.50)—"Many Ways to Sin" (Mishkin) (4th wk). This session ending tomorrow (Thurs.) looks to hit great \$12,000 after \$14,000 for third. Set to stay indef.

PORTLAND, ORE.

PORTLAND, ORE.

(Continued from page 9)

Land" (20th) (2d wk). Modest

\$5,000. Last week, \$6,100.

Guild (Rosener) (400; \$1.50—

"Sweet Bird of Youth" (MGM)

(4th wk). Sturdy \$2,500. Last
week, \$2,900.

Hollywood (Evergreen) (1,180;

\$1,49-\$2)—"Seven Wonders of

World' (Cinerama) (3d wk). Lofty

\$8,000. Last week, \$7,200.

Irvington (Smith) (600; \$1.25—

("Children's Hour" (UA) and "Roman Spring" (WB) (reissue) (4th

wk). Hep \$4,500. Last week,

\$4,600.

Music Box (Hamrick) (640; \$1.50—

\$4,600.

Music Box (Hamrick) (640; \$1.50-\$3)—"West Side Story" (UA) (7th wk). Hotsy \$9,000. Last week wk). \$9,200.

Are Mike's Manners Bad?

Are Mike's Manners Bad?

Burt Lancaster ankied the Mike Wallace PM East television show Tuesday night (24) while it was in progress "when it became clear Mr. Wallace was more interested in sensationalism than in the area of discussion agreed upon," actor told press next day.

According to Lancaster, he only agreed to do show if he could discuss "Birdman of Alcatraz" and his efforts to free reallife hero Robert Stroud. Instead, Wallace asked Lancaster if he (Lancaster) had had temper, at which point the walkout occurred.

Lancaster says Wallace displayed "poor, taste" and acted "beneath his abilities." in any case, incident brought both Lancaster and Wallace lots of space in the press. Bette Davis reportedly congratulated Lancaster (she'll also be on show soon) and Shelley Winters did same, adding that she's cancelling an appearance on the show.

Fair' Strong \$9,000 In Cincy; 'Rome' Mild 71/6. Lieut.' Fancy 7G, 2d

Cincinati, May 1.

Cincy's film front faces a middling session currently. Bulwarks are "State Fair," shaping strong in second week at the Palace, and hardticket "West Side Story," holding socko in sixth stanza at suburban Valley. In second weeks, "Rome Adventure" looks mild at Albee while. "Horizontal Lieutenant" rates nice at Grand.

The Canttol chutters May 2 after.

ant" rates nice at Grand.

The Capitol shutters May 2 after a so-so forfnight for oldie "Oklahoma" to revamp for return of Cinerama. Favorable weather reflects in biz stepup at Twin ozoner on "Magic Voyage of Sinbad" and "Fallguy" backed by "Sail A Crooked Ship" and "Hellions." "Only Two Can Play" looks boffo at Guild artie in second.

Estimates for This Week
Albee (RKO) (3.100, \$1.51.50)...

Albee (RKO) (3,100; \$1-\$1.50)—
"Rome Adventure" (WB) (2d wk).
Mild \$7,500. Last week, \$9,000.
Capitol (SW-Cineram) (1,350;
\$1.25-\$1.50)—"Oklahoma" (Magna)
(reissue) (2d wk). Slow \$4,000 after

treissue) (2d wki. Slow \$4,000 after \$5,000 opener. Houses closes May 2 to make ready for pre-Decoration Day revival of Cinerama. Esquire Art (Cin-T-Co) (500; \$1.25)—"La Belle Americaine" (Cont) (3d wk). Oke \$1,000 Last

Cont) tag way, seek, \$1,600.

Grand (RKO) (1,300; \$1-\$1.50)—

Tientenant (MGM)

Grand (RKO) (1,300; \$1.41.50)—
"Horiontzal Lieutenant" (MGM)
(2d wk). Nice \$7,000 following
\$9,000 preem.
Guild (Vance) (300; \$1.25)—
"Only Two Can Play" (Col) (2d)
(bof \$2,800. Last week, \$3,00, for house record in non-holiday
week."

week. Hyde Park Art (Cin-T-Co) (500; \$1.25)—"Two Women" (Embassy) (2d wk), Good \$1,300. Last week, \$2,000.

\$1.25)—Two Women" (Embassy) (2d wk), Good \$1,300. Last week, \$2,000.

Keith's (Cin-T-Co) (1,500; 90-\$1.25)—"Outsider" (U), Miid \$3,500 in 5 days. "Cape Fear" (U) starts May 2. Last week, "Moon Pilot" (BV) (2d wk), \$8,500.

Palace (RKO) (26,600; \$1-\$1.50)—"State Fair" (20th) (2d wk), Strong \$9,000 or over. Last week, \$12,000.

Twin Drive-In (Cin-T-Co) (600 cars each side; 90c)—West: "Magic Voyage of Sinbad" (Indie) and "Fall, Guy" (Indie). Okay \$4,500. Last week, "Twist All Night" (Indie) and "Guns of Black Witch" (Indie), \$5,500. East: "Sail Crooked Ship" (Col) and "Hellions" (Col). Pleasing \$4,500. Last week, "Karate" (Indie), \$3,500.

Valley (Cin-T-Co) (1,275; \$1,50—Yalley (Cin-T-Co) (1,275; \$1,50—\$2,50)—"West Side Story" (UA) (6th wk). Solid \$12,000 after engagement-high \$15,000 in fifth frame.

SEATTLE -

(Continued from page 8)

(Continued from page 8)
(20th) (3d wk). Slow \$5,500. Last
week, \$6,700.
Music Bex (Hamrick) (738; \$1,50\$3)—"West Side Story" (UA) (10th
wk). Good \$7,500. Last week,
\$8,809.
Music Hall (Hamrick) (2,200;
\$1,25-\$1,50)—"Moon Pilot" (BV)
(3d wk). Mild \$5,500. Last week,
\$6,309.
Paramount (Fox. Evergreen) (3)

\$6,300.

Paramount: (Fox-Evergreen) (3,000; \$1,25,\$1,50).— "Liberty Valance" (Par), and "Brush Fire" (Par) (3d wk). Drab \$4,500. Last week, \$5,400.

Int'l Newsfilm Agency In Major Exec Shifts

London, May I.

Kenneth Dick, who Joined the British Commonwealth International Newsfilm Agency on its formation in 1957 as managing editor, has been premoted general manager in a major reshuffle of the outift's top brass. John Hartiey has joined the agency from BBC as assistant general manager. Norman Dickson, BCINA's commercial manager, leaves the company at the end of this month.

The agency which is controlled.

end of this month.

The agency, which is controlled by a trust, and supplies the Visnews service of international news on film to tv stations throughout the world, is jointly owned by the Rank Organization, Reuters, the BBC, Australian Broadcasting Commission and the Canadian Broadcasting Corp.

HUNGARY-BRITAIN IN PERFORMANCE PACT

PERFURMANCE PAU

Budapest, May I.

A one year agreement has been signed between the Hungarian Foreign Ministry, the Institute of Cultural Relations, the British Foreign Office and British Council from April 1962—to develop scientific and artistic relations between the two countries. The pact is far reaching and covers among other things, visits by representatives of the arts and ilterature, exchange programs between radio and tw services and between film archivists. The agreement also provides services and netween min archiv-ists. The agreement also provides for visits by the Old Vic and the Royal Philharmonic to Hungary, and of the Ballet of the Hungarian State Opera and the State Orches-tra to Britain.

a to Britain.

A Liszt Music Tour Through Hun A 'List Music Tour Through Hun-gary" will take place from Aug. 17-Sept. 1 arranged by Academy Travel Litd. of London. The tour takes in 'Lisz's birthplace, the Bartok Museum, Gypsy Music at the Balaton Lake, meeting of art-ists at the Budapest Opera and a reception by the Liszt Society.

Adds Roosevelt Drive-In, Georgia Chain Up to 40

Georgia Chain Up to 40.

Georgia Theatre Co., John H. Stembler, president, has taken over Roosevelt Drive-in. College Park operation owned by Fred C. Coleman. Roosevelt, a 700-cation on Roosevelt Highway. While College Park is a municipality, it adjoins Atlanta and is an integral part of the metropolitan area.

No change in personnel is con-

part of the metropolitan area.

No change in personnel is contemplated and C. W. Overton remains as manager of Roosevelt.

Georgia Theatre chain, an outshoot of old Lucas & Jenkins skein, now operates 40 theatres throughout Georgia, including Twin Starlight, Forest Park, Bankhead, Bolton and South Expressway Drive-ins as well as Gordon, Plaza, East Point and Empire four-wallers in the Atlanta area. Their operation is restricted to Georgia and they have houses and drive-ins scattered throughout state including Augusta, Macon, Moultrie, Waycross, Brinswick, Elberton and Athens.

Athens.

Stembler, president of chain, also is president of Theatre Owners of America and Atlanta Rotary Club.

CHICAGO

(Continued from page 9)
\$1.80)—"Liberty Valance" (Par)
(2d wk) Solid \$16,000, Last
week, \$25,000.
Surf 'H&E Balaban) (685; \$1.50\$1.80)—"Purple Noon" (Times)
(4th wk) Lusty \$5,000, Last
week, \$6,200.
Todd (Todd) (1,089; \$2.20-\$3.50)
—"West Side Story" (UA) (9th wk).
Mighty \$24,000, Last week,
\$39,000 for 14 shows.
Town (Teitel) (640; \$1.25-\$1.80)
—"Les Liaisons" (Astor). Wham
\$10,000, Last week, "View From
Bridge" (Cont) (subrun) (2d wk),
\$4,000.

\$4,000, United Artists (B&K) (1,700; 90-\$1.30)—"Counterfeit Traitor" (Par) (2d wk), Solid \$17,000, Last week, near \$29,000. Woods (Essaness) (1,200; 90-\$1.30)—"Cape Fear" (U) '2d wk). Great \$18,000 or near Last week, \$29,000. World (Teitel), (606; 90-\$1.25)— "Black Tights" (Magna) (4th wk). Modest \$3,000, Last week, \$3,800.

Fear' Fast \$15.000. D.C.: Fair' Hot 16G, Traitor' Boff 116, 'Pilot' 14G

Washington, May 1. Mainstem biz is fancy this see sion on strength of continuing large-scale tourism and strong Easter Week entries. Among the boff entries are "State Fair," at the Palace, and "Cape Fear." hoff at Keith's, both in second rounds. "West Side Story," in marathon class, holds sock at the Uptown in 24th week. "Moon Pilot" Uptown in 24th week. "Mo is shaping for lofty second daydating two Stanley

Estimates for This Week

Estimates for This Week
Ambassador - Metropolitan (SW)
(1,480; 1,000; \$1-\$1.48)-"Moon
Pilot" (BV) (2d wk), Nifty \$14,000 after \$17,000 opener.

Apex (K-B (940; \$1.25-\$1.40)"Through a Glass Darkly" (Janus),
Nice \$6.500. Last week "La Belle
Americaine" (Cont) (9th wk),

Capitol (Loew) (3,420; \$1-\$1.65)
—"Liberty Valance" (Par) (2d wk).
So-so \$9,600 after \$13,500 opener. So-so, \$9,500, arter \$13,500 opener.
Dupont (Mann-K-B) (400; \$1\$1.65) — "Ballad of Soldier"
(Union) (4th wk). NSH \$2,500 in
final 4 days. Last week, \$3,900.
Keith's (RKO) (1,839; \$1-\$1.65)
—"Cape Fear" (U) (2d wk). Boff
\$15,000 after \$17,000 initialer.

\$15,000 after \$17,000 initialer.

MacArthur (K.B.) (900; \$1.25-\$1.40)—"Victim" (Indie). Great \$7,000. Last week, "Murder, She Says" (MGM) (8th wk), \$3,900.

Ontario (K.B.) (1.240; \$1.\$1.49)—"Counterfeit Traitor" (Par) (2d wk). Sock \$11,000 or near after \$12,500 initial stanza.

Palace (Loew) (2,360; \$1-\$1.65)

—"State Fair" (20th) (2d wk), Tall
\$16,000 or near after \$21,000

Playhouse (T-L) (459; \$1.49-\$1.80)

"Last Year at Marienbad" (Astor). Good \$7,000. Last week,
"Wild Strawberries" and "Magician" (Janus) (reissues) (2d wk),

Plaza (T-L) (278; \$1.49-\$1.80)—
"Male and Female" (Indie) (6th.
wk). Mild \$3,000. Last week, wk). \$3.500.

Town (King) (800; \$1.25-\$1.80)—
"Lover Come Back" (U) (10th wh).
Sock \$9,000. Last week, \$10,000.

Trans-Lux (T-L) (600; \$1.49 \$1.80)—"Five Finger Exercise" (Col) (2d wk). Nice \$7,000 after

Uptown (SW) (1,300; \$1.49-\$2)—
"West Side Story" (UA) (24th wk).
Boff \$17,000 or close. Last week,
\$19,500.

Warner (SW) (1,250; \$1.25-\$1.60)
—"Judgment At Nuremberg" (UA)
(25th wk): Hearty \$12,000; Last
week, \$12,500,

LOS ANGELES

(Continued from page 8) \$1.49-\$2)—"State Fair" (20th) (4th wk). Trim \$9,000. Last week,

veek. \$6.000.

**Esyptian (UATC) (1,392; \$2-\$2.40)—"Sweet Bird of Youth" (MGM) (5th wk). Good \$7,800. Last week, \$7,800.

week, \$7,800. Carthay (FWC) (1,138; \$1.80-\$3.50)—"El Cid" (AA) (19th, wk). Good \$10,000. Last week, \$10,500. Pantages (RKO) (1,512; \$1.65-\$3.50)—"Judgment at Nuremberg" (UA) (19th wk). Sock \$12,000. Last week, \$14,000.

(UÅ) (19th wk). Sock \$12,000. Last week, \$14,000.
Chinese (FWC) (1.408; \$1.25-\$3.50)—"West Side Story" (UA) (20th wk). Wow \$28,000. Last week, \$30,500.

Crest (State) (750; 90-\$1.50)—"Flower Drum Song" (U) and "One, Two, Three" (UA) (3d wk).
Dull \$1,500. Last week, \$3,500.

Iris, Vogue, EI Rey, Hillstreet (FWC-Metropolitan) (825; 810; 861; 2,752; 90-\$1.50)—"Hustler" (UA) and "Guns of Navarone" (Col) (reissues), Iris only, with "Two Women" (Embassy) other three, (3d wk). Fair \$13,000. Last week, Iris, Hillstreet, "Moon Pilot" (BV) \$7,000. Vogue, EI Rey, "Hustler" (20th) with "Mark" (Cont) \$8,000.

Four Star (UATC) (868; \$1.80-\$2.50)—"Black Tights" (Magna) (6th wk). Sturdy \$6,500. Last week, \$8,000.

The Mevies On A Greek Isle

By CONNIE SOLOYANIS

One very acceptable prerequisite to attending the cinema on the beautiful Greek isle of Spetsal is to get married in Athens to a native. And then, after the usual sober celebration, take the five hour boat trip to this fairly remote, but enchantingly idyllic elysium.

sober celebration, take the five hour boat trip to this fairly remote, but enchantingly idyllic elysium.

And then your bride and you should decide to go to the movies.

This is the point when you discover that the first step in attending the "cinematographia" on the isle of Spetsai is to locate the film house. This is not as easy as one might ordinarily imagine. As a matter of fact, without asking directions in the small community of less than one thousand, it is nigh on impossible for a stranger to do just that. And even armed with directions, you still need a guide. So, first, directions are in order. Find the church near the waterfront and pass around to the main entrance. Then keep walking until you find the Post Office. It's beyond the butcher that went out of business two years ago, and across the street from where dear Petro died four years ago. You'll recognize the Post Office because it has a sign in Greek outside and is located on top of the only cafenion in that part of town. The mov'a is next door. The cafenion, is closed, by the way, because the owner died, and it will look like the ordinary house. You should really look for the sign on the Post Office.

Well, simply said and simply followed, with the aid of your personal interpreter, your new wife. It doesn't do a damp bit of good. She reads everything in sight, and there is no sign for the Post Office, So, you must resort to a guide. And why he is essential is because the Post Office is marked by a faded business card stuck casually in a house window.

So, having found the Post Office, you proceed next door and face an ummarked door that appears to open into a private home. It does, you give and the post office are mad all three smile. Eureka!

You pay your 12c and are given two stubs by the old lady. They are

miss, an elderly matron and a toothless young boy stare at your intrusion. You ask if the movies are here and all three smile. Eureka!

You pay your 12c and are given two stubs by the old lady. They are taken back in turn by the young miss who tears them up. And then the young hoy says, "Etharisto."

Then you ask a seemingly silly question: "Where is the movies?"
The young miss, at first astonished that you do not know, smiles graciously and opens the door at her back to usher you in. Your wife chides you for returning the smile. And the young miss waits, despite this, for the one drachma (3ct tip all movie ushers are accustomed to receiving. You oblige, as you pass close enough to discover an untouched new territory for Mum.

Intime

You find yourself in what undoubtedly serves as the parlor of citting room of the house during the daytime and, also, in the winter when tourists are non-existent. The only indications that it has some connection with the cinema are several huge posters of Clark Gable when he was 22 years old and one of Lassie pasted high up on the walls near the ceiling.

And, too, there is an opening in one wall that faces a portable and alightly tattered screen. The room is about 40 feet by 30 and has some 60 chairs and crates in it. These in turn are occupied by some 40 or more screeching children (listen for the screech of children and you can find the cinema), three or four modest mades with their matronly gold-toothed chaperons, and a host of admiring, moustached men. And a complacent mutt that occupies two seats.

There are two policemen walking in and out of the chairs in an effort to keen some semblance of order.

a complacent mutt that occupies two seats.

There are two policemen walking in and out of the chairs in an effort to keep some semblance of order, and creating more disorder than their efforts are worth. Their hisses are everywhere. This is a chore they continue during the run (sic) of the feature presentation.

At any given time the lights (one naked electric bulb and three candles) are lowered and extinguished and the windows are opened briefly (to give the poorer children of Spetsai a chance to sneak a peak at the program before being chased by the busy cope). The picture begins to unfold.

The only credit that is distinguished is the name of James wong Howe. The story starts. You ley United Theatres.

recognize John Payne in a period plece about military life. He talks, too, but you can't hear him. And the Greek subtitles aren't very clear, either.

clear, either.

After about three minutes, the projector stops and the lamps are lit. About seven minutes elapse during which an attempt is made to have sound with the film fare.

to have sound with the film fare.

The picture starts again and you hear someone whisper "yes, sir."
Then a blockout. Someone blew a fuse.

After a few more minutes 'delay, the picture starts again, and again it is the silent version.

In the hope that no one will notice, the management runs the film for about 12 minutes. All of a suddente emits a loud shout that sounds dangerously close to having been rehearsed. It is something kin to a Japanese war cry, with the flavor of the bullring's "Ole!"

The film is halted and announce-

"Ole!"
The film is halted and announcements are made about what sparkling fare will grace the silver screen during the coming jubilee week. Then a terse announcement that tailor Harricupegeorgos has the best clothes in town, including secondhand.

secondnand.

The story resumes, this time, lo and behold, the characters speak. It turns out to be a John Payne-Maureen O'Hara epic about the marines. As the story line begins to become apparent, the screen blacks out and the lights come up. Time to rewind. This is a one-spool house.

house.

The epic resumes and as you suspected, it is one of those that could do very well without sound the sneeches only man the ac-

Repairs are in order. (At this point I completely forgot what picture I was watching, not that I was to sure to begin with.)

to sure to begin with.)

Everything runs smoothly again, until shouts of "Constantinos" are bouncing around the small cinema house and the lights come up. Turns out a local dealize, has realized it is time for Constantinos to go to bed. He locates his offspring and drags him out of the theatre midst boos and hisses. The former from the suddence and the latter from the suddence and the latter from the policemen who are trying to guiet the boosers, And, of course, the mutt is not so complacent at this point.

But the picture does resume once

placent at this point.

But the picture does resume once more, only for a few minutes, however, for it is time to rewind again. This time progress is noted because the management gives its two other commercials during the changing. Fine photographs are taken in the southwest corner before and after the movies and the food is very good, especially the octopus, at Greasy Eddie's.

Action once again. Just in time

Action once again. Just in time to see Payne closing in on O'Hara for the final clinch, but we are spared that actual sight as the screen collapses for the last time this night.

DICK BRANDT ADDS PARENT CO. PRESIDENCY

PARENT CO. PRESIDENCY

Richard Brandt, who has been president of Trans-Lux's entertainment division and veep of the parent Trans-Lux Corp, was elected president of the parent by the board of directors following: the annual meeting of stockholders in New York Thursday (26). Brandt, who retains his title as head of the entertainment division, succeeds Purcival E. Furber, who remains as chairman of the board and chief exec office.

At the same time, Aquila Giles, previously, veep of Trans-Lux, was elected executive vicepresident.

At the stockholders meeting it was reported that earnings for Trans-Lux's first quarter rose to \$192,900 from \$186,500 for the comparable period in 1961.

Quarter earnings per share were 25c, compared with 24c in the like period last year. Furber explained that this year's quarter earnings would have been 2c higher per share than reported except for a change from accounting methods used in the first 1961 quarter.

Berger Gees Irish
Minespelis, May L.
Bennie Berger, North Central Ailled board chairman, is on a second month long extended vacation, accompanied by his wife.

It's their companies

by his wife,

It's their second such vacation in less than three months. The other was a South American tour trip. This one is a European trip that will wind up in Dublin where Berger, a former Northwestern Variety club, Tent No. 12, chief barker, and present board member, will attend the Variety Clubs' International convention.

Highbrowism' Of **Danish Critics**

By MARK DENE

Although it could be argued that the film critics of Copenhagen are distinctly on the intellectual flavor and not necessarily for the public at large, their integrits is not often questioned. However, they stir resemments among the film showman, as seems true in other cities and countries where candor-with-a-byline is common-place.

place.

Whether the critics influence the public's patronage, and to what degree, is as arguable here as in London, Sydney or San Francisco. It prevails here, as notably in Manhattan, that "art" product gets a loving treatment. But this is no guarantee of financial success. Contrariwise the scribes are prone sometimes to airily "dismiss" popular trifles which often prove big commercial successes.

The view of Danish showmen

The view of Danish showmen is that the critics are probably most helpful to the middle-ground product, neither clearly "art" nor definitely "boxoffice."

Amongst the well-known critics

Berlingske Tidende: Svend Kragh-Jacobsen, Mogens Lind. Politiken: Herbert Steinthal, Harald Engbergi

BOB HOPE PARTY TO INDIA: TALK OF FILM

HOLLY ALK OF FILM

Hollywood, May 1.

Bob Hope goes to India in June
for a looksee at studios in Bombay
and Madras, in connection with
the contemplated film he may
shoot there next fall with Indian
financing. Final details concerning Bob Hope Enterprises film
will be arranged at a meeting here
Thursday (3) by participants in
the deal. Hope is currently starring in "Critic's Choice" at Warner Bros.

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the deal. Hope is currently starring in "Critic's Choice" at Warner Bros.

Taking part in the May 3 session here will be Hope; Vance Brand, an intermediary in the deal who was director of the World Bank and head of the Development Loan Corp. during the Eisenhower administration Martin Gang, Hope's attorney; and Bill Lawrence, long-time associate of Hope's who will function as associate producer on the film.

Following that meeting, Brand and a rep of Gang's office will go to India to finalize the deal with a syndicate of Hinanciers, who have the blessing of the Indian government in the picture. Brand actually helped form that syndicate with the approval of the Indian government. The syndicate with the approval of the Indian government. The syndicate with the sproyal of the Indian government of \$1,200,000 and a maximum of \$2,000,000.

It was also disclosed that U.S. Ambassador to India Kenneth Galbraith has been actively encouraging the project, and that he has discussed if with Hope.

Hope plans to use three or four of India's top film stars in the picture, which would be shot there next fall. Hope will function as exec producer on the film. No producer has been set yet.

On another Hope front, the star revealed that for his pa at the Seattle World's Fair beginning July 9, he is considering Keely Smith, Ann.-Margret or Marilyn Maxwell as one of the acts on his show, for which he's receiving a record \$100,000 He also may take along Miss World, the British beauty who appeared on one of his recent teleshows.

Hollywood Code Chief Praises TV for Not Crimping Creators

Houston Hardtop Projects

Houston Hardtop Projects

Houston, May 1.

A revolutionary new twin indoor theatre in the Gulfgate Shopping City will be built by Theodors W. Berenson and William Lane, developers of Gulfgate, and Richard A. Smith, prez of the General Drive-In Corp. of Boston. It will be the first of its type in southwest. Plans call for the erection of two 1,000 seat indoor theatres, joined by a common lobby, with all seating on one floor.

Earlier J. P. Boone, developer of the Windsor Plaza Shopping Center set blueprint of Cinerama theatre for Julius Gordon of the Jefferson Amusement Co.

Houses are the first to be built in Houston in many years. Boone project will be completed in August at a cost of more than \$300,000, while the twins will be completed early this fall.

Calgary Loses 6; Not TV's Fault

Isis Theatre is going back to status of yore—a dancehall. Built in the early '20s and converted to a 400-seat film house in 1925, it closed last July because of the ill health of owner-manager Glen

closed last July because of the lithealth of owner-manager Glen Peacock.

A Calgary group has bought the building. Plans are for a dancehall upstairs and an italian restaurant downstairs.

The city has lost six theatres, including the Isis, since the war, but none appears to have closed as a direct result of television.

The Kinemia, one of the narrow-est theatres in Canada, was sold six years ago and the site is now as used car lot. Crescent was sold to the government and replaced by a liquor store. Calgary's oldest. The Empress, later The Hitchin Post, closed three years ago to make way for a drug store.

Variety, a 48-year-old 1,000 seater, has been dark for a year. If is the second oldest theatre building in the city. Opened at the start of World War I as the Princes, it closed in 1922 and reopened a year later as the Variety.

Rialto, a tiny nabe house, opened in the mid-3go as The Garry, closed in 1957, reopened as the Ralito in 1959 and closed a few months later.

Two new theatres, the Uptown

Two new theatres, the Uptown and the Marda, have opened since

the war.

Bowness, a Calgary suburb, once had two flourishing theatres and now has none.

Aforementioned Empress opened as a vaude house in 1936, closed after a fire in 1930, reopened in 1937 and closed soon after because of lack of business. It was reopened by K. M. Leach in 1949 as The Hitchin Post, Canada's first exclusively western and action house,

'UNIT' CONTEMPLATES MAKE ONE IN AFRICA

Hollywood, May 1.

The Unit, production team which signed with Four Star last week, will turn out a theatrical film "Jaguar on the Mountain." Members of The Unit are producers-directors-writers Bruce Gelter, Sam Peckinpah and Bernard Kowalski.

Kowalski.

They are negotiating with William Holden, Glenn Ford and Sophia Loren for starring roles in the film, which would be shot in Africa. Peckinpah and Geller scripted, and Four Star will produce. The production trio may lease Holden's Mount Kenya Safari club for the film.

Puerto Rican Dividend

Commonwealth Theatres of Puerto Rico Monday (30) declared its regular quarterly dividend of 12½c, Melon is payable July 20 to hold-ers of record on June 20.

Washington, May 1.

Credit the television industry's enlightened outlook for the 1956 revision of the Motion Picture Production Code which discarded many of the time-worn taboos fencing in creativity.

Geoffrey Shurlock, in a "testimonial" written for the TV Code News of National Assn. of Broadcasters, lauded the self-regulatory efforts of tv as being beneficial to his own strivings as director of the Motion Picture Code.

In the article, the 30-year veteran of code work averred:

"Like any young and enthusiastic newcomer, tv brought a fresh and broader viewpoint into the field of self regulation. Perhaps because you are so much more a medium of unromanticized communication and factual information than the movies ever were, you early established the vital truth that facts are free, and that any normally accepted subject matter should be available for presentation, subject only to responsible and restraned treatment.

"You then proceeded to prove that this latter is possible; and the film industry began to take a long hard look at its own Code which, by that time, had grown by acretion to the point where it contained a number of flat taboos which were no longer valid.

"Result of all this was the revised Motion Picture Code of 1956.

"By sparking this revision, tw made a huge down-payment toward liquidating the debt which you owed to us for pioneering ahead of you for 22 long years."

Shurlock said he took pleasured treated—in conformity with fundamental standards of morality and within generally accepted limits of good taste."

Shurlock pictured tv and film industries, as both striving to establish themselves as "responsible imdia of mass communications."

"This is a gleantic lob, yours being more gleantic than ours. It calls for maturity-vision, responsible and flexible. We should newsken. nor allow anyhody to seduce us into betraying them."

U's 600G INSURANCE CLAIM ON MONTY CLIFT

CLAIM ON MONTY CLIFT

Los Angeles, May 1.

Universal Pictures has filed a suit in L.A. Superior Court against Fireman's Fund Insurance Co. seeking \$600,000 in claims due because of illness of Montgomery Clift during the filming of "Freud"

An insurance policy on the actor was allegedly taken for one-year period from April 1, 1961. When the policy was issued, it was contemplated the film would be finished on or about Dec. 5, 1961, but it was not completed until Freb. 10, 1962, the plaintiff states.

During term of insurance, the complaint asserts, and prior to completion of photography, Clift was prevented from continuing his services as an actor in the film because of illness, i.e., "an anxiety state and bilateral cataracts of the eyes with a sickness consisting of said elements, whether singly or in conjunction with each other, occurred during the currency of said insurance."

Because of illness, sustained losses over contemplated expenditures estimated at \$600.000, plus 7% interest from April 26, last, when the claim was rejected is being cought.

being sought.

The plaintiff states in its company was notified within the 14-day period with an itemized and detailed account of the illness.

count of the illness.

Clift, it was stated, was examined by the physician designated by the defendant and a medical questionnaire was sub-

Everybody say: "One picture worth a thousand laugh\$..."



the picture is "MR. HOBBS TAKES A VACATION" soon from 20

Tourism: Germany and Spain

e's a notorious waiter short There's a notorious waiter shartage all over the country. To overcome it, waiters (notably from
Italy) have been imported, it looks
as though there are new more
foreign than native waiters werking, here. As revealed by the
waiters, the big soender is a rare
specimen. The Khans, Rubirosas
and kindred playboys are unknown
here.

And a manage property of the control of the control

Most of the local hotels couldn't afford a flaorshow, not to mention headiners.

Foreigners are often surprised about the many local beer glaces. It's referred to what Berliners call "Echkneipen"—the small beer places at corners. Berlin teems with them: roughly 2,500 are counted at present. They will stay alive. Beer, after all, is the Berliner's favorite beverage. There are "Eckkneipen" in which one ean buy a Klaren (clean schnaps) at 15 (4e.) and a glass of beer at 35 plennigs (9c.). Very much in vogue now also coffee bars. A crip of good coffee there at 20 pfennigs (5c.). Coffee has hardly ever been so cheap here. And there are those very popular "Wienerwald" reast fowl places which have misbroomed all over the country. The "Wienerwald" boss, Friedrich Jaha is a self-made man. He, a former Austrian waiter, just opened his 11th Wienerwald (translation: Vienness Wood) in Berlin. All in all, he operates more than 100 such places in 55 cities.

According to hotelier Zellermayer, former husband of German filmstar Winnie Markus, night life in Berlin isn't much exciting. He calls the Old-Fashioned the No. 1 nightipot in town. The Hilton roof-garden is also a favorite place. Such cities as Duesseldorf and Munich boast a better nightilife. "The nightilife in Duesseldorf is very cultivated. It has style," says he. "And there are many new fine places in Munich." Hamburg's nightilife is more on the rough side Reperbahn, etc.).

Receptahn, etc.).

Pir Biz NSG

Cinemas have it tough in Berlin,
More than 40 have closed their
doors since Aug. 13, 1961. Others
are struggling to survive The firstrun houses sell tickets from 1,50
to 4 D-Marks (40c. to \$1) on the
average; the second-run houses
about one to three marks: (25-75c.),
also relatively cheap compared
with other European metropolises.
Legit theatre admission is remarkably higher; (two to about 15
D-Marks—50c. to around \$4) but,
compared with other West European cities, it is also below the
average.

Stringent Rules Insure Spain's Bargain Prices

Spain's Bargain Prices
Madrid, May 1.
Tourism was the major industry
in Spain last year when some 8,
000,000 visitors came to this country to set a new record with an influx increase of 25% over 1960.
Spanish tourist chiefs, in explaining these dramatic figures, point
to the weather, the Iberian link-up
with the western community of
nations and, particularly, to low
prices. Spanish tourist chief
Gabriel Loygort has stated of
ficially that Spain costs less than
any other Continental country except Yugoslavia and that country
is not considered a competitor be-

this is too small a number. In cause of its geographical position politically critical times like that the number is even too big. Zelbermayer said. Before 1945, all Berlin had 24,000 hotel beds.

Metels and Tipping
Of the various hotels, 15 belong to the international class, such as the Hitton. Kempinski, Hotel same Zoo, Plaza, Hotel Berlin, Savoy and the three Zellermayer enterprises; the big remainder belongs to the "alse-ran" class. Hotel rooms here range from five (\$1.25) to 35 (\$9) marks.
Whiskey is reportedly the most gerved beverage in hotels — two marks (\$0c.); next in favor is the martini—2.50 marks (\$6c.).

No complications as to tipping. The headwaiter-captain-and-waiter racket is unknown here. One only tips the waiter. Incidentally, servehotels) is included in the bill. So tipping is actually not even "compulsory."

There's a notorious waiter shortExcept in a half-desen luxury.

hand.

Except in a half-dosen luxury inns, tsurists can get room and fall board from \$10 a day and down, in hundreds of hotels dotted along Spain's 2,500 miles of coast line. A beacon for hotel rates is the \$3-day tab at the swank 350-room skycraper Fez Espada dominating the beach resort village of Torremoliase, near Malaga. This amount covers three meals, service and tag, in a new, modern, sircenditioned, luxury-looking, by the see hotel with bath in every resus and a seascape view fress every, window.

Exice are cheaper in the first-class category, At the new 250-room hotel, the Mare Nostrum, further west from Mialaga in the hooming pueblo of Fuengirols, the full pension rate is less than 35 per person in airconditioned double rooms with bath.

The Deferential

Hotel rates are underscored to mark the distinction between Spanish tourists bargains and current Continental tourist scalping, but it also reflects on prices tourists pay in restaurants, cinemas, niteries and legit.

Top price in screen entertalisment is \$1.25 at the Cinerama

but it also reflects on prices tourists pay in restaurants, cinemas, niteries and legit.

Top price in screen entertainment is \$1.25 at the Cinerama showcases in. Madrid and Barceloua. This tab is for the best house seats at weekend performances. For ordinary, three-hour length blockbusters in the two majoc cities, filmgoers pay up to 75c maximum. Ordinary screen fare is under 50c maximum. Big-city nabes charge as little as 6c admission for dualers.

While all top Spanish restaurants are not Escoffier from sopa to fruit, there is none the less a considerable difference in la nota as compared to the Michelinatured eaterles in France or the pasta palaces in Italy. Unless diners insist on wading through four courses of smoked salmon or lobster, no self-respecting maitre d'could possibly tally more than \$5 a head for style grubberies; in rare instances, \$6. This includes select Spanish wines and liquors.

Madrid's class flamenco bottes such as La Zambra, Corral de la Moreria, El Duende and Torre de la Moreria de la More

drink. Boltes featuring International variety acts charge the same.

Outside of Madrid the same tabs hold for class cabarets like Tito's in Majorca, El Manana in Torramolinos, the Tennis Club at San Schastian, the Gabina late spot at San Schastian, the Gabina late spot at S'Agarro (Costa Brava), but scales decrease considerably elsewhere in fleshpots tourists are likely to visit during their Spanish holiday.

Tourists coming to Spain should be on the lookout for the Feria or provincial fair. Government tourist authorities authorize hotels, restaurants, etc. to double their rates during flesta time, when provincials come forward with their best folklore, bullfights, and local contagion. Economy-mind ed voyageurs can check these Ferias out in advance with Spanish tourist offices to avoid surprises or, the hard-to-explain (in a foreign tongue) overcharge.

Atlantic beach resort towns are also given leeway to boost in-season rates because of the short sun span (mid-July to mid-September) along the San Sebastian to Vigo ocean front:

H'WOOD AIN'T PASSIVE

Washington, May 1. Certain proposals in the Rev e Act of 1962, now being studled by the Senate Finance Com mittee, would seem to indicate that the U.S. motion picture legistry does not engage in active trade and business abroad, Erie John-ston, prexy of the Motion Picture Assn. of America, teld the committee here today (Tues.).

Johnston said that Section 13 of the proposed law would be film companies in the same way it taxes recipients of se-called "pertaxes recipients of se-called "passive income"—for "passive owner-ship of copyrights." Foreign subsides of the film companies do not own copyrights, said Johnston. They merely distribute or license use of films which are protected by copyrights. In addition, he said, these subside engage in "active conduct" of business.

conduct" of business.

Pointing out that U.S. film companies bring back almost 99% of the \$215,900,000 to \$220,000,000 they earn abroad annually, the MPAA chief asked that the provision be changed to recognise the film companies' importance in U.S. export efforts.

export efforts.

A mensorandum prepared by the MPAA tax committee, and spiralitied to the Senate group, also aske for (1) a change in a provision which would prevent subside from using funds earned abroad for operation of non-distributing subside; (2) charification to permit deduction of certain costs in doing business abroad; (3) deleties of a provision which would present the costs of prints, dubbing, are from being considered "ardinary and necessary expenses"; (4) a change is pismat, "more flexible treatment of igness"; (5) a proposal that companies not be required to pay taxes on blocked income.

Lancaster Loses Strand: 1910 Boothman Still Works Lancaster, Pa., May 1.

Lancaster, Pa., May 1.
Strand Theatre, last of Lancaster pioneer film houses, has shuttered for good after 52 years of operation. The 900-seater, originally a 400-seat nickelodeon, opened in 1910. Charles C. Smith, its first projectionist, is still working as a booth man, in the down-town Stanley-Warner Capitol.

Another partitime projection-ist at the Strand, during the early 1930's, is Lancaster's incumbent mayor, George B. Coe.

Strand had been downgrading for several years, and the Harry M. Chertcoff Estate, which operated it under lease from Chertcoff's widow, said, if no longer could afford to maintain the house. It's up for sale or lease.

JOHNSTON ON TAX BILL: | New Market for Home Films A-Comin

Society of Engineers Hears 33 Papers—Youngstein On Hollywood's Neglect of Research

Kings' Easter Gross Kings Electr GroßMetro announces that "Kings" grossed approximately \$1,000,000 in the first
week at five key cities where
It was the Easter attraction.
Higgest take was in New
York where the week's gross
at 60 theatres exceeded \$700,500. The film is also playing
multiple runs in Washington,
Boston, Philadelphia and Pittsburgh.

Tout Philippines **As Location Site**

Hollywood, May 1.

Producers John Monks Jr., and Bichard Goldstone, here from Manils after winding "No Man Is An Island," have spoken out in "a modified defense" of "runaway production. Their "Island," which Universal partially financed and will distribute, was filmed entirely in Manfis with the cooperation of the Phillipine government, and as a co-production with Tamaraw, Manils.

the Phillipine government, and as co-production with Tamaraw, Manila.

Pair based their opening remarks on world-wide grosses: "a certain percentage of the world gross, say 15%, is known to be from the far east. If we can guarantee at least this muck coming back to an American production, to be used for other pix and other jobs, it makes sense." Monks declared. He elaborated in terms of "Island," saying, "barriers between countries are beginning to crumble and pictures, as a commodity, are no different than autos. We made a co-production deal with a Phillipine corporation, Tamaraw, giving them exclusive Phillipine distribution rights. That immediately opened other gates for us. For example; we then got 100% government cooperation for the use of army troops and most important, we were able to hire native talent through Tamaraw, which procured all talent and equipment, etc. at local prices, not inflated ones. Our star, Jeffrey Hunter, and Marshall Thompson, are both on salary plus percentage deals and so naturally, the cost-cutting was all ultimate money in their pockets too."

LONGTIMERS CHANGE ROLES

LONGTIMERS CHANGE ROLES

John S. Allen has resigned as southwest division manager for Metro and Joined the H. J. Griffith organization as an administrative association. operated it under lesse from Organization as an administrative associate. He began 35 years ago when in 1927 he joined the Metro rease.

Projection and screen equipment is to be moved to another of the Chertcoff chain's outlets in this area—which comprise several hardtops, including downown King Theatrs, and a pair of ozoners.

Buyer already has been found for 700 of the 900 Strand, seats, refurbished only last year.

As soon as standardization of Smm film and projectors is achieved by the Soulety of Motion Picture & Television Engineers a market will be opened for potential 5,000,000 projector installations in the edicational and home fields, it was stated by leading jechnicians attending the Sist convention of SMFTE at the Ambassador Hotal here.

passador Hotel here.

Experts believe industry must resolve whether optical or magnetic sound will give the effect desired for world wide acceptance of a uniform system in 8mm field. The present 16mm market is too unsettled because of various sound devices and equipment, it was stated.

stated.

Tecks feel method to be adopted should parallel 35mm so that film and equipment can be used world wide. The size of image to be used on small film also must be uniform to achieve best results, it was agreed.

Coates and the state of the state

Screen.

Costs also are an important factor. Reverting to a standard Smm general application in filming and projection will save institutions and public from \$200 to \$300 on each installation, it was stated. An anoneously committee is now

on each installation, it was stated. An engineering committee is now working on the standardization and an agreement in expected to be reached before the five-day meet winds Friday.

TV color improvement also came in for considerable discussion. Great strides have been made in that direction and mere will come, it was aded. Tape recording of the color shows also was aired at great length. It was said there are 575, 000 color ty sets in homes today with Zenith the latest company to get into the swim of things with gusto.

During first two days, 33 papers were read to conventioneers.

Walter L. Wallin, prexy of Allin Optical Systems discussed design of special illuminating systems.

I. J. D'Haenens and D. J. Buddenhagen of Hughes Aircraft Research reviewed The Laser and its Applications of a device which can transmit a tiny beam of light a distance of 10 light years from the earth that might prove useful in interstellar communications.

D. J. Parker and L. J. Korlak of RCA, Camden, N.J., explained how four front surfaced mirrors make it possible to project several hundred objects into one position.

Dr. Heinz Fisher, C. Gallagher and Peter Tandy of Air Force's Cambridge Research Labs., Bedford, Mass., discussed improved Nanosecond Light Source and improvements which can flash on and off in seven thousands of a millionth of a second for high-speed photographic application.

Paul J. Kruse, Jr. of U.S. Fish and Wild Life presented a paper on underwater photographic surveillance system.

Seriousness of quality losses because of negative dye fading was explained by Roger O. Gale and Alian L. Williams of Eastman Kodak.

Chemistry and Color Photography was explored by P. W. Vittum of E. K.

Max Youngstein, exec veepee of Cinerama, talked on Hollywood's Disregard of Research and the Price It has Pald for That Disregard.

HAWAII OZONER SHUTS

Honolulu, May 1.

Honolulu, May 1,
Consolidated Amusement Co.,
closed its heretofore highly-profitable Kapiolani Drive-in last Sunday (29) after 14 years of operation. The increasingly valuable
midtown site, acquired in 1959 by
a Seattle businessman, is earmarked for commercial develop-

marked for commercial westernest.

Closure leaves Oahu (Honolulu city-county) island with only two drive-ins, Consolidated's new 1,050-car Kam Hi-Way Drive-in and Royal circuit's Waialae Drive-in.

The circuit this week is dismantling the Kaplolant's equipment and will put it in storage "for the time being," a spokesman said.

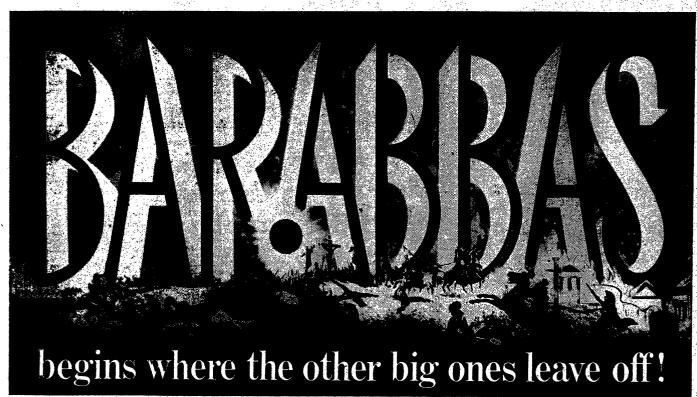
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Oakwood, O., Citizens in N.Y. Court

Seek to Compel Pre-Trial Appearance of Adolph Herman of Long Beach, L.I.

A group of crusading citizens of Oakwood, suburb of Dayton, Ohlo, is carrying its quarrel with the Mailcious conspiracy, against his Far Hills Theatre there into the N.Y. Supreme Court. This represents an effort to force the president of the theatre-owning corporation, Adolph Herman of Long Beach, L. I., to submit to pre-trial examination in connection with a counter-suit of his against the group for harrassing his operation and pressuring a change of theatre policy.

At issue is an organized drive to prevent the exhibition of what the citizens call "obscene pictures, many of them imported." Because of their actions, which Herman calls, is turn, harrassment of his rights as a businessman, an action was filed some time ago against



COLUMBIA PICTURES presents A DINO DE LAURENTIIS PRODUCTION

"BARABBAS"

ANTHONY QUINN
as Barabbas
And co-starting

SILVANA MANGANO ARTHUR KENNEDY-KATY JURADO HARRY ANDREWS VITTORIO GASSMAN JACK PALANCE ERNEST BORGNINE

Based on the novel
by Nobel Prize winner
PAR LAGERKYIST
Screenplay by
CHRISTOPHER FRY
Produced by
DINO DE LAURENTIIS
Directed by
RICHARD FLEISCHER
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INTERNATIONAL PREMIERE ENGAGEMENTS: U.S. RESERVED SEAT ENGAGEMENTS IN EARLY FALL..... LONDON, JUNE 5th...BUENOS AIRES, JULY 1st...CHRISTCHURCH (N.Z.), JULY 6th...TOKYO, NOVEMBER 1st

Inside Stuff—Pictures

The Sindlinger report indicates that Hollywood pictures will enjoy the largest audience in history in 1962, Allen Rivkin and Laura Kerr, co-authors of "Hello, Hollywood," told the members of the Hollywood Women's Press Club at a recent luncheon meeting.

"The demand for Hollywood material in the national consumer, magazines is greater than it has ever been before," Birkin reported, "There are two kinds of writers—those who know Hollywood and write about it, like the women in this group; and those who don't know Hollywood and write about it anyway. The latter group includes some of the most eminent writers in America. You women have as competitors in this field eminent Washington correspondents, a man who is an authority on great paintings, and one of America's best known playwrights.

who is an authority on great paintings, and one of America's best known playwrights.

"When national magazines want to goose up their circulations, they run material on Hellywood. No one has calculated how many additional readers Life acquired by running a cover story about Elizabeth Taylor and Richard. If they run a cover in the near future on the Shah of Iran, I am sure it will not do as much for their circulation, and they will be delighted to return to a repost on Liz within a couple of weeks."

Rivkin said that he and his wife had suggested the title, "Hello, Hollywood Goodby!" to Doubleday as a possibility, but that their publishers thought putting "Goodby" in the title was entirely too negative.

It's okay to be pushing new faces in pix but what about the oldtimers who need work and what is Hollywood doing about it? producer-director Me-vyn LeRoy wants to know. "I try to cast three or four, sometimes more; if I can manage it, in every film I make," he answers. "Hollywood should take care of its own. The vets of the silent era shouldn't be fluffed off."

In "A Majority of One," he employed five names of yesteryear, in "Gypsy," now in final stages at Warner Bros., he's cast six. They are: Dorothy Phillips, one time top Universal and First National star; Gertrude Astor; erstwhile Hal Roach star; Minta Durfree Arbuckle, widow of late comedian and former Mack Semett figure; Ann Cornwall, former Lasky Co. star; Jack Perrin, Paramount western star; and Stuart Holmes, Fox Film and Metro biggie in his heyday.

Artur Branuer, W-Berlin producer, told local press that, 2 years ago, Michaelangelo Antonioni had offered to direct "The Night" (La Notte) for him. Brauner said he liked the story and would have produced the film had he found a German distributor. But none was interested and Antonioni made the film in his native Italy. Today, Brauner said, it would be impossible to get Antonioni. Not only that he has become a world-class film director in the meantime—he now wants \$200,000 for a directional job, too much for any German producer.

Although "West Side Story" (UA) was in the ninth week of its Mann Theatre hard-ticket engagement in Minneapolis when the Awards show was televised, a jump from the previous week's \$12,000, considered remarkable for so late in any roadshow film's run here, to \$17,000 rated as "phenomenal."

A 18-year-old youth brought a loaded gun into the St. James, Minn. theatre and while "Dracula" was on the screen accidentally—he claims—discharged it. Bullet struck the leg of a 17-year-old youth in the theatre. Police rushed the wounded boy to a hospital. Developed that the shooter was out of jail on \$1,000 ball awaiting burglary sentencing.

Japan's Sony Corp. has a deal on for manufacture and marketing of Paramount's color to tube but the rights exclude the U.S. and Canada.

Reid Ray Heads Soc. of Engineers

Los Angeles, May

Reid H. Ray, exec veepee of the Society of Motion Picture & Television Engineers, will be the next prexy for a two-year term. His nomination to succeed incumbent John Servies will be announced in July, following which a mail vote will take place in October.

Servies is presiding at the 91st convention at the Ambassador Hotel. The nominating board met Sunday to name Ray. This is routine as it automatically follows exec veepees run for the top post after incumbent completes two year presidency.

Ray is from Minneapolis where he heads Reid H. Ray Industries, producers of commercial, educational, tv and government pix. It was organized in 1910 as Mills &

Servies, at a press conference evealed the fall convention will be held Oct. 21, at Drake, Chicago.
Spring, 1962 sesh will be at Traymore, Atlantic City; fall, 1963 meet, Somerset, Bostom; spring, 1964, Ambassador, L.A.; fall, 1964, new Hilton Hotel being constructed in Manhattan, N.Y.

Current convention tab will come to approximately \$50,000, in epinion of Servies. This is, being paid by members and booth displays. SMPTE has about 7,000 members world-wide.

members world-wide.

In 1960, SMPTE held International High Speed Congress in Washington which the government paid for because of 1,000 highly technical pages produced from 600 proceedings, Service asserted. The esshes were attended by scientists from all over the world. Cost 550,000

VANCOUVER SHOWMEN CHEER B.O. TAX CUT

Vancouver, May 1.

A British Columbia government bill to cut the amusement tax in half, and in some cases wipe it out entirely, has drawn loud cheers from all segments of the provinces entertainment industry, and particularly from the hard-lift Motion Picture Exhibitors' Assn.

ticularly from the hard-lit Motion Picture Exhibitors' Assn.
Present amusement tax is 10% on the price of admission to a wide range of events, including films, night clubs, sports, symphony concerts: and four in g attractions. Under the bill introduced in the legislature today, it will be cut to 5% and there will be no tax at all where the price is 75 cents or less, or for admission to places where the ticket buyer will ice skate, roller skate, golf, bowl, swim or perform similar athletic activities. Gerald A Sutherland, a past president of the B.C. exhibitors, said the tax reduction would go a long way to assist the depressed houses who have been struggling for a long time just to break even. The association has made representation for several years to the B.C. government for tax relief without avail, and in the interim has seen house after house close in the face of inexorable operating costs.

Wolper's Point of View On Documentary Scribes

Hollywood, May 1, Writers Guild of America We

Writers Guild of America West and documentary producer David L. Wolper have resolved their dispute. Wolper have resolved their dispute. Wolper signed Guild contracts, and was removed from UGAW's "unfair" list.

WGAW had originally placed Wolper on its "unfair" list when he didn't sign a contract, asked instead for a pact tailored for documentary producers. Wolper has now inked network documentary live and tv basic pacts with the guild. Thus Wolper Productions and Bavid L. Wolper have been taken off the "unfair" list, WCA'y exec director Michael Franklin reported.

Famous Players Plan Toronto's First Deluxe Hardtopper in 20 Years

Toronto, May 1.

Immediate plans to build a
luxurious *cathedral of the cinema" in Toronto—but not downtown—are nearing completion, according to J. J. Fitzgibbons, prexy, Famous Players Canadian, which currently operates 287 indoor houses and 44 drive-ins across Canada. This will be the first de-

luxer built in Toronto in 20 years The actual location of the proposed theatre was not announced
by Fitzglbons because of secret
real estate deals in the immediate
vicinity but he said that "the
Toronto setup will be second to
none in North America."

Atlanta Reaction To Censor's K.O.

Atlanta May I.
Atlanta Constitution, commenting on recent action of Georgia
Supreme Court striking down City
of Atlanta's motion picture censorship charter provision and ordinance, made this editorial suggestion under caption reading
"Grading of Movies is Better Than
Old Way"

Old Way":
"Grading of movies, along the
lines under consideration in Atlanta, is a more sensible approach
than the censorship laws which the
State Supreme Court recently State Supreme struck down,

"The power the city censor had to ben movies outright deprived Atlantans of the opportunity to see some outstanding motion pictures. The law was a bad one and deserved the fate it finally received.

"But there still should be safe-guards against exposing children to movies that should be for adults only. That could be accomplished through a grading system which would designate films as to whether they are the family type of fare or not. If they are not, then the adults only sign should go up and it should be enforced.

it should be enforced.

"As to the possibility of opening the flood gates to the showing of obscene pictures, Georgia has laws against obscenity. They, too, should be enforced.

be enforced.

The theatre industry here should be eager to cooperate. Grading of films elsewhere has led to good attendance and certainly is better than having a censor slap an outright ban on a good movie that might contain passages unsuitable for children."

Downtown Stripped of Theatres, E. M. Loew Building in Hartford

'Lolita' Due in June Metro-Seven Arts "Lolita" will world premiere in New York, day-dating Loew's State on Broadway with Murray Hill Theatre, eastside artie. Ple will open mid-June.

SHOW BIZ UNHURT BY DET. PAPERS STRIKE

Detroit, May 1.

A newspaper strike apparently doesn't have the paralyzing effect on show biz as it did yesteryear. This appears to be the consensus in this town which is going without its hig daily newspapers for the second week.

Other means of communication, principally the telephone, seem to be taking care of the who's playing where and what time does the show go on questions. Also, radio, and tv spots are keeping those in-terested in entertainment in-

A poll of theatre and nitery owners shows that biz was off last week but there is genuine puzzle-ment over whether this was caused by Holy Week or the lack of ad-vertisements of attractions. Most seemed to feel the strike had some adverse effect, but the condition was by no means universal.

was by no means universal.

For example, the Roostertall, Detroit's swankiest nitery, reported booming biz last week with an iceshow. The top-ranking Elmwood Casino, across the river in Windsor, Ont., reported biz off only slightly. Most downtown first run houses reported biz about normal for Holy Week.

But all agread that that out the

mal for Holy Week.

But, all agreed that their switch-hoards were being kept really busy by persons calling to get information on the shows. They said if people want to get out and be entertained they know that they can get the exact information they want by the simple means of picking up a telephone and dialing a number. Surprisingly, tv and radio were mentioned less frequently as helping to take up the burden of this type of communication. Daily publication of the formerly weekly Defroit World is helping somewhat, also.

Meanwhile, the Detroit News

Meanwhile, the Detroit News and the Detroit Free Press remain shutdown despite settlement of a Teamsters Union strike which first closed the Free Press April 11.

Hartford, May 1 Faced with the loss of four of the

five downtown film houses—as the result of several current and imminent realty-redevelopment projects — Hartford plannings officials last week were crystal—balled into a future entertainment project by E. M. Loew Theatres Inc.

Elias M. Loew, head of the diversified show biz firm, unfurled a sined anow bit nrm, unruried a paggy back theatre as part of a package that includes a 48 lane bowling center, restaurant, banquet facilities, cocktail lounge and art gallery. All would be included in a double, decker building in the downtown, area of Hartford and would cost about four million dollars.

Understood that the Loew firm will send a letter of intent and artists sketch to city fathers—on the proposal—this week or next week for examination by the City Red evel op ment Agency. Also understood that city is interested to having the Loew grown leaded. in having the Loew group include facilities for conventions in their

For the E. M. Loew's group, its an attempt to salvage its profitable
Hartford operation, the E. M.
Loew Theatre on Asylum St., adjacent to the site of the proposed entertainment center. That house is slated to bite the demolition dust

slated to bite the demolition dust within two years.

Also pencilled in for wrecking operations is the next door Allyn Theatre. Likewise in the path of the wreckers are the Loew Poli and Loew Palace Theatres (unrelated to earlier mentioned E. M. Loew). Those two houses are in an area entitled Bushnell Project and which will eventually consist of downtown apartment houses and office buildings.

With these four gone, only the Strand Theatre will remain as the only downtown first run house. The second run Crown Theatre, also on Main Street as is the Strand, is earmarked to go under a ten year plan. Strand Theatre remains only by a whim of fate. It is only a hairline away from an east-west hi way currently under construction

Last week, the huge State The-atre, longtime vaude and filmer, went down as the face of Hartford continued to be lifted and re-shaped. The 4,000 scater was the largest of its kind in the country, with practically all of its seating capacity on one floor. Vet troupers used to refer to the vauder as a sleeper jump from the stage to the

Earlier, the New Parsons The-atre, downtown legiter and ex-church, ex burlesque, ex filmer, etc., went down to make way for a highway. Also past gone are downtown Regal and Princess

highway. Also past gone are the downtown Regal and Princess The-atres. Several hotels that once catered to show business personalities have gone. Slated to go is the Heubiein Hotel, which once counted the cream of show business people among its patrons.

Proposed piggyback theatre—as sketched by the E. M. Loew's group, would consist of an upstairs and downstairs theatre, each with its own facilities for film projecting and viewing. Downstairs filmer would be for continuous seven day a week operation. Upper cinema would be for runover audiences for film that is hypo and puller, art and foreign film, holdover film while main operation switches to another feature:

As yet city fathers are making

As yet city fathers are making no commitments on the project. Will take up the matter when city Will take up the matter when city redevelopment agency meets within a week. One objection that arose to the project was a lack of parking facilities for the overall projection. Loew officials minimized this by stating that most of activities of the center would be at night when there would be no interference with daytime downtown business activities.

business activities:

City officials still have to look at other proposals that place convention facilities and possibly an auditorium in the same area. Proposed location is almost in heart of city and easily accessible to all hotels railroad and bus terminals. A 400 room hotel is in planning stage for downtown sector.

Shakespeare & Censorship

The Arizona Daily Star editorialized recently, under the tag, "Shakespeare and Censorship," as

follows:

"Eric Johnston, president of the Motion Picture Association of America, has distributed throughout the United States a clever satire, which originally appeared in Vantery, on censorship titled, "Never, Forsooth, On Sunday." It Never, Forsoom, On Sunday, Iturns on the imaginary meeting of a board of English censors in 1610 to consider Shakespeare's plays. Virtually every play was condemned on one ground or another these condemned on one ground or another condemned on the condemned on

"One of the bases of condemna-"One of the bases of condemnation may amuse Arizonans who
have seen those signs, 'Eat beef
and keep slim,' on Cadillacs out
of, which paunchy men climb.
Twelfth Night was banned because the meat packers objected
to the line, 'I am a great eater of
beef, and I believe that does harm
to my wit.

"Johnston makes his point
against extreme and senseless

Johnston makes his point against extreme and senseless censorship very well. As the Star has said before, the motion picture industry presents fare which can be viewed in most instances by persons of all ages. In fact, some of the most questionable offerings are advertised (to the extent media will accept the ads) in a way which seems a deliberate come-on to the teenagers and even subteens. So the Star believes common-sense censorship, preferably by the in-

dustry itself through a review board, of motion pictures is es-sential.

board, or motion pictures as executal.

"As to Shakespeare, he has stood up well, despite some lines which most schoolteachers who present his works to their classes would prefer he had not written. He has coined some of the most durable, and naughty, puns in the English language. But even he underwent a sort of censorship for awhile. A man named Bowdler censored Shakespeare's plays. The term bowdlerize' grew out of that task. "Bowdlerization' generally is considered bad. The Encyclopaedia. Britannica says that Thomas Bowdler (1754-1825) edited a

Britannica says that Thor Bowdler (1754-1825) edited 'family' Shakespeare, 'in

Britannica says that Thomas Bowdler (1754-1825) edited a family' Shakespeare, 'in 10 volumes, in which nothing is added to the original text; but those words and expressions are omitted which cannot with propriety be read aloud in a family'. "Then Britannica adds, 'In the ridicule poured on the name of Bowdler it is worth noting that Algernon Charles' Swinburne said of him that no man ever did better service to Shakespeare than the man who made it possible to put him in the hands of intelligent and imaginative children." "Perhaps Johnston, who writes such a funny satire on censorship, might emulate Bowdler, and place a clean motion picture industry in the hands of America's intelligent and imaginative children. And that means all the children from 8 to 80."

O'Seas Films' \$69,000,000 in U.S.

with American money and talent. This oddity of the upcurving world trade in feature films contrasts with the slow emergence of certain national flag product. Accompanying data to this story makes clear that importers have only begun to introduce the film art of certain countries in the domestic (U.S.-Canadian) market.

Because the ever-growing American

Canadian) market.

Because the ever-growing American investment in British production has made it almost impossible to define a "British" film, the best barometer for gauging foreign film performance in the U.S. would exclude British totals. Thus, VARIETY's annual survey reveals that last year 796 foreign pix (in both titled and dubbed versions) earned \$28,211,445 in domestic rentals, compared with the \$27,316,119 earned by 740 films in 1960.

Add to these figures, the whop-

earned by 740 films in 1960.

Add to these figures, the whopping \$40,956,600 earned by 146 British films in the U.S. last year, and the total earnings for all overseas films in 1961 comes to a stagering \$69,178,045 on 942 pix, against \$50,291,105 on 875 pix in 1960. But such figures—if they don't actually lie—are extremely deceptive.

The feat is the first and the such figures.

The fact is that of the \$40,966, to earned by "British" pix in The fact is that of the \$40,866,*
600 earned by "British" pix in
1961, no less than \$34,266,000 was
accounted for by 33 U.S. major
company releases on the order of
"The Guns of Navarone," "The
World of Suzie Wong" and "Swiss
Family Robinson." 1961 was a
bonenza year for such Americansponsored Eady product, and these
three films alone racked up domestie rentals aggregating \$24,800,000.
Excluding those "British" films

three films alone racked up domestic rentals aggregating \$24,800,000.

Excluding those "British" films handled (and largely financed) by the American major distribs, British film earnings in the U.S. in 1961 climbed neatly (but not speciacularly) to \$6,700,000 from \$5,487,500 in 1960. And of that \$6,700,000 earned by product released by U.S. indie distribs, no less than \$5,324,000 was earned by the releases from four indies: Continental Distributing, Lopert (a United Artists subsid, of course), Governor Films (a house built by the "Carry On ..." series) and Kingsley International. The higgest single British moneymaker from the indie ranks: Lopert's "Tunes of Glory." British comedians were neither so funny (or successful) in 1961 as they were in 1960.

The queen-of the foreign languages of the processory of the foreign languages of the processory of the foreign languages of the processory of the foreign languages.

The queen-of the foreign lan-guage moneymakers was Jules Dassin's (UA-fianced and Lopert-released) "Never on Sunday" from Greece, which hustled a huge

s3,000,000 in rentals by the year's end. This one (rather dubiously) Greek picture made Greece the fourth biggest moneymaker in the U.S. market (after Britain, Italy, and Mexico), with a total of \$3,113,000 in earnings in 1961. The remaining \$113,000 was the net on 55 pix which played the Greek language houses here.

Close on the heels of Dassin's comic prostie is Federico Fellini's phenomenal "La Doice Vita," which had taken in \$2,800,000 by the end of the year and is still going strong.

'La Dolce' Vs. 'Sunday'

The Dolce' Vs. 'Sunday'

This Italo import actually has a much greater significance than 'Sunday' in the U.S. foreign film scene since (1) "Vita" is playing all its dates subtitled, while most of "Sunday" was shot in English, and (2) "Vita" has a Code seal as well as Legion of Decency okay, while "Sunday" has no seal and was condemned by LOD. Thus, it appears likely that "Vita" earnings will eventually outstrip those of "Sunday" and the pic will go on to become the all-time foreign language champ in the U.S. market, beating Brigitte Bardot's "And God Created Woman" (1957) which, with approximately \$4,000,000 in the fill, has held the title until now.

which, with approximately \$4,000,000 in the till, has held the title until now.

The success of "La Dolce Vita" also symbolizes the successful return of "art" to the U.S. art thestres—at least as far as the Italo industry is concerned. While the total Italian earnings in the U.S. dipped to \$11,148,570 fm 1961 from \$12,256,913 in 1960, the principal (\$5,185,000) share of the 1961 earning repped the b.o. results on such "class" fare as "Vita," "Two Women," "Rocco and His Brothers" and "L'Avventura."

The pectoral spectacles have obviously "had it" in the U.S. Whereas in 1960, 15 Italo specs racked up \$8,298,113 in the American market, last year 15 more assembly-lime costumers earned only \$4,343,000. The American-born Steve Reeves, powerhouse of Italo specs in years past (four of his films accounted for \$4,640,000 in Italo earnings in 1960) had just two new pix in release in 1961, for an estimated \$1,800,000 in rentals here.

French Take Down

The most dramatic dip in earnings last year was that of French product, which had earned \$5,190,000 in the United States in 1960 and went down to \$3,040,050 in 1961. A major disappointment were the earnings of "La Verite"

(The Truth), the critically epplauded collaboration between Bardot and director Henri Georges Clouzot. Though by year end it had netted something over a half a million dollars (a tidy sum for any other language feature), this was well under expectation for a star who had froated eight lesser pix to a \$1,627,000 total in 1960.

Other highly regarded French Other highly regarded French films which failed to catch mass attention last year: "Breathless," "Love and The French Woman," "Frantic" and "Leda." "Purple Noon" was great in New York, spotty elsewhere, but indications are that it will be a steady money-maker in 1062 maker in 1962.

maker in 1962.
Adding substantially to the French total were two major company-financed films, 'Metro's "Bridge to The Sun" and Para-"Bridge to The Sun" and Para-mount's "Blood and Roses," though with a combined rental between them of about \$900,000, they too were disappointing in any major company's frame of financial refer-

'Mein Kampf' Big

Largely on the shock-appeal of the Swedish-made documentary, "Mein Kampf," which Columbia exploited to a fat \$1,100,000 U.S. rental, Sweden jumped from eighth to sixth place in U.S. earn-ling in 1981, 621,000 U.S. ings in 1961 (\$2.104,300) compared to 1960 (\$635,000). Of more lasting significance was the fine \$700. ooo earned by Ingmar Bergman's
"The Virgin Spring," whose
esoteric classiness was obviously enhanced in the eyes of the gen-eral public by the Oscar it won in April, 1961. Playoff of other Bergman pix ("Wild Strawberries. cian," etc.) added another 00 to the Swedish take last 'Magicia

Germans Up In U.S.

The Germans also had a good year in 1961, principally as a result of five pix which received major company distribution-Fox's "The Trapp Family," Fox's "The Trapp Family," Warners "Bimbo The Great" and Allied Artists' "The Bridge," "Serengeti Must Not Die" (an Oscar winner for best documentary) and "Brainwashed." Of the \$1,857,000 earned by German pix in 1961, the five by German pix in 1961, the five major company releases accounted for \$1,265,000. And of these five, 20th's "Trapp Family," dubbed in English and exploited around the country as a "family film," ac-counted for over \$800,000. German product aimed solely at

German product aimed solely at language theatres also ne gains in 1961 over 1960, an language bringing an estimated \$250,000 against \$180,000 the year before. Greek pix for Greek language houses were off, however, because of the generally poor quality of the films. Italo pix, aimed at strict-

Major U.S. Distribs Vs. 'Importers'

The extent to which the major U.S. companies continue to reap the lajor benefits from distribution of non-American product in the U.S. and Canada can be seen in the table below on 1961 business. The numer of pictures is shown in the parentheses.

		AJOR COM		TOTAL	
		E OF EST		STIMATED	
COUNTRY OF O		RENTAL		RENTALS	
Britain		34,266,000),966,600 (14	
Italy		5,188,000		l,148,570 ('	
Greece		3,000,000		3,113,000 (3	
France		846,000		,040,050 (1	
Sweden		1,100,000		2,104,300 (2	
Germany				,857,000 ((
Japan		425,000		,772,000 (27	
Spain		400,000	(1)	502,425 ()	
Philippines				150,000 (
Denmark		125,000	(1)	130,000 (
Czechoslovakia .		50,000	(1)	50,000 (1)
	• • • • • • • • • • • • • • • • • • •	ر - ب			- .

TOTAL ...\$46,755,000 (62) \$69,178,045 (942)

The independent distributors' share of total foreign film rental rose from \$18,083,550 in 1960 to \$22,423,045 last year. That the "spread" between hits and flops is becoming just as apparent in Indie distributing, as in major company operations, is dramatized by the fact that of the \$22,423,045 earned by the indies in 1961, close to half of that amount (\$10,410,000) was earned by just six films: "Never on Sunday."

"La Dolce Vita," "Two Women," "Tunes of Glory," "The Virgin Spring" and "The Truth."

It should also be noted that of the major companies whopping \$34,266,000-share of British film rentals, approximately \$24,800,000 was earned by only three pix: "Guns of Navarone," "Swiss Family Robinson," and "The World of Suzie Wong."

ly Italian-speaking audiences, also were off—reflecting a shrinking ethnic group more than anything

Latin Guesswork

ough it's difficult to obtain rate estimates on Mexican-Spanish pix for domestic Spanish language houses and Japanese pix for Japanese language houses, it appears both categories held firm.

The sizable \$3,427,000 total earned by Mex pix in 1961 was almost entirely from the language trade. The Japanese total of \$1,772,000. included approximately \$425,000 earned by two cartoon features, "Alakazam" and "Magic Boy" handled, respectively, by AIP and

Metro. USSR Perspective

USSR Perspective

The decline in Russian film earnings to \$767,000 last year from \$1,833,481 in 1960 isn't quite as catastrophic as it looks at first. The 1960 net was swelled by the "fluke" results on an exploitation feature ("The Sword and The Dragon"), plus the (comparatively meagre) earnings on the major company-handled "cultural exchange" films.

Last year's more realistic earn-

change" films.
Last year's more realistic earnings reflected a fancy \$167,000 netted by the artie "Ballad of, A Soldier." a continuing market for Lopert's "The Bolshoi Ballet," playoff of "And Quiet Flows The Don" and "Fate of A Man," and Janus Films "Cinderella" and "Ivan The Terrible." Also contributing to the total were the Artkino releases; particularly

the opera pix, which get a steady

play.

Spain's hefty earnings in 1961 Spain's hefty earnings in 1961 are somewhat more ephemeral. About 90% of the \$502,425 total, shown in the accompanying chart as earning in 1961, was netted by a Spanish-Italo coproduced spec, The Colossus of Rhodes." Rest came from language pix handled by Azteca, the Mex distrib, and Columbia. Incidently, because of the huge market here for Spanish language features, Mexico is the only country to take more film rental out of the U.S. than the U.S. takes out in return from that country.

Philippines

U.S. takes out in return from that country.

Philippines

A newcomer to the list of revenue earning countries last year was the Philippines, repped by two pix, both actioners handled by majors. Considering the scope of U.S. major company distribution, the Philippine total of \$150,000 is indeed slim. It was the same story for the Danes. whose earnings jumped from \$44,000 in 1960 to \$150,000 last year, on the strength of one exploitation pic that got \$125,000 Czechoslovakia, likewise, made a debut appearance in 1961 with one exploitation pic. Of potentially greater meaning is the \$32,000 earned by 15 Argentine pix last year, most of that repped by the first pix put into distribution by Argensine film Enterprise for Spanish language houses. Rest was earned by the slim artie playoff on Leopoide Torre Nilsson's. 'House of The Angel.' The Argentines, however, are planning to dent both the language houses and the arties this year.

Two Polish pix, 'Kanal' and

language houses and the grace year.

Two Polish pix, "Kanal" and "Ashes and Diamonds," had the highbrow critic using highbrow adjectives with joyous abandon, but brought in only \$12,000 in 1961. This reflects the slow playoff both pix are getting, as well as the fact even artie_audiences need to be conditioned to a certain extent before they will—accept product from heretofore unknown sources.

product from necessary managements sources.

While the joverall totals on foreign language pix (excluding British films) went un from \$27,-316,119 in 1960 to \$28,211,445 in 1961 total to 316,119 in 1960 to \$28,211,445 in 1961, last year was regarded by most importers as a rather bad year in its implications of things to come. There's an ever-increasing spread between the imports which are hits and flops. Nevertheless, as producers abroad read of the results on such films as "La Dolce Vita," "Never on Sunday," "Two Women," "Virgin Spring," La Verite" and even "Ballad of A Soldier," they start seeing their product in such h.o. terms. Result-ever-higher prices.

The following is a country-by-country breakdown on the estimated U.S.-Canadian rentals earned by product from abroad in 1961, with comparable figures for 1960 shown in parentheses. The totals include rentals on those pix either wholly or partially financed by Americans and which are either in a foreign language and/or quality as a "local" productions under laws of the countries in which they were made. NO. OF PIX

	1101.01 1177	TOTAL TALLS
Britain	146 (135)	\$40,966,600 (\$22,974,986)
Italy	79 (116)	11,148,570 (12,265,913)
Mexico*	104 (06)	3,427,000 (3,277,000)
Greece	56 (31)	3,113,000 (110,000)
France	00 (105)	
Swaden	00 (100)	3,040,050 (5,190,000)
Sweden	20 (15)	2,104,300 (635,000)
Germany		1,857,000 (1,233,375)
Japan*	274 (226)	1,772,000 (2,014,000)
Russia	61 (50)	767,000 (1,833,481)
Spain	13 (15)	502,425 (89,000)
Spain Philippines	2 ()	150,000 ()
Denmark	3 (3)	130,000 (44,000
India	4 (5)	
Andrea	* * * * * * * * * * * * * * * * * * * *	102,800 (103,350)
Czechoslovakia	1 ()	50,000 ()
Argentina*	15 (1)	32,000 (3,000)
Poland	2 ()	12,000 ()
Cuba	1 ()	1.800 ()
Norway		
Yugoslavia		
	· · · · · · · · · · · · · · · · · · ·	

Foreign Films U.S. Rentals, 1961

(Including U.S.-Financed Pix Under Other Flags)

New York Theatre

RADIO CITY MUSIC HALL. WALT DISNEY'S "MOON PILOT" nd introducing DANY SAVAL sic Hall's Great Easter State DISNEYLAND, U.S.A. "and" Glory of Easter

Attention: Smokers of Imported Havana Cigars

If you have regularly enjoyed the pleasures of imported Havana cigars, you are no doubt sadly aware that due to the U.S. embargo there will be no more of these incomparable smokes available in this country for the foreseeable future. As one of America's largest importers of fine tobacco products, in view of this situation we are closing out the imported Havana cigar portion of our

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H. Upmann Partagas **Belinda** Hovo de Monterrev C. E. Beck y Cia. Jose Gener La Corona

Included are 15 of the most popular sizes and shapes, but of course not all sizes in every brand. If you would like to prolong your smoking enjoy-If you would like to prolong your smoking enjoy-ment yet awhile, you may do so on a first-come, first served basis by placing your order now.

TO ORDER: Send \$5.00 deposit, stating shape and brands yo prefer. We will hold a quantity for you, informing you of number size, brand and cost. You then complete the transaction and w will ship the cigars premptly. Deposit will be returned if cigars are not available or sizes and brands are not suitable.

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Reds In Orbit At Festival

Reds Won 51 Awards at Festivals

Soviet Russia, Communist China and other nations whose governnents are based on the Marxian-Lenin dictate are extensive partic ipants in international film festivals. Their prizes have been numerous, according to data compiled here by the United States Information Agency of which former CBS newscaster Edward R. Murrow is now

Herewith the Communist share-of-prizes for 1961, per USIA: Prizes Won By

11th International Tourist and 12 1 Folklore Film Week 12 1 Cannes, France 13 3 14th Annual Film Festival 13 3 TV- Prix Eurovision 4 1		Awarded	Reds
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TV Prix Eurovision Cork, Ireland 6th Annual International Film Festival 10 2 Edinburgh, Scotland 15th Annual International Film Festival 15th Annual International Film Festival 15th Annual International Film Festival 16 14th International Film Festival 17 3 Mannheim, Germany 10th Annual International Festival 16 2 Mar der Plata; Argentina 3 rd Annual International Film Festival 10 2 Morgadiscio, Somali Republic 4th International African Film Festival 18 3 San Somali Republic 2 Minternational Film Festival 17 9 Decrhausen, Germany 7th Documentary Film Festival 19 8 San Francisco 5 th International Film Festival 19 8 San Sebastian, Spain 9th International Film Festival 6 1 Stratford, Canada 6th Annual International Film Festival 5 2 Tours, France 7th Annual Short Film Festival 5 1 Vancouver, Canada 4th Annual International Film Festival 7 3 Versallies, France 2d Festival of Versallies 21 Total prizes awarded at festivals outside the Sino-Soviet orbit 204 42 24 42 42 42 42 42 42 42 42 42 42 42	Cannes, France		
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the Sino-Soviet orbit	Total prizes awarded at festivals outside		
Total prizes awarded at Moscow Festival 17 9	the Sino-Soviet orbit	204	42
	Total prizes awarded at Moscow Festival	17	9

Have Financing, Will Travel

Is It 'Runaway Production' When Features Shoot in U.S. But Away From California?

-By WILLIAM ORNSTEIN

Hollywood

Hollywood.

Based on feature films produced in 1961 and what's coming up in 1962, the motion picture industry could easily, and pertinently, adopt a magnetic slogan: "GO TO THE MOVIES AND SEE THE WORLD!"

WORLD!"
At the same time—or depending on exhibitors bookings—it could be aptly advertised: GO TO THE MOVIES AND SEE BEAUTIFUL AMERICA! Because U.S. producers, majors and indies, have taken care of the home country in aimost as many instances where stories called for actual locations. Britain (Vis-a-vis Eady Fund) is in the forefront by a wide margin.

Britain (Vis-a-vis Eady Fund) is in the forefront by a wide margin over Italy and Spain on features made with American financing. Hence, many of these countries will be repped by local scenery to tempt the viewer's eye. In addition to pix made completely in those countries, each plays a role in one or more films originating in the other locale.

For instance in a recent com-

In the other locale,

For instance, in a recent compilation Britain is the home base for 20 features in their entirety. Add to this four other films where the country will be featured instead of starred with Greece, Spain, Italy and Ireland. Italy has three co-feature credits with Britain in addition to one with Jordan, one with the Congo and a third with Egypt. Latter, of course, refers to "Cleopatra."

By itself, Italy accounts for 12

By itself, Italy accounts for 12 films. Spain has seven, France, five Japan is down for three, the Philippines, two, Denmark, two.

Seeing these countries via color films will be an optic treat for millions of Americans, but add to the orb feast Africa, India, Mexico, Germany, Argentina, Puerto Rico (Commonwealth), China, Ireland, Brazil, Morocco, Munich, and Victors And these run interior Brazil, Morocco, Munich a Vienna. And there you have it.

In toto, 24 foreign nations are repped in the global coverage with currency backing of major import by U.S. firms:

of U.S. hims:

This is not all. In 10 other pix of American birth are locations in seven foreign countries. Italy will appear in four films, the following in one: France, Mexico, So. Africa, Africa, Japan and Germany (West).

As far as the U.S. and its pos-sessions are concerned, northern and southern California play a dominant part in at least 12 picdominant part in at least 12 pictures: locations for four pix were.
made in northern California, six
on the beaches and desert, one in
Catalina and another in SanFernando Valley.

Five films were lensed in Arizona, two in Hawaii, two in Miami,
two in New York City (this is
besides six made wholly in
Gotham).

Other states setting a hig play.

Gotham).
Other states getting a big play on locales include Washington, D.C., New Orleans, Colorado, Georgia, Wisconsin, Kentucky, So. Dakota, Michigan, Utah, Nevada, Texas and neighborly Canada. (Latter area is included in U.S. because it is considered by sales heads as part of domestic operations).

document calls the Soviet bloe playing the international film fest circuit from- all advantageous angles propagandawise. Without mentioning the U.S. participation in the festivals, the study leaves the plain message that Uncle Sam is an amateur in contrast to the all-out promotion of the reds in milking the film fairs.

The report circulated among

milking the film fairs.

The report, circulated among USIA brass and whose author is not identified, gives a recapitulation of the festivals the Soviets and kindred entered and what they won last year. Although they won about the same proportion of fest prizes in the previous three years, the Communists failed to nab any grand report at the major contests grand prize at the major contests on the free side of the iron curtain

on the free side of the iron curtain.

Communist contenders received about 20% of the awards (other than grand prizes) in the non-Commie world, but one half on their home ground — the Moscow film festival. Indicating that the Russians not only make a big deal from the festivals but aren't loathe to practice self-favoritism. The report, in giving a rundown on Red methods of operating, stressed the way the Kremlin took advantage of one festival as a 'unique avenue for approaching and developing the newly emerging countries."

ing countries."

Report said that the Moscow
Pestival was highlighted by the
special attention there to the new
countries — Nigeria, Ghana Mall
etc. "This policy is irreproachable,
but one cannot overlook its
political expendience." USIA
averred.

political expendience," USIA averred.

Study noted heavy Soviet participation in African and Arab sponsored festivals, including the Ibadan competition which saw, according to the report, "the largest concentration of Communist films ever seen in Nigeria." Never missing a trick with the film fairs, the Soviets were described as having long been aware of the value of the events as a showcase for their political causes as well as their artwork. The Moscow fair was probably the most blatant, according to an observer quoted in the report. It was described as a "big propagand mill from conception to end." Soviet space achievements, especially the man-in-orbit, was given the biggest play.

One of the constant messages of

from conception to end." Soviet space achievements, especially the man-in-orbit, was given the biggest play.

One of the constant messages of the Soviet pix, the paper opined, is the peace theme and dwelling on the viciousness of the Nazis and horrors of World War II. The report quoted an unnamed critic who didn't like this motif, noting the war took place. "at least 16 years ago." The report itself stated that the society director, Julia Solnseva, winner of director prize at the 1961 Cannes feast, said one of her aims was to show the horrors and futility of a war.

The paper doesn't yet bear the imprimatur of USIA. It is probably designed only for intramural consumption on a FYI basis. The Soviets make much hay with the sex-violence which they say are featured in western product in contrast to the loftliness and chastity of the Communist cinema. "Soviet art never seeks sensation or cheap effects: it does not pander to low passions and vices, (as is the case in free world), was the gist of one unidentified Communist bloc publication's editorial. Another Red editorial was quoted to the effect that the Reds will have nothing to do with the "lost generation" theme which western pictures often induge in. Soviet youth are treated, the editorial said, to pictures replete with faith man and human dignity in contrast to themes of hopelessness and death and etc."

TOE OF OF OF THE LAW OF FILM GROWTH **CONSTANT CHANGE** By ROBERT J. LANDRY TO LETOP

With this present Fifth Annual International Film Edition, VARIETY

With this present Fifth Annual International Film Edition, Vantery dollies in on the big sequences in the story of the cinematic medium's saga. Implicit in the script is much more than trade or art. A cross-section of world economics is revealed, a tangential aspect of east-west propagands, and much else.

Nationalism' Vs. 'Internationalism'

The text which follows is replete with provocative ideas as well as certain contradictions and disputes. The story cannot be separated from rival self-interests, including the growth of "nationalism" even within the spread of the "internationalism" which the present emphasis celebrates.

The Bulk of 280-Million

The Bulk of 280-Million

If nation speaks to nation in film, there is also abrasion and collision. Strongly opposed viewpoints are herein expressed as to what favors or retards the medium. The greatest challenge (or call it threat) of all may be the European Common Market. Where a few years ago it was a shadow no bigger than a fist, it now is a spreading cloud-formation of radically new implications which may bring 280,000,000 people under a single tariff system.

The British Workingman

The United States has been pro-Common Market, the Soviet Union very much against it. Potentially the scheme should rear a mighty third force in world economics. So far the situation has provoked only nervous questionings in the U.S. but a reaction of severe pessimism is contained in an article, collated herein with the British text, by George H. Elvin, an official of the studio craft unions in London. Elvin is profoundly disturbed at the prospect of his country joining the Continental combine. He argues that the British film industry-workingman has little to fear from Europeans but a great deal to fear from Hollywood if several existing laws protecting British production are cancelled to conform with the Common Market dictate.

Epic Problems & Paradoxes

Epic Problems & Paradoxes

Significantly, Elvin is anxious on another score: his conviction that the architects and admirers of the Common Market concept simply take no account of the peculiar problems of filmmaking. Suffice that a united Europe, with or without Britain, busily at business with itself, collects and channels enormous force to the possible embarrassment of all sorts of entrenched interests. Revolutionary change is unmistakably in the offing though nobody may flatly assert, in the prevailing confusion, the exact changes in either (a) national production or (b) international coproduction.

Uneasy Italo Success

There is a moral of a sort in certain neuresthenic feelings this spring among the Italians who are in the midst of the one authentic "boom" in world filmdom. During 1961 there were 223 features made there, the largest number by any national industry in active global competition. Yet the Italians are tense, fearing they may have "overextended." They have been advised to cut back to 150 features annually. Does nothing fatter like success?

Simplifying a complex matter, the international film markets today are delicately-balanced, quickly-shifting, squeezed by emerging new and consolidating old pressures. The anguish of spokesmen for British film workingmen is echoed, in different terms, by their counterparts in Hollywood.

OE

The Tomorrows of Africa

The Tomorrows of Africa

There rises Africa as a future question-mark Just now little to report on the new black republics. As rental territory, Africa is only as important as its future climb out of tribal folkways. Heretofore the trickle of film playoff in this backward part of the globe has been controlled from Paris, and London. But meantime there is a new American Motion Picture Export Co. of Africa set up in Lagos, Nigeria with two pioneers, Jack Labow and Joseph P. Lorde representing the member companies of the Motion Picture Export. Assa. In Manhattan, It is anticipated by Vagiery that there will be a tale to tell in some detail by the next international film edition.

Hollywood retains one great advantage: nearly all its product is exportable. Whereas this is not true of most other producing couriers, Some product just cannot compete in respectable situations, as per some of the "second version" Mexican comedies which "make weight" for export by added scenes intended for the stag, or Skid Row, playoff in European markets.

And so now, in all its color and frenzy, the international roundup.

Starring in Motion Pictures Still **Apex of Career for All Talent**

By HENRY KING

ment.

I make the flat statement despite any claims by Broadway or television enthusiasts. Stage stars still have Hollywood as their final

Motion picture stardom is the supreme goal of any performer today, and motion pictures are when the number of people around the world who go to moment.

I make the flat statement despite any claims by Broadway or television every day.

numbered by those who watch television every day.

If that day ever comes, it will also be true that a large part of the entertainment on the small screen will still consist of feature-length motion pictures.

As a lifelong practitioner of the art of motion pictures, I could be open to the charge of prejudice.

I am proud of my record as director, from my latest 20th Century-Fox "Tender is the Night" back to such early milestones as "Tol'able Dayid" which introduced Richard Barthelmess and "White Sister" in which Ronald Colman made his debut with Liflian Gish. I can therefore lay some claims to being an authority on stars, having also launched Gary Cooper in "The Winning of (Continued on page 139)

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The International Film Scene

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West Africa	
Vuenelavia	128-120-124

Hamburg 'School' for Film Technicians To Meet Great Need in German Pix Biz

By JOHN NEWTON

Studio Hamburg Atelierbetrie gesellschaft (The Hamburg Film Studio Facilities Co.), led by Guyla Trebitsch, is sparking a scheme to systematically train young film technicians (cameramen, editors and cutters, assistant directors, floor managers, set designers) to ensure the supply of competent, able crewmen (and women) for the competent of the competent of

A remedy to counteract the potential hazards of a technical-personnel shortage in future years had to be found, but nobody had actively done very much about the problem until Trebitsch.

problem until Trebitsch.

On July 1, 1959 Trebitsch decided that the time had come to really attack the manpower problem, and so he wrote to various other film companies situated in Hamburg (Alster . . . Industrie GmbH, Atlantik - Kopieranstalt, Geyer-Werke GmbH Rhythmoten Filmproduktion) and to the Hamburg tv network (NDR). Said he, "The best way to solve this problem is together, and I therefore suggest that we form a special committee devoted to these ends."

Committee was given the jaw-

committee devoted to these ends."

Committee was given the jaw-breaking title of "Arbeitsgemeins-chaft zur Nachwuchsforderung fur Film und Fernsehen" (Working-party for the furthering of young technicians for film and tv). The members of the committee were delegated by the firms concerned under the chairmanship of Trebitsch.

itsch.

It was decided to fix a period of a year and a half for the training, during which all the traines would work in several of the participating firms, including, of would work in several of the participating firms, including, of course, the Hamburg tv station. This cooperation of the Hamburg tv and the Hamburg feature film industry is an extremely interesting facet of the film industry here and very advantageous for the trainees, for it enables them to become accustomed to working with the basically identical material adapted one had for the wide cinema screen and on the other hand for the more restricted medium of tv.

When the project was made

other hand for the more restricted medium of tv.

When the project was made public on Nov. 16, 1959, letters, were redeived from several hundred applicants all over W-Germany. These letters were read by the committee and, after much sifting and personal interviews, the first 16 trainees were accepted. On April 1, 1960 they began their training in the Hamburg Studios. They received a monthly "apprenticeship" salary of 90 German marks (\$23 US), free cantine meals and a contribution to their travelling expenses. The sum of 90 marks has since been increased in accordance with the cost of living.

Hassle Seen Brewing On **Italo Flim Selections** For Cannes Pix Fest

Hassle appears to be brewing here concerning Italo pic selection for the upcoming Cannes Film Fest. While Italy's "Boccacio "70" (Ponti) will open the festival on May 7 in a non-competitive slot, "Divorce, Italian Style" (Lux-Vides-Galatea) is the only officially designated Italo film to rep this country at the event.

However, it's known that "Eclipse" (Hakim) will also represent Italy on an invitational basis while other invitational spot would be filled, according to unconfirmed reports, by "Mondo Cane" (A Dog's World), produced by Cheriz. Now attempts are reportedly being made to get still another local candidate, "Salvatore Giuliano" (Lux-Vides-Galatea), admitted. But for this, a dispensation from fest rules would have to be asked from the International Film Producer's Assn. (FIAFF).

Meanwhlle, there is also a

Assn. (FIAPF).

Meanwhile, there is also a chance that "I Nuovi Angeli" (The New Angels), another local-made produced by Arco Film, might make the Riviera trek thanks to an invitation to be extended by the French film critics. This would naturally be in a non-competitive (and unofficial) capacity.

Undiminished Growth Of Swiss Exhibition. **Despite Television**

According to recent statistics, the number of cinemas in Switzerland has more than doubled since pre-World War II days (1938), amounting in 1961 to 626 per-manent hardtop operations (no drive-ins exist as yet in this country) against 620 in 1960. During the 1950-60 decade alone, the number of cinemas has increased by 182.

As per 1961, the number of available seats is indicated with 225,089 (221,722 in 1960). It has also doubled in the last 30 years.

A breakdown into individual cantons (states) reveals that Berne (second-largest Swiss canton and capital of the federation) has the capital of the rederation has the highest number of chemas with 98, followed by Zurich (largest Swiss city) with 84; Vaud (63), including Lausanne, one of the five Swiss key cities; Aargau (41); Ticino (41), the country's Italianspeaking section; St. Gallen (34); and Geneva (32).

As per pro rata figures, 42 cinema seas are available per 1,000 inhabitants as an average, eovering all of Switzerland. Again on a canton-by-canton basis, highest pro rata figure (80) per 1,000 is reached by Neuchatel, followed by Geneva (62). Ticlico (62), Vaud (58) and Basle (53).

(Television is still considered negligible so far, no closings haveing resulted from the increasing to competition as yet. However, Swiss film circles are beginning to feel a little uneasy in view of the steady rise of video subscridbers here, which already amount to over 200,000). As per pro rata figures, 42 cin-ma seas are available per 1,000

254 Seals in 1961

Hollywood.
Certificates of approval for 1961 by the Production Code Administration, the highest number since 1953, according to a report by PCA Administrator Geoffrey Shurlock to Eric Johnston, prexy of Motion Picture Association of America. In 1960, Code Seals were issued to 211 pix, and in 1959 to 223.

Domestically last year, 81 of the sealed pix were produced and released by MPAA members; 100 produced by non-members but released by members; 11 produced and released by non-members. Foreign-wise, nine were produced and released by non-members. 85 produced by non-members, 18 produced by members; 18 produced and released by non-members. Of the 112 Code approved pix produced aboad and released by non-members. Of the 112 Code approved pix produced aboad last year, report said 58 were by American firms, remainder of 54 by foreign producers. Number of scripts submitted to PCA totaled 242 as compared with 222 in 1980 and 254 in 1959.

DUTCH B.O. FIGURES; \$21,000,000 IN 1961

Amsterdam.
Film rental economics of Netherlands are summed up for the year 1961 as follows:
Gross: 75-million guilders. (\$21,-

00,000) Rentals: 22,700,000 guilders Theatres share: 36,000,000 guild-

1962 Cannes Festival Entries

The following are the official feature films that will be unspooled at the rate of two (or more) a day at the 15th Cannes Film Fest, May 7-23. There are 33 competing for awards and two out of compe-tition. They are as follows:

UNITED STATES

"Long Day's Journey Into Night" (Indie) (Official)
Director: Sidney Lumet
with Katherine Hepburn, Sir Ralph Richardson, Jason Robards
Jr., Dean Stockwell.
Eugene O'Neill's sombre play about a tortured family brought
to the screen as a Yank indie with no major release set as yet.
"Advise and Consent" (Col) (nvited)
Director: Otto Preminger
with Charles Laughton, Henry Fonda, Walter Pidgeon, Franchot
Tone.

Tone.
Inside look at the American Senate, based on the bestselling book and hit play.
"All Fall Down" (MG) (Invited)
Director: John Frankenheimer with Warren Beatty, Eva Marie-Saint, Karl Malden, Angela I anchure

About the comeuppance of an obnexious eternal adolescent. (Reviewed in Variety, March 28, 62)

DENMARK

"Harry Og Kammertjeneren" (Official)
(Harry and His Valet)

Director: Bent Christensen with Osvald Helmuth, Ebbe Rode, Gunnar Lauring. A poor man wins a loftery but invests it in a valet rather than a woman or material things.

CZECHOSLOVAKIA

"Huz Z Prvniho Stoleti" (Official)
(Man of the First Century)
Director: Oldrich Lipsky
with Milos Kopecky, Anita Kajlicnova.

ITALY

"Divorcio All Italiana" (Official)
(Divorce Italian Style)
Director: Pietro Germi
with Marcello Mastroianni, Daniella Rocca, Stefania Sandrelli,
Leopoldo Trieste.
A man's macabre plot to get a divorce in a country that
frowns on it.
(Reviewed in Variety, Dec. 27, '61)
"Ifeclibre" (Invited)
Director: Michaelangelc Antonioni
with Monica Vitti, Alain Delon.
An ambitious young man torn between love and ambitions

An ambitious young man torn between love and ambition

(Continued on page 68)

African Day

Now that former Negro colonies of France and Britain have achieved nationhood it is anticipated that there will be a marked acceleration of motion picture activity in the new sepublics. It is to be remarked as significant that Congolese and Senegulese feature films, albeit made with French financing and directors, are to compete next week at the Cannes Film Festival.

Data as to the new African republics facilities is hard to come by. Theatres are few. Rentals are pality. Mobile cinemas showing 16 millimeter reels have been typical. This is the current data (supplied by UNESCO, and applicable to 1962) on four-wall theatres and estimated attendance figures:

	Marie Carlo	Control of the contro	Attendance
Conntries		Hardiops	(in millions)
Countries ANGOLA		21	1,5
RECHUANALAND		6	
CHAD		5	0,3
CONGO LEO		25	1,3
DAHOMEY		3	0.45
GHANA	1000000	127	9.3
LIBYA		28	8,4
MADAGASCAR		43	2,5
ILE MAURICE		44	7
MOROCCO		177	18.9
MOZAMBIQUE		30	1,8
NIGERIA REUNION NYASSALAND		55	3.
REUNION		19	0,7
NIASSALAND	• • • • • • • • • •	. 8	0.9
RUANDA-URUNDI SAQ TOME et PRINCIPE SIERRA LEONE		80	1,4
SAU TUME OF PRINCIPE	• • • • • • • • • • •	1 5	0,03
			0,3
SOMALI (TRENCH) SOMALI (FRENCH) SOUTH AFRICA EQUATORIAL ZONE SPAIN SOUDAN SWAZILAND TANGANVIKA	• • • • • • • • • •	20	1,3
SOUTH AFRICA	••••	368	0,0 3 55
EQUATORIAL ZONE SPAIN		8	0.2
SOUDAN		34	15.3
SWAZILAND		15	0.05
TANGANYIKA		41	
TANGANYIKA TOGO			0,2
			6.5
UGANDA		21	1.8
EGYPT		429	72
UGANDA EGYPT SYRIA		92	9

Mexicans, Always Unpredictable, Send 'Strange' Choice to Cannes

5 French (of 11) Jurors At Cannes Pic Festival; **Include Prize Winners**

Cannes,
The jury for the 15th Cannes,
Film Fest, May 7-23, is composed
of 11 members, of which five are
from France. One each represents
fally, West Germany, Japan, Poland, Russia and United States.
To wit:

Italy, westland, Russia and United State and Wit:
Sophic Desmarets (France): stage and screen actress and wife of the daily Le Monde film critic-Jean De Baroncelli.
Romain Gary (France): writer and diplomat whose "Roots of Heaven" was made into by Darryl Zanuck.

and diplomat whose "Roots of Heaven" was made into by Darryl Zanuck.

Jean Dutourd (France): writer and ex-film critic.

Heart Deuschmeister (France): film producer and head of one of the leading companies in France, Franco London Film.

Franco London Film.

Francos Truffaut (France): film director who won the direction prize at the Cannes Fest in 1959 for "The 400 Blows".

Mel Ferrer (USA): stage and screen actor and director.

Ernst Kruger (West Germany): film archivist.

Mario Soldati (Italy): film director and writer.

Mario Soldati (Italy): film director and writer.
Tetsuro Furakaki (Japan): exambassador to France and creator of the Japanese video networks.
Jersy Kawalerowicz (Poland): film director and winner of a special jury award at Cannes 1961 for "Mother Jeanne of the Angels," Grigori Choukrai (Russia): film director and winner of an award at Cannes 1960 with "Ballad of a Soldier."

Rossellini To Direct Frankfurt Stage Prod.

Frankfurt.
Frankfurt.
Frankfurt.
Italian film director Roberto
sassellini is set for an unusual
stage directing stint here. He has
been signed by the Frankfurt City
Stage to produce and direct the
preem performance of the opera,
'View from the Bridge.' It is
based on the Arthur Miller drama,
and set to music by Rossellini's
brother, Renzo.
Rossellini has two commitments
to complete before coming here

to complete before coming here to work on "Bridge." He is cur-rently filming "La Pulcinella" in Rome and has another project con-cerning the war in Greece, in which Anna Magnani will star.

By EMIL ZUBRYN

Mexico City

While Mexico is participating in major film festivals this year, more and more feeling is growing that there is very little point in frantically seeking suitable quality productions which can more or less compete on favorable terms with other nations.

Officially, it was decided that Mexico would be represented at Cannes by "The Exterminating Angel," produced by Gustavo Ala-triste, and directed by Luis Bunnel.

Angel, Produced by Luis Bunnel. Triste, and directed by Luis Bunnel. There is an odd angle to this thoice as here is no certainty that it will receive an exhibition green light within Mexico. First of all, film was made without aid of the Film Bank. Then, Alatriste is not a member of the Mexican Assn. of Motion Picture Producers. Technically, this means his picture cannot be released in Mexico since the three official distribution channels handle material provided by member producer partners.

There may be a special agreement to permit exhibition of "The Exterminating Angel" in Mexico But only time will tell if producers and official distributorships will arrive on an agreement on this point.

point,
For Venice, Berlin and the Mex-ican Review of Film Festivals, pic-tures selected include "La Ban-dida," (The Female Bandit), "El Tejedor de Milagros" (The Weaver of Miracles), and "Tlayucan."

Producer Chas. Deane Loses Wage Row Case

Loses wage now case

London.

Film producer Charles Deane lost a High Court case in which he alleged a trade union "black" on his films, Deane claimed that officers of the Ass'n of Chematograph, Television and Allied Technicians had conspired to force him to pay a disputed debt to three of the union's members.

Seems that a dispute arose while Deane was filming in Portugal between him and three technicians.

The union claimed salaries and sallowances for the three men totalling \$2,108. It decided that the county of the county of

BLICALS: AN EARLY PI

A front-page box in Varierr (Oct.
As an old-time picture man himself, in films since 1903, Adolph
18) cites a certain nighly-esteemed Zukor should not have been so rash octogenarian in the industry, the Grand Old Man of Paramount, as none due. The first version of "The reminding a reporter that it was Sign of the Cross" (reviewed in

FEATURES SHORTS
(126) ... none (none)
(90) ... 6 (none)
(52) 9 (.5)
(46) 228 (34)
(43) ... 14 (14)
(60) ... 3 (.5)
(17) ... 13 (11)
(28) ... 1 (4)
(5) ... 1 (none)
(16) ... none (.1)
(7) ... 1 (none)
(11) ... 9 (.1)
(88) ... 2 (.1)
(none)
(10) ... 3 (.1)

Abraham's Sacrifice (1912)—the Biblical tale of Abraham & Isaac filmed in France by C. G. P. C. Belshamar's Feast (1913) — a

Belshamir's Feast (1913) — a French film produced by Gaumont. In this epic Belshazzar, besteged by Cyrus of Persla, brings down the wrath of Jehovah on his city by drinking out of the sacred ves-sels of the Temple. This impious action results in the fall of Ba-bylon to the Persians.

action results in the fall of Babylon to the Persians.

Ben-Hur (1907) — based on the novel by Gen. Lew Wallace & the scenario by Gene Gauntier; directed by Frank Oakes Rose & Sidney Olcott; filmed mostly at Pain's Fireworks Show at Manhattan Beach; a 1-reel version in 16 sequences, running some 1000 ft., distributed by Kalem Especially important in the history of motion pictures as the first film sued to establish the violation of the copyright held by Harper & Brothers (publishers of the original novel) and Klaw. & Erlanger (producers of the stage version), Henceforth, picture producers had to buy the film rights to all copyrighted novels, plays, poems, pantomines, & operas filmed by them.

The Birth of Jesus (1909)—a close paraphrase of the Gospel version of the Nativity filmed by Pathe in Color in France. Widely shown in American, Sunday schools, Theatrical showings were accompanied by a lecture read as a running commentary on the film.

Calin and Abel (1910)—the Biblical story filmed in France by Gau-

Cain and Abel (1910)—the Bibli cal story filmed in France by Gau

Caim and Abel (1911)—another version of the Biblical story of fratricide filmed in color by C. G. P. C in France.

fratricide filmed in color by C. G. P. C in France.

Cain and Abel (1911)—an American freatment of the same story produced by Vitagraph.

The Crimson Cross (1913)—twenty sequences depicting the life and death of Jesus Christ. Filmed by Eclair in three reels with Alec B. Francis.

Daniel (1913)—or what happened in the lions' den, according to the Bible story, adapted for the screen by the Rev. Madison C. Peters. A 2-reel version directed by Fred (Bing) Thompson for Vitagraph with Courtenay Foote & Charles Kent.

The Daughter of the Hills (1913).

"The wife of a Roman gladiator, revolted by the brutality of her husband's profession, flees to Pauli the Aposto, causing her husband order to follow her." Directed by J. Searle Dawiey for Famous Players in three reels with Laura Sawyer.

David and Geliath (1908)—a five

Sawyer.

David and Gallath (1908)—a five sequence version of the Biblical story depicting David's anointment, his victory over the bear that preyed on his sheep, his triumph over Gollath, and his accession to the throne of Saul. Production by Kalem

The Deluge (1911)—a Vitagraph dramatization of the Biblical account of Noah's Ark,

Eather and Mordecal (1910)—a

Esther and Mordecal (1910)—a French version, filmed by Gaumont, of the Biblical story of Abasicius Jewish queen who, with the aid of her uncle, prevents a massacre of the Jews and brings the dastardly Haman to account.

Frem the Manger to the Cross (1912)—a highly profitable Kalem lim produced in Patestine by Sidney Olcott from: a script by Gene. Gauntier. The British actor, R. Henderson Bland, appeared as the Christ; he was supported by Alice Hollister. & Gene Gauntier. The

he who first made a Biblical epic for the screen. "The picture," says Mr. X was "The Sign of the Cross," said to have been produced in 1913.

As an old-time picture man himself, in films since 1903, Adolph Zukor should not have been so rash as to claim credit where there was none due. The first version of "The Sign of the Cross," (reviewed in 1915).

The Biblical epic — to use the grandiose term beloved of show none due. The first version of "The Biblical epic — to use the sing board reviewed a total of 728 in the 12-month period ended March features and 141 were shorts. (This year and sagas were filmed in 12-month period ended March features and 141 were shorts. (This year and sagas were filmed in 12-month period ended March features and 141 were shorts. (This year of these shoplered in the 1960-61 own on the first 18 countries. Comput in parentheses.

FEATURES SHORTS

VARIETY'S Christmas issue for 1914, not 1913, was so unmemorable that its produced in the 1960-61 of the producer did not bother even contact the clerry who questioned the dublous taste of portraying Christ on the clerry who questioned the dublous taste of portraying Christ on the clerry who questioned the dublous taste of portraying Christ on the clerry who questioned the dublous taste of portraying Christ on the state of portraying Christ on the dublous taste of portraying Christ on the state of portraying Christ on the same time not obstate portrayals of the clerry who questioned the dublous taste of portraying Christ on the same time not obstate portrayals of the clerry who questioned the dublous taste of portraying Christ on the same time not obstate portrayals of the clerry who questioned the dublous taste of portraying Christ on the clerry who questioned the dublous taste of portraying Christ on the clerry who questioned the dublous taste of portraying Christ on the clerry who questioned the dublous taste of portra

of Herod, King of Judea.

Herodiss (1911)—the Biblical story, filmed by Eclair in France, of Salome's voluptuous dance before Herod Antipas & the ulfilliment of her demand for the head of John the Baptist.

The Infancy of Moses (1911)—filmed in color by C. G. P. C. in France.

filmed in color by C. G. P. C. in France.

Jephthah's Daughter (1910)—the Bible tragedy, filmed in France by Gaumont, of the Israell judge who sacrificed his only daughter to Jehovah. (Judges XI:30-40).

Jerusalem in the Time of Christ (1908) — a Kalem depiction of eleven episodes in the life of the Nazarene.

Nazarene, Jesus (1911)—with Jacques Guil-hene, Navareth (1911)—a

Jesus of Nazareth (1911) — a Kalem film in 8 sequences.

Judith of Bethalia (1913)—based on the poem by Thomas Bailey Addrich which in turn was based on the Apocrypha; photographed by G. W. ("Billy") Bitzer & directed by D. W. Griffith, with Blanche Sweet in the title role, Henry B. Walthall (Holofernes), Mae Marsh (Naomi), Robert Harron (Nathan), Lillian Gish (a young mother); Dorothy Gish (a beggar). The original version ran 4 reeis, but in 1917 the film was reissued under the sexier title of Her Candoned Sin in an expanded 6-reel version with decorative titles & artistic tinting (amber & light sepia).

respia).

The Kins of Judas (1909)—a
French Film d'Art based on the
highbrows, as were many of the
Films d'Art at the time, but neg-(Continued on page 138)

Great Prestige of Buenos Aires Critics Though Many Also Work in Film Trade

Foreign Product in New York State

The New York state film licensing board reviewed a total of 728 foreign-made features and shorts in the 12-month period ended March 31, 1962. Of this total, 587 were features and 141 were shorts. (This compares with 525 features and 127 shorts reviewed in the 1980-61 period.) The following is a breakdown on the first 18 countries. Comparable figures for 1960-61 are shown in parentheses.

PRATURES

SHORTS**

Buenos Aires.

Few local screen reviewers enjoy bylines. Those who do are held
in high repute. Often their reviews are all that sell the papers
for which they work. Curiously
enough the most eminent critics
are connected with journals of curentity low circulation. This has resulted from upheavals wrought under Juan Peron's press monopoly.
Once the dictatorship took over
and silenced honest critics, the papers rapidly lost influence. Some
have made comebacks, sometimes
under new banners, but the lost
influence in the hiatus, as the public developed the habit of reading
other publications.

Rolando Fustinana ("Rowland")
formerly of Critica is deemed
Joyen of all Argentinian film reviewers. He founded the "Gente
de Cine" club, the Argentine film
library (Cinemateca) and the Centre de la Investigacion de la Historia del Cine Argention and was
a founding member of the Critics
Association, and sits on its present
Governing Council:

On a similar plane is "Calki"
(Raimundo Calcagno) of "El Mun-

Association, and sits on its present Governing Council:

On a similar plane is "Calki" On a similar plane is "Calki" on screen matters, who participates on television panels when expert knowledge is required. Calki Jr. is now starting in father's footsteps. "Calki" shares the film page of the "Mundo" tabloid with "King" (Manuel Rey). The latter's integrity, loyalty to colleagues, measured judgments and unflamboyant manner have won him kudos also as a screen critic on tv.

On a different plane, somewhat

manner have won him kudos also as a screen critic on tv.

On a different plane, somewhat resembling Walter Winchell in looks and manner, "Chas de Cruz" wields considerable, influence as founding editor of a trade paper, the "Heraldo del Cinematografists," which is circulated amongst exhibitors, and anyone with an interest in film business. "Chas" is a prime mover in the six-member "Circulo de Periodistas" and a big tv personality, interlarding his commentaries with gossip This, and a more "boxoffice" minded approach put him on a different plane to Roland, Calki of King.

Critics' Assin, founded by Roland, Mariano Hermoso, Calki, Riag and many others, had its original meeting place in a room above the. "Premier" insatire, lent by the Lococo Circuit. It was too small for all members to smoke at

a time and contained two borrowed chairs. Somehow (with but 17 pesos in the till), Mariano Hermoso (then Editor of "Set") contrived to purchase groundfloor premises on Calle Malpu, near Film Row, which now has a small bar, administration office and projection room. There a week's releases are exhibited for members on Mondays, and Theedays, and the "microcine" rented to distributors the rest of the week.

Joan Crawford's Visit

Association entertains visiting screen personalities, as for instance Joan Grawford who recently spent three hours chatting cardiidly with members on all sorts of screen topics. She was struck that so many of the critics also are scripters, directors or producers.

Every so often the Critics' Assn.

Julia Cesar Viale Paz, of "La Razon" evening paper, has been the papers first critic for over 20 years. Well known as a poet, he is also a walking file on screen history.

Many film critics double as legit reviewers. Ezzo Ardigo is Editor of "Radiolandia," the Korn's-dough-years. Well known as a poet, he is also a walking file on screen history.

Many film critics double as legit reviewers. Ezzo Ardigo is Editor of "Radiolandia," the Korn's-dough-years. Well known as a poet, he is also a walking file on screen history.

Many film critics double as legit reviewers. Ezzo Ardigo is Editor of "Radiolandia," the Korn's-dough-years. Well known as a poet, he is also a lawyer, journalist, essayist, script-writer and lecturer on film technique at the Sa

U.S. Film Industry Data

Estimated I	vestments
In Studio Plant	\$ 145,000,000
In Local Exchanges	
In Theatres	2 500 000 000
Hardtop theatres, 12,245—	Drive-in theatres, 4,825)
U.S. Sale	Offices
American International	
Allied Artists Columbia	
Columbia	
Metro Paramount	
Buena Vista (Disney)	
Twentieth-Fox	
United Artists	99
Universal Warner Bros	
Warner Bros	32
Peo	ole
Studio Employes	25.000
Distribution Employes	
Theatre Employes	150,009
Organizational Authors League of America	Memberships
(Dramatists, Novelists)	3.200
Writers Guild of America	
(Film & Tv) Screen Producers Guild	
Screen Producers Guild	186
Screen Directors Guild	Full 1.308
	Associate 237
	Firsts 335
	Seconds 132
Olama Pausa Olana	Stage Mgrs 125
Cinema Editors Guild	

Argentina's Film Biz Ignores **Perpetual Political Tensions**

Buenos Aires.

It's difficult to judge boxoffice results when there is political unrest in a country. The cinema biz is affected by repeated strikes, a general shortage of coin, high taxes of all kinds and weather conditions. Argentina faced a bad drought this summer, had political unrest, a president was deposed, labor was and is restive (but film workers did not join in the General Strike) and the cost of living makes it difficult for the werage man to spend much coin on show biz. On the other hand, the very rich seem able to spend lavishly for anything they do want to see.

Despite all these considerations, the blockbusters exhibited on a roadshow basis rack up big grosses and spectacular longrums. Cinerama's "Seven Wonders of World" is still running at the Casino after' selles and Luxoe.

Weeklies Take Criticism Seriously; Daily Men Never Quoted In Italy

Though they play an important role in the local film situation, Italy's 200-odd motion picture critics are not basically an influential lof. Rarely lif ever do their names appear on a marquee or in film blurbs in the local press in connection with their opinion of a certain picture. Few in fact are the local pundits who sign (or are allowed to sign) their full name to a review. Usually an abbreviation is used for the film critic, while his assistant, always anonymous, merely gets a "vice" (substitute) as a signature.

is used for the film critic, while his assistant, always anonymous, merely gets a "vice" (substitute) as a signature.

Italian dailies devote relatively little space to entertainment in general and film reviews in particular. (The trend now is towards more elaborate coverage of tv and other showbiz facets). Where covered, first run pictures (with some exceptions) appear on day after premiere. Very few "trade" showings of features are held, and these usually for local-made pix of a certain importance and/or interest. (Italy's own "trade" press, with the exception of an exhibitor's weekly (Giornale dello Spettacolo) does not review films (Italian or foreign) at all, preferring to cite and/or condense reviews by Italo dailies and concentrate on running boxoffice returns. Local trades ac nit their dependence on ad support by producers, prefer to skirt suggestions of outside influence by serving merely as informational vehicles of facts, agas opinion on what's current and choice.)

On the other hand, Italian newstands and bookstores are filled with numerous local publications which sport elaborate critical analyses of films, more or less highbrow in nature, and catering to the out-and-out film buff. Italy heing that way, many of them are politically blased, depending on whether they are run by Catholic Film groups or, at the other extreme, by leftiving or Commie out-fits.

Finally, there are the local weekles. Italy has many popular mag-

Film groups or, at the other extreme, by leftwing or Commie outfits.

Finally, there are the local weeklies. Italy has many popular magazines in the general and the (growing) woman's field, and these almost without exception have a signed column dedicated to current releases. Some of the best-selling ones, such as "Oggi," "Tempo," and others are believed to exert some indirect influence on filmgoing habits.

Generally, to get back to the dailies, those with most influence on the filmgoing jublic are morning papers. Milan is rated the city which most readily follows film reviewers advice, followed by Turin, Genoa, Florence, and Romerish that order.

Milan's "Corriere della Sera," which is felt here to hest approximate the "New York Times" position as a "national" opinion-maker, is also considered the most influential as far as film reviews are concerned. Turin's "La Stampa," Genoa's "Secolo XIX," Florence's "La Nazione" hold a similar position on a local basis, while Rome's "Messaggero," "Il Tempo," and (only evening paper with high rating) "Paese Sera" wield influence in the Italian capital.

A certain number of Italian film critics are also scriptwriters, consultants, or press agents.

With regard to other sectors of Italian film writing, and despite the implications of "La Dolce Vita," printed word concerning film matters is generally bland, condescending, and kind, though a few barbs may be tossed on occasion.

Documentaries And Newsreels

Herewith the figures on Italy's production rate on documentary films and newsreels for the past

even years:		
YEAR	DOC	NEW
1955:	1,149	401
1956:	157	433
1957:	350	482
1958:	295	545
1959:	344	609
1960:	507	671
1961: -	310	581

Italy Jumps, Some Houses Don't

Rome.
The closing of several central Roman film houses in recent times has somewhat tempered local glee at the achievements of the Italian at the achievements of the Italian pic industry. Though considered the inevitable signs of the times shuttering of showcases in the capital (as well as in Milan and some minor centres) has shocked film-ites and film-goers into the realization that things just ain't what they used to be, boom or no boom.

realization that things just ain't what they used to be, boom or no boom.

Particularly significant is the close-down of the Capitol, one of the newest and plushest of the firstrun houses, located in the CIM department store building where a smallseater, the Arcobaleno, had already closed its doors some time back. Move is still on to "save" the Capitol (and newspaper insertions still carry it, listing it as "closed for work"). Last pic to play there was UA's "One, Two, Three," a good run, incidentally.

Other Eternal City showcases which have folded in recent years, in addition to the abovementioned Capitol and Arcobaleno, are the Alhambra, Altiert, Colonna, Imperiale, Attualita, and the Delle Vittorio, which has now been turned into a move-over TV Studio for times when RAI-TV's video city at Via Taulada gets over-crowded. Ty's inroads are not an Italian phenomenon: in fact, Italy has resisted and still resists better than most other similarly developed countries, still commands 745,000,000 admissions a year, plus higher bot totals due to higher admission tabs (for details, see other story and statistics). And this, dispite fact that RAI-TV now lists over 3,000,000 registered sets the length of the boot with peak viewer totals sometimes hitting an estimated 15,000,000 mark. Moreover, as of carly, this year, some 1,000,000 of these sets were equipped (and the total is growing daily) to receive also the RAI-TV "Second Program" in the prime evening hours. At least for the moment, however, the first impact of the videu medium has passed and waned, and people are definitely going back to the theatres for increasingly qualitative pie fare. Now the film's current major opponent here isn't so much TV but the rising standard of living which is enabling the

(Millions of Tickets)

1951 1952

hit and a flop is growing increasingly wider. The Italian public appears less and less prone to the lure of a certain pic merely on the basis of drumbeating tactics (and the fact that the recent lack of posters found in certain major centers has had little or no basic effect on boxoffice is merely another demonstration of this). Word of mouth, at least in key first runs, has become a major factor in the ultimate victory or defeat of a picture.

ultimate victory or defeat of a picture.

The figures seem to carry out this premise. According to one recent report, for example, yover half the Italian features released between 1960 and 1961 failed to gross more than 70 million Lire (some \$112,000), while average cost of pix produced in that same period is said to have been closer to 120 million. The Inference is abvious.

obvious.
Another factor must however be remembered, in considering the shuttering of Italo pie houses, one which somewhat dampens the blow. While the houses closing down are almost exclusively city-center locations, a small number of large-seaters has sprung up in Rome's new housing areas and in suburban locations, following the population trend as well as catering to fluggers who just can't find parking space in crowded and narrow Elernal City streets find parking space in crowded and narrow Eternal City streets and piazzas.

WEST BERLIN SHORTS SHOWN IN SEATTLE

Berlin, May 1.

A seven-minute short, "Berlin Impressions." produced by Helio Weber for the Seattle World's Fair, has drawn plaudits from local press, especially its beautiful East-mancolor' photography by Bruno Mondi, who recently shot "Forever My Love".

Mondi, who recently shot "Forever My Love."

Weber has produced two other shorts which also will be running in the Berlin Pavilion at Seattle World's Fair. One carries an English-spoken interview with Swissactor Paul Hubschmid-Christian, "The Prof. Higgins" of the local "My Fair Lady" production, on the city's theatrical life. The other one has Prof. Heisenberg, winner of the Nobel prize for physics in 1933, speaking of the famous scientists (Max Planck, Albert Einstein, Max von Laue etc.) whose names are closely linked with Berlin. tative pic fare. Now the film's current major opponent here isn't so much TV but the rising standard of living which is enabling the Italian to become motorized and head for the outdoors, especially on weekends.

The rise in the public's taste has inevitably cut into the boxoffice stamina of "B" productions, foreign or local-made. According to recent figures, the gap between a its own there.

ITALIAN B.O. WINNERS, 1961-62

(Tentative rating onsen on marsenson may any one; films marked with (*) are still running)

1—"Barabbas" (DeLaurentiis)

2—"El Cid" (Bronston-Desr)*

3—"Diversio all'Italiana" (Lux-Vides-Galatea)*

4—"Guns of Navarone" (Columbia)

5—"Best of Enemies" (DeLaurentiis)

7—"Beccaccio "16" (Ponti-Cervi)*

8—"The Last Sunsel" (U)*

9—"Don Camillo Monsignore ma non Troppo" (Cineriz)

10—"Goodbye Again" (UA-Dear)

11—"Exodus" (UA-Dear)

12—"One Eyed Jacks" (Paramount)

13—"Madame Sans-Gene" (Malenotti-Ponti)

14—"Breakfast at Tiffany's" (Paramount)

15—"Il Federale" (DDL)

16—"Judgment at Nuremberg" (UA-Dear)

17—"Serenats Three" (UA-Dear)*

18—"World at Night No. 2" (Ital-Warners)

19—"Spartacus" (U) (excluding previous '60-'61 totals)

20—"Il Giudzio Universale" (DeLaurentiis)

Investment In Italian Features

	Italian coproductions, Ita	ilian share of total costs only
included)		쓰스 등인한 경기를 만들다는 된다.
1948:	Li	re 3,200,000,000 (\$ 5,120,000)
		re 21.300.000.000 (34.080.000)
1959:	Li	re 18,400,000,000 (29,440,000)
1960:		re 27,000,000,000 (43,200,000)
1961:		re 39,000,000,000 (62,400,000)

(Note: Total production costs for all film activity in Italy during 1961, including newsreels, documentaries, didactic, industrial, advertising, and of course feature films, was about Lire 44,000,000,000 or close to \$70,400,000.)

	MALISIS U	F 1901 PK	ODUCII	N CO212	
		(Features			
0 to 5	io Million Lire	e (\$ 0-\$	80,000)		16%
.50 to 10	0 " "	(80,000-	160,000)		11%
100 to 15	0	(160,000-	240,000)		22%
250 to 25	0	(240,000-	400,000)		28%
250 to 40	0	400,000-	640,000)		6%
400 to 60	0	(640,000-	960,000)		9%
600 to 1.00	0	(960,000-	1.600.000)		6%
over 1,00	0	(over	1,600,000)		6%

Exhibition Dimensions of Italy

ı	(Following updated statistics show number of houses actually	in
	operation. Number of permits still valid is much higher.)	
	Commercial, open year round	
	Commercial, summer only	
	Parochial, 35mm projection	
	Parochial, 16 and 8mm projection	23
Į	Various, 16mm and 8mm projection	48
1	[4] [4] [4] [4] [4] [4] [4] [4] [4] [4]	

Export Value of Italian Films

ANALYSIS OF 1961 PRODUCTION COSTS

The state of the s		Total all
lai fer tidagasid	Minim	
	guaran	
_ •	and	guar, outright,
Year No	o. countries outright	sales percentages, etc.
1958	82 \$ 7.520	.000 \$14.400.000
1959	82 11.040	
1960	86 17,120	
1961	88 19.840	

Italy's 16 Key-City Gross

Total gross	for key-city	(16) fi	rstruns	in 1961-62	season	(throu
April 1, 1962)	: \$21,788,800					
Percentage-	of-take by co	ountry-o	f-origin:		de la como	
Yaı	ık films	• • • • • •	وجدوه وموجو		44,4%	Ç
Ital	ian films .	• • • • • •	ومعانية		45.4%	
Cor	roductions	• • • • • •	*****		9,1%	
Ero Ero	nch films				1.60/	
Oth	er nations .	· · · · · · · · · · · · · · · · · · ·			12%	
Ger	man films		.4.24		0.3%	135
40.4		4		74-31 1-		

MONACO'S MILAN PERSPECTIVES

(estimate)

Milan.

Admissions In Italy

Eitel Monaco, president of the Italian film industry organization, ANICA, last week (April 26) spoke before the television film fair, MIFED, Milan's unique institution, on the general outlook for film vis-a-vis television influences.

Monaco began by reciting data from the United States. In 1950, he pointed out, 80% of the television originations were "live" whereas by 1961 the ratio was reversed, with 75% of U.S. television fare on film. He stressed the result in terms of Hollywood, where the technical crew employment nowadays is 50 to 70% on the payroll of telepix rather than theatrical features.

Turning to the figures for closed-down theatres around the world, he found the evidence depressing but relieved by upped revenues owing to higher admissions generally. Fewer pictures, longer runs, better grosses must be weighed into the economic balance.

Under-privileged countries, where television is far off, are meantime gradually multiplying their film exhibition units. However in all too many nations

the total volume of admissions is down. Britain lost 65% in habitual attendance from 1950 to 1961, as its video entertainment services boomed. Western Germany slumped 40%, France 20%, Belgium 25%, and so on.

and so on.

Admissions in 1961 were less in Japan, Sweden, Netherlands, Austria, Denmark, Mexico, Argentina, Australia. (Spain, Switzerland, Italy held their own). Turning from exhibition to the production of feature film, the Italian industry spokesman found totals off, though Italy itself. (see separate story) had made 223 films in 1961. Monaco cited these facts:

United States: 14—shot in Hollywood, plus par-ticipation in, or creation of, additional 80 films made in foreign lands. Great Britain: Made 77 features. Contrasting with

Great Britain: Made 77 features. Contrasting with 129 in 1957.

France: 70 straight French features, 35 majority, 20 minority co-production participations. Germany: Down to 73 features; 30% decrease. Russia: Outlook for 1962 was 75 films. Japan: Native production at 500 from earlier 545.

As Exported	l	al	la	n l	re.	atı	ire	S	
				A	e	Fv	mo	rł	ď

Year	permi	s	to I	JSA
1946	121		. 1	1
1947	354			53
1948	827			12
1949	644			17
4 . Maria 1991 - 1991				
1950	848			15
1951	948	100	. (9
1952	1046	ir iku		1
1953	1716			30
1954	2139			13
1955	2249			57
1956	2032	i i tarak		57.
1957	1864			2
1958	2297			9
1959	2752			BO
1960	3681	77 W		12
1961	3895		1	18

Upcoming Product From Italy

ADELPHIA

Attilio Riccio's com pany producer "Seven Seas to Calais" for of international scope

ARCO FILMS

Metro release, plans other items in near future. Alfredo Bini's 1961 productions, "Accat-tone," "Viaccia," "Nu-

ovi Angeli," and "A Cavallo di una Tigra," won him year's best producer Silver Ribbon award by Italy's pic criz. Now ready with Gina Lollobrigida's latest, "The Beauty of Ippolita," and is working on P. P. Pasolinis. "Mamma Roma," starring Anna Magnanl, who also does "Sagapo" for Arco under Roberto Rossellini's direction later this year. Also on Bini's agenda for 1962: "The Savage Father," written and directed by P. P. Pasolini.

ATLANTICA

Marco Vicario's outfit has gunned "Alone Against Rome" in pects to start "Scipio

Rome and Yugoslav locations, Africanus" June 15th in Africa.

CINERIZ With two boxofice winners, "Mundo Cane" and "Boccaccio Co," in current Italo release, Angelo Rizzoli's firm has also directly or indirectly financed number of partnered pix. Major effort coming up is Federico Fellini's new feature, tentatively titled "Fellini 8 ½;" with Marcello Mastroianni heading a hinge cast anni heading a huge cast.

CINO DEL DUCA
Several interesting projects being multed here, but none jelled sufficiently for annuoncement at this writing.

CIRAC Rudy Solmsen and Glorgio Agliani so far have two items slated for this year: Luciano Salce's "A Girl., and a Million" to start May 7th and "The Gladiator of Rome," starting May 15.

DDL Company turned out one of the surprise hits of 1961, "Il Federale," looks about to repeat coup this season with another pic directed by Luciano Salace: "La Voglia Matta" (That Certain Urge). Other items being set, including "L'ouorerole" and another pic both directed by Luciano Salce. Glanni Hecht

company has jus wound "Anima Nera,"
1 "La Banda Casaroli,"
"Una Storia Italiana," DOCUMENTO directed by Roberto Rossellini, and "Lis now about to start "Metello," "Un also "The Prisoners of Devil's Island."

DUILIO Duilio Coletti's production firm recently completed "II Re di and firming plans for contracter or three other items of international scope and character.

Some \$60,000,000 go-

DE LAURENTIIS

| Some \$60,000,000 going into producer's 1962 - 63 production late as well as his new studios outside Rome. Just finished "Il Comissario," plans five for Columbia: "Metello," "Zakary," "An Italian in London," "An Italian in America," and "The Stranger." Also on a busy agenda: "La Soubrette," "Il Boom," with Vittorio DeSica directing, "The Dark Angel," with a Yank director, "The Two Priests," "Mussolini" in tandem with Yank producer David

Rose, "L'Immortelle," and "The Bible." Partial finance of other Italo pix as well.

FILMAR EXPORT

Recently completed "Sansone" and "The Fury of Hercules," anum" and "The Old plans "The Last Days of Herculanum" and "The Old Testament," is also interested in worldwide release of "The Knights of El Cld" and "The World at Night No. 3" produced by its partner, Cineproduzioni Associate.

IOSEPH FRYD

Latest was "Seven Seas to Calais," now "Gold for the Caesars" and packages still to be firmed. called Lionello Santi's com

CALATEA

pany, after the suc-cess of "Divorce, Ital-Less of. "Divorce, Italian Style," "Salvatore Giuliano," and others, heading for another busy year with another plc directed by Francesco Rost, "Captive City," Giuseppe DeSantis" "Italiano Brava Genie," "L'Attico," "Russia Sotto Inchiesta," "Una Storia Milanese," "Beta Som," "Marcia o Crepa," "I Normanni," "Incubus," and "La Rimpatriata," directed by Damiano

GLOBE INTERNATIONAL

CHERRY Lombroso's company widening its production sights even more this year, with "The Nun of Monza" already completed, to be followed by "I, Semiramis," "The Sea," "D'Artagnan Against Cyrano de Bergerac," "Ninive Versus Babylon," Also continues quality distrib policy via import of key foreign pix.

ing productions for visiting producers, In-going into production onsultant chores. ternational Film Service mulling on its own while continuing its

INCEL

Oreste Coltellacci's firm is a relative new-comer on the Italo comer on the Italo cene. Currently producing "Anni Ruggenti" (with SPA), Toto di Notte," "Le Parigine," "Marte, Dio della Guerra." and coproducing "The Devil and the 10 Commandments' and "Warrior's Rest" (with Francosfilm).

JOHLY

Mum about several other projects

Recently completed "Marco Polo" which gets an AIP release. until jelled.

Ottavio Poggi special-izes in spectacles and action costumers for ly wound "Nefertiti" started "D'Artage

'Pontius Pilate' a re ent release. Contin

cent release. Communes to participate in inked with Paramount

the international markets. Recent and "The Black Pirate," now has Secret Stroke."

LUX-LUXFILMS

pic ventures by other companies via Paralux.

MALENOTTI cashing in on his recent "Madame SansGene" with Sophia Loren, about to wind "The Redhead,"
directed in Venice by Helmut Kautner. "Love and the
Italian Woman" is another recent Mallenotti item. Future
plans: "Bel Ami '83," from DeMaupassant, Abel Gance's
"Cyrano and D'Artagnan," as coproduction.

City. MAXIMA . rected by Joseph Anthony with David mbitious pix by Maxima, which also plans "The Trial at Verone," "The Mafia and the War," and others.

CARLO PONTI singly or in partnership with Maleno Malenotti, Joseph Levine's Embassy Pictures, and others. First off, after recent "Arturo's Island," is "Altona," which Vittorio DeSica directs with Oscar winners Sophia Loren, Maximillan Schell, and Fredric March. Mulling "The Idol," plus long list of other items.

ROYAL

mei's company has re-cently readled "The w prepping a big one annoy directing Gina

Guido Giambartalo-

Black Lancers" with Mel Ferrer, now prepping "Venus Imperial," with Sean Delannoy dire Lollobrigida in the story of Paolina Borghess

SANCRO

Relatively new on the local scene, SANCRO has already completed two features, "The Gold of Rome" and "Alone Against the Maña." has slated "Queen Bee" for an early start under director Marco Ferreri, with "Adultress" to follow, "Gold" repped Italy at this year's Mar del Platta Fest

SPA

Achille Piazzi has guided SPA to b.o. honors with a series of "Hercules" spectacles, is now turning to artier fields with "Anni Ruggenti" (with Incel), "I Mille Fuochi," and an episoder based on an idea by Cesare Zavattini and directed by 12 young filmmakers.

TITANUS

Goffredo Lombardo has set a side some \$18,000,000 for a 20-

\$18,000,000 for a 20film program, one of costilest in company's 59-year history.
With "Sodom and Gomorrah" finally in the can, Titanus
is about to start "The Leopard," has a slice of "Altona"
(with Ponti), is making "The Legionnaire" in Ciaro. Also
coming up, "Four Days of Naples," an untitled Michelangelo Antonioni film, "La Picaresca." an untitled item by
Mauro Bolognini, "The Beast," one by Alfredo Giannetti,
"Sergeant in the Snow," another by Franco Rossi to follow his US-shot "Snow," "The Baron of Sand," by Valerio
Zurlini, who has just finished "Family Diary" for Lombardo, "Ettore Fleramosca," "From Man to Man," and
several others. Titanus also has an arrangement with
Metro for production of quality pix as "Titanus-Metro."

Bruno Vallati, who

... VAILATI

VIDES

Bruno Vailati, who last produced "The Wonders of Aladdin," has "Beta Som," wartime submarine yarn, on his 1962

slate

Franco Cristaldi's company has had an outstanding year, with "Divorce, Italian Future plans to be an-

reaping b.o. and critical honors Style" and "Salvatore Giuliano." nounced in near future.

Moris Ergas has in

ZEBRA past year completed a series of pix for Columbia. "Senilita" and "Una Vita Violenta" are recent releases, while long-banned "Thou Shalt Not Kill" has finally got a release permit in Italy. Other plans to be revealed shortly.

Alien Actors Recently in Italy

Rome has been a home-away-from-home for many an American screen personality in the last season or two. To indicate the scope of this travel from California to participate in one or many feature films the following names are appended. No attempt has been made to list the performers by rank or by alphabetical order.

Some of these players have practically become Europeans, returning to Italy between assignments in Britain, France, Spain, Germany, Yugoslavia or elsewhere. Collectively the names below serve to dramatize the scope of the Italian film colony and its booming nature. The roll-call includes American, French, Greek, Israell and British actors and actress, to wit:

Anthony Quinn, Fernando Lamas, Virginia Mayo, Johnny Des-mond, Lex Barker, Barbara Steele, Peter Baldwin, David Niven, David Opatoshu, Steve Reeves, Kirk Morris, Ed Fury, Gordon Scott, Mitchell Gordon Brad Harris, Samson Burke, Mark Forrest, to name just a few plus Cameron Mitchell, Key Meersman, Michael

to name just a tew plus Cameron Microell, key meersman, microeck Wilding.

Ernest Borgnine. Tab Hunter, Susan Strasberg, Eddie Bracken, Louis Jourdan, John Kitzmiller, Tania Lopert, Richard Harrison, Sean Flynn, Mei Ferrer, Yvonne Fourneaux, Pier Angeli, Channing Pollock, Robert Alda, Rory Calhoun, Elaine Stewart, Jerome-Cortland, Lisa Gastoni, Guy Madison, Guy Williams, Angie Dickinson Maurice Chevalier, Jack Palance, Katy Jurado, Arthur Kennedy, Norman Wooland, Harry Andrews, Michael Gwynn, Stewart Granger

nedy, Norman Wooland, Harry Andrews, Michael Lwyun, Siewal. Granger.
Jacques Bergerac, Jean Pierre Aumont, Mark Damon, Valentina Cortese, Anitz Ekberg, Jeanne Crain, Donald O'Connor, Don Burnett, Robert Keith, Alan Ladd, Leitiela Roman, Abbe Lane, Xavier Cugat, Ricardo Montalban, Vincent Price, Edmund Purdom, Pedro Armendariz, Jimmy Durante, Cliff Robertson, Claude Rains, Barry Nelson, Christopher Lee, Jean Seberg, John Drew Barrymore, Akim Tamiroff, Aldo Ray, Roger Moore, Frank Woolf, Robert Gardett, Stanley Baker, Betsy Blair, Anthony Franciosa.

Keenan Wynn, Don Megowan, Haya Harareet, Ben Gazzara, Eli Wallach, Michael Craig, Burt Nelson, John Mills, Anthony Steel, Geoffrey Horne, Gloria Milland, Barbara Carrol, Keith Mitchell, Tod Windsor, Fay Spain, Beginald Kernan, Katina Paxinou.

Government Coin **Supports Many Fests in Italy**

The Italian Government, via its Ministry for Tourism and Entertainment, continues to back various film festivals and accessory events held in this country during the

recently officially di Figures vulged by the Italian Underso tary for Entertainment reveal that during 1961, Venice received some \$169,000 in subsidies for its Film Festival.

Additionally \$16,000 went to the Bergamo Festival of Art Films; Rome's Scientific Educational-So-Rome's Scientific Educational So-cial event received \$14.400, \$8.000 went to Santa Margherita's Festival of Latin American Films: \$6.400 to Trento's Mountain and Explora-tion Film event; Salerno's 16mm event received some \$3,200 in sub-sidy; while \$1.600 each went to events held at Montecatini, Cortina, and Padua.

Minor sums went to other fests held in various parts of Italy.

Italo Press Party Folkways

Though the swarming freelance photographers of Rome have been given a somewhat nauseous repute in the United States, thanks partly to their fictional indecencies in "La Dolce Vita" and their reallife dogging of Elizabeth Taylor, throwing rocks at her villa in the middle of the night in the hope of discovering something scandalous, the prose writing brigade concerned with matters cinematic are com-paratively genteel. Unknown in Italy is the no-holds-barred and paraturely general. Dischools in lary is the no-noise-barred and smartalez questioning of the national dailies in London. "Sir, do you deny being sexually peculiar?" might be asked in Britain but not likely here. Absent, too, in Rome are the intellectual probes-in-depth of cinematic techniques and intentions which characterize part of the Parisian interviews.

Not that Italian journalists are not "satyrical," or sometimes critical their questionings

Not that Italian journalists are not "satyrical," or sometimes critical in their questionings.

Brassy press conferences at which the repetitive drinks and gratis to groceries seemed the principal lure, and which offered serious scribes a few real chances at pregnant questioneering, have more recently been replaced in local favor, by intimate lunches, for a selected number of press people, with visiting V.I.Ps, or by an even more restricted contact with a few key writers from the most important outlets, as well as radio tapes and (in increasing numbers) visits to local studios for interviews on a weekly RAI-TV program devoted to films, which plays to an ever-increasing audience.

Yet, mostly for "diplomatic" reasons as well as to please Rome's notoriously hungry leashounds, catch-all "press conferences" are still held in the Eternal City's main hotels for most important visitors from the film world—local or foreign.

Tab per scribe, depending on importance of hotel (and its proximity to Via Veneto), varies between \$2.50 and \$3.50—for drinks, assorted snacks and the sweet pastry which the Italians still take with cocktails. Scotch, however, is extra and above the above prices, and is figured on a per-bottle basis. Uusually, press contact has an arrangement to "freeze" hard drinks after main purpose of press talk has been achieved, and before guests turn their massed attention towards the food and drink

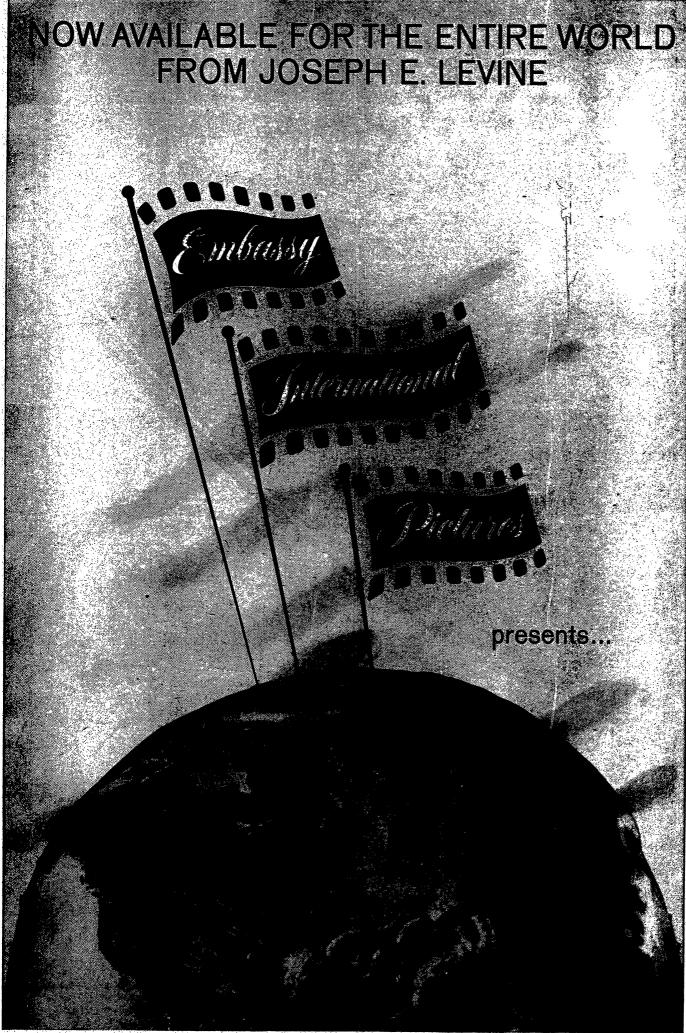


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We are deeply grateful for the additional honor of opening and closing the Festival ...with "Boccaccio '70" and "Le Crime Ne Paie Pas" respectively.

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Three stories of the sexes

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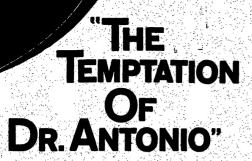
...which
Boccaccio
might
have
included
in his

"Decameron" for understanding audiences of 1970.

JOSEPH E. LEVINE



THE RAFFLE" VITTORIO DE SICA directs the Academy Award Winner ...who wouldn't want to take a chance on such a woman?



FEDERICO FELLINI directs ANITA

EKBER

...she was his wildest dreamall fifty feet of heri

THE JOB"

LUCHINO VISCONTI ROMY SCHNEIDER

... it wasn't quite a profession ...it wasn't quite a position ... it was an enterprise!

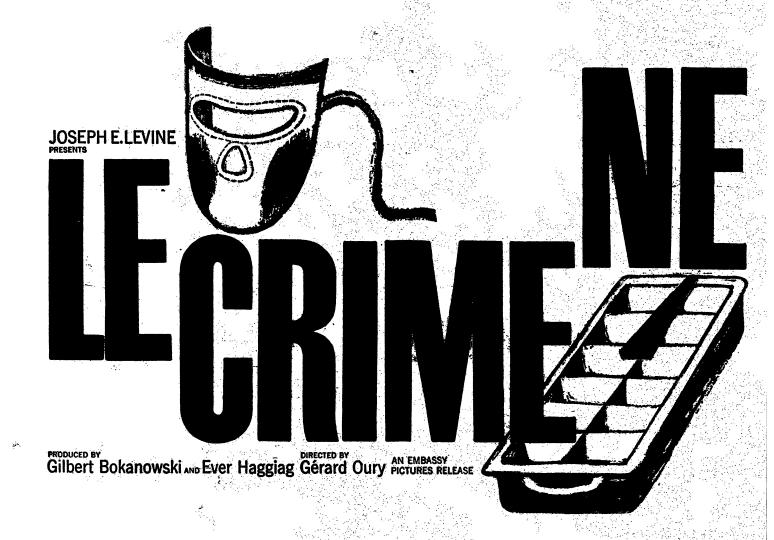
THOMAS

He ordered marriage on the rocks...with





Pietro Germi Daniela Rocca Stefania Sandrelli Leopoldo Trieste ODOARDO SPADARO RITA GIRELLI ANGELA CARDILE LANDO BUZZANCA PIETRO TORDI UGO TORRENTE Written by ENNIO DE CONCINI ALFREDO GIANNETTI PIETRO GERMI A LUX-VIDES-GALATEA FIIM AN EMBASSY PICTURES Release



LE CRIME NE PAIE PAS

STARRING
Pierre Brasseur
Gino Cervi
Danielle Darrieux Gabriele Ferzetti Edwige Feuillere Annie Girardot Paul Guers Serge Lifar Christian Marquand Rina Morelli Michele Morgan **Phillip Noiret Perrette Pradier** Rosanna Schiaffino Jean Servais Richard Todd with Lucienne Bogart Claude Serval Marie Daems Louis de Funes Laura Efrikin Raymond Loyer Frank Villard Yves Prainville SCREENPLAY BY Jean Charles Tachella, Paul Gordeaux and Gérard Oury ADAPTATION AND DIALOGUE BY Jean Aurenche Boileau et Narchtat Pierre Bost Frédéric Dark Henri Jeanson **Jacques Sigurd** R. Wheller VOICE OF François Perier scenery by George Wakhevitch Music By George Delrue

(CRIME DOES NOT PAY)

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One of the most provocative



She is a stranger....

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Joseph E. Levine presents SELLISES in the city



Alone ... and searching for identity, for love, a world in which to belong.

He is a stranger!...

Italy's Film Production Costs; Cheaper Than Britain, France But Top Spain, Greece, Yugo

By ROBERT F. HAWKINS

There is a price which all must pay in inflated costs for the "economic miracle" achieved here in Italy. General guess, subject to the usual variables, is that studio outlay for film-makers is now averagely 10% over one, certainly two, years back.

two, years back.
Yet Italy, according to savvy observers of the European production scene, remains a good buy for anyone planning to make a film in Europe. Same sources rate Italy, cost-wise, at 100 as against Britain's 120 and France's even higher 125 proportion. Only Spain, at an equivalent 70, remains considerably less expensive, if one excludes such less completely outfitted areas as Yugoslavia and Greece.
For one, studio rental space is

Yugoslavia and Greece.

For one, studio rental space is no lenger critically short, as it was even some months ago, consequently prices have dropped to normal levels. The new studio ventures (DeLaurentus ATC) are likely to help lower rates even more via competition, together with the development plans some of the older local plants are andertaking. Italian producers unworried about problems of hi-fi sound recording (their pix mainly use guide tracks only, post-sync all dialogue), continue to use actual sites or make-shift studios for their pix, thus saving on the capitol investment factor as well.

New companies on the local scene have likewise stimulated competition in the field of motion picture equipment and in related services (sound recording, labs, etc.). Consequently lower prices here too. Slight shortage in cameras, where some outfitters now refuse to grant 10-20% discounts usually given on rentals.

Where the price hike is more noticeable, logically, is where the human factor enters the scene. Top Italian star salaries have risen sharply (out of all proportion, say some pundits), though average names are getting about the same coin as before. Speaking hits are up some 100% (from, say, \$15-\$25 to \$25-\$30), while extra rates are likewise up.

Crew prices are up 10-30% mostly via fringe benefits, but for For one, studio rental space is to lenger critically short, as it was the store months ago.

Crew prices are up 10-30% mostly via fringe benefits, but for key personnel, especially if English speaking, the sky can be the limit. However, producers here seldom have trouble with unions as auch, industry-union problems usually being ironed out on a governmental level via intervention by ANICA, the industry association. In fact, many visiting filmmakers have made it a point to hall working conditions in Italy especially because of the adaptability and cooperation of Italo film unions which make for an artistically more fruitful production atmosphere.

Ne Cannes Politics

Continued from page 1

unmasking. However, Hungary has withdrawn "Remembrance of a Strange Night" as touchy political-

Italy has "Divorce Italian Style"
pping the Catholic moves of that

rapping the Canolic moves of marland.

India's "The Goddess" was previously banned for export for it
looked at hangover supersition.

The Senegalese entry also does this
and the Congo-pic shows some adventures cauth up in the Congo
anarchy. Arab country entries are
mostly concerned with young boys
coming to manhood after good or
bad experiences with adults.

Brazil's "The Promise" does
castigate selfish churchmen. The
British "A Taste of Honey" presents a profligate mother and her
neglected daughter but in a manner brimming with an optimistic
feel for life despite the tale.

Most disputatious may be Luis

feel for life despite the tale.

Most disputatious may be Luis
Bunuel's Mexican "The Exterminating Angel." Bunuel's Hispanoentry last year, "Viridiana," was
put on the Church Index and led
to a shakeup in the Spanish Cultural Ministry. New one looks at a
group of upper class, people
mysteriously held in a high house
and reverting to all sorts of vices.

VENICE IN '62

Complete schedule of events at the Venice-Lido resort this sum-mer are as follows:

June 13-16
Festival of Films on Art
(5th Year)

June 29-July 4 mentary Film Festival (13th Year)

July 5-10 Festival of Children's Film (14th Year)

Aug. 25-Sept. 8
Feature Film Festival
(23d Year)

Aug.-Sept.
Exhibit of Film Publications
(6th Year)

Oct. 29-Nov. 3 Exhibit of Scientific-Didactic Film (7th Year)

Lotsa Foreign Honors Handed Italo Pictures

Italy reaped its share of inter-national kudos during the past underlining an impressive qualitative effort.

Chronologically, Sophia Loren's Cannes acting award for Women" was the first (as well as the most recent, via her Oscar for the same film), with Italy also copping the best selection prize at Cannes for "La Viaccia" (Arco), Two Women" (Ponti), "Girl with a Suitcase" (Titanus), and "Joy of Living" (Cineriz).

At Berlin's fest, Italy received the Grand Prix with Michelangelo Antonionis "La Notte" (The Night), director also getting the FIPRESCI prize. Best direction prize at San Sabastian was also Italian: Alberto Lattuada for "Unforesseen" Moscow awards to Italy included gold jury award to "Back Home" (De-Laurentiis) and best documentary feature "The Great Olympics" (LUCE-Cohi).

San Francisco Festival chose

feature "The Great Olympics" (LUCE-Coni).

San Francisco Festival chose Eduardo DeFilippo best thesp for "Ghosts in Rome" pic which also got best script prize at same event as well as the Silver Sail award at the Locarno Festival. Venice saw "Bandits at Orgosolo" (Titanus) win best first film kudos together with Cinema Nuovo and Film Clubsand Giorgio Cini prizes, while "II Fosto" (Titanus) also received several awards, among them the International Catholic Film Office prize. Fipresci award at Venice also went to an Italian film, "II Bandito" (Cineriz). Other major 1961 awards to Italian product went to "Avveniura" (critics orize at Vancouver Festival and first prize at Salonnico), Sophia Loren for "Two Women" (at Cork, Festival), "II Posto" (hest film at London Festival of Festivals), and "La Notte," critics award at Mexico's Review of Festivals.

Festivals.

The first major Festival of 1962, held at Mar del Plata, has meanwhile given Italy a running start towards this year's fest honors as well: Elio Petri's "I Giorni Contati" (Days are Numbered), produced by Titanus-Metro ran off with top festival honors.

Gress Film Receipts

		V. 19	Rome	
195	5ì		86,720,00	
195			85,000,00	
195			80,480,00	
195 195			77,280,00 85,000,00	
196			93.600.00	
196		2	00,000,00	0

BIBLICALS LOOK SCRATCHED IN ITALY

What kind of film is the Italian producer making today? The trends, as usual, are many. A recent check of 29-odd features being prepped during April by Italian companies, and in coproduc ntures, shows quality drama in the lead with a total of ten in the works. Spectacles still showed strongth, with seven in various stages, followed by adventure items next, with four. "Biblical" genre seems to have lost ground with seems to have lost ground with only one representative, as against four for the feature documentary on a certain subject ("The World at Night," for example), still a popular item here. One h was likewise being made here as well as two comedics, to round out the local gamut.

ouncements for the future likewise reveal a general switch away from Bibleals, a cer-tain cut-down in spear-and-sandal epics, partially replaced by pirate pix and other adventurous yarns such as the Musketeer genre, plus a continued interest in dramas of potential quality.

potential quality.

Last-named group will keep most of Italy's top film director busy for the rest of this year (Fellini is about to start his first full feature since 'Dolee Vita'; Vittorio DeSica is busy for at least one year on a series of features; Luchino Visconti is about to embark on "The Leopard," etc.) and well into next.

next.

Frankly destined for the local market are a series of comedies, many of them starring Italo comedians (Toto, Ugo Tognazzi, etc.) and dedicated to topical spoofs of pix and situations: Toto and Cieopatra, Tor example, or "Toto Diabolicus," in which the popular comic spoofs the mystery-horror genre.

comic spoofs the mystery-horror geme.

Also with primarily local Intent are some more in the now numerous skein of pix based on Fascist days and events, some in a light vein. others played straight for drama.

Another result of the qualitative impact of the Italian film is the fact that more and more companies are announcing films pegged to names of directors; often without even noting the title of the pic.

And 1962 looks to be amother hig year for films set in the island of Sicily. The great success of "Divorce, Italian Style," of "Salvatore Gluiliano," and "The New Angels" (partially set on that island) will inevitably be followed by a spate of Sicilian items, first and foremost Titanus "The Leopard" which however was conceived well ahead of the other projects on the basis of the international impact of the Tomasi di Lampedusa bestseller.

Finally noted is a trend among Italian producers to films based

Finally noted is a trend among Italian producers to films based on popular and/or critically hailed novels.

Yanks Role in Italo Boom Rome's Big Year With 223; Sandal Epics on Decline

PIX TO ITALY

5X		Rome.
Year	Totals	from USA
1946	850	600
* 1947	794	507
1948	874	668
1949	669	502
1950	539	394
1951	342	230
1952	394	246
1953	359	222
1954	307	209
1955	367	244
1956	382	242
1957	390	253
1958	415	267
1959	412	223
1960	408	167
1961	340	160

'61 Italo Tourist **Biz to New Peak** Of \$7,360,000

Rome, April 24. Italian tourism. topping even "Olympic" 19,000,000 tourists entered. Italy during 1961, more than 5% ahead of the previous year's total, according to word from Minister Alberto Folchi, who heads both cording the Entertainment and Tourist

offices here.
Gross income from visitors is also estimated to have soared some 15% to \$7,360,000. Totals are said to be surprising especially because achieved without the benefit of the Olympics and in face of various war threats, a local situation in the Italian Tyrol which kept many Austrians away as well as the limitation in dollar values that Yank tourists are allowed to take home duty-free.
Germany Switzerland, and Aus-

take home duty-free.

Germany, Switzerland, and Austria (though the latter dropped by about \$1,000,000) topped the influx ratings, followed by France, Britain, and the US. Scandinavian, Egyptian and North African totals were un.

were up.

About 71% of the visitors entered Italy by car, 23% by rail, 3.7% by air, and only 1.7% by sea. Folchi listed Italy's hotel room total as 488,000, with some 850,000 beds.

20th Execs O'Seas For Peeks at 'Longest Day' And 'Cleonatra' Rushes

contingent of top 20th-Fox homeoffice brass, headed by prexy Spyros P. Skouras, heads for Eu rope this weekend to view finished print of Darryl F. Zanuck's "The Longest Day" in Paris and then completed footage on "Cleopatra" in Rome.

in Rome.

Accompanying Skouras will be Murray Silverstone, prexy of 20th-Fox International; Charles Einfeld, veep, and Glenn Norris, general sales manager. Veep and eastern studio head Joseph H. Moskewitz already is abroad and will join the group in Paris.

It's anticipated the group will be back in New York within a week. The 20th annual stockholders meeting is May 15.

production is perhaps the third upsurge since the end of World War II, but far and away the biggest. There were 213 features produced here during 1961, leaving Hollywood far in the lurch as regards numbers

A considerable part of the ac tivity here is American Call it "runaway" or not. In the case of "Cleopaira," the runaway was from London where the 20th-Fox spectacular first made its fals start, with Eady Funds in mind, but taking no heed of the typical English weather.

English weather:
Seldom has a single film manufactured so much global excitement as has come to "Cleopatra." At the beginning with its star. Elizabeth Taylor, fighting death in London and Eddie Fisher wringing his hands in the background. Then, in "Cleo's" mid-passage in Rome the changed private romance situation with Fisher in the background still, but with an altered implication.

Numerous other Yank film-makers trekked to Italy to cash in on backdrops, cost facilities, or both. Metro made "Light in the Piazza" (Guy Green directing, with Rosano Brazzi, Olivia De-Havilland, Yvette Mimieux, George Hamilton). Also "Two Weeks in Another Town" (Vinvente Mimelli guiding Kirk Douglas, Edward G. Robinson, Cyd Charisse, Dahlia Lavi, Rosanna Schiaffino, Claire Trevor).

Trevor)

"Jessica" produced and directed by Jean Negulesco in Sicily included Angie Dickinson, Maurice Chevalier. "The Roman Spring of Mrs. Stone" (Warners) started out to be shot here, ran into official displeasure at the Italian gigolo trade angles, shifted to London, though a few sequences of the Vivien Leigh starrer were eventually shot here after all.

Foreign-financed features made

Foreign-financed features made in Italy included: Metro's "Swordsman of Sienna" with Stewart Granger.

Warners' "Rome Adventure" with Troy Donahue, Suzanne Pleshette.

Filmways' "A Face In the Rain" with Rory Calhoun.

Charles Schneer's "Jason & The Golden Fleece" (for Columbia). "Damon and Pythias," produced by Sam Jaffe and Sam Marx.

by Sam Jaffe and Sam
"Joseph Desa," made for Columbla by Edward Dmytrick with
Maximilian Schell, Riccardo Mon-

"Escapade in Florence" (Walt Disney), with Steve Previn direct-ing Annette Funicello, Tommy

Kirk.

Robert Aldrich's "The Last Days
of Sodom and Gemorrah" (Titanus), with Stewart Granger,
Stanley Baker, Rossana Podesta,
Anouk Aimee, Pier Angeli.

Universal had a second unit here for footage on the Mediterranean near Rome as part of "Freud," di-rected by John Huston.

'Birdman' Feed

ing on Stroud's lawyer, Stanley A. Furman, for the answer.

"As a matter of fact," said Fur-nan, "I have had a long talk with Stroud on that subject . . . He has told me it is not an important part of his life."

or his life."
Evidently attempting to establish that the homo angle wasn't germane to Stroud's release from jail, Furman said Stroud "has insisted he never forced his attention on anyone" and that "any homosexual arrangements he indulges in are mutual."

mutual."

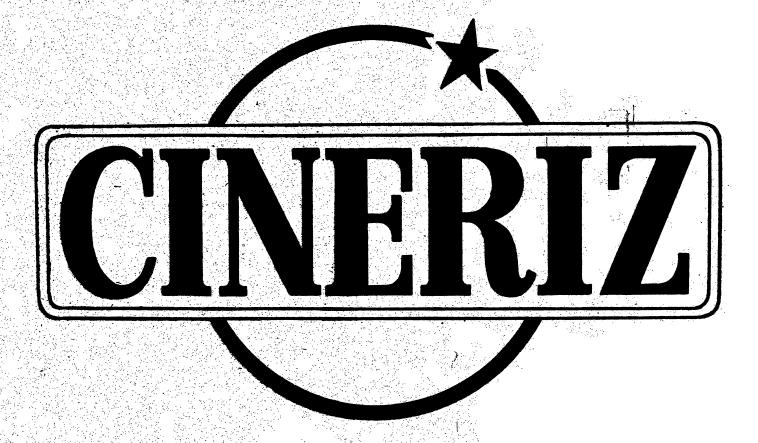
Stroud was living with "an older woman" when he first went to jail at 19, and he's been behind bars ever since, Furman noted. "Life in jail made him that way," he added.

The man is now 72, said Furman. "The juices have simmered," he continued. That got a laugh.

Share-of-Pie In Italy

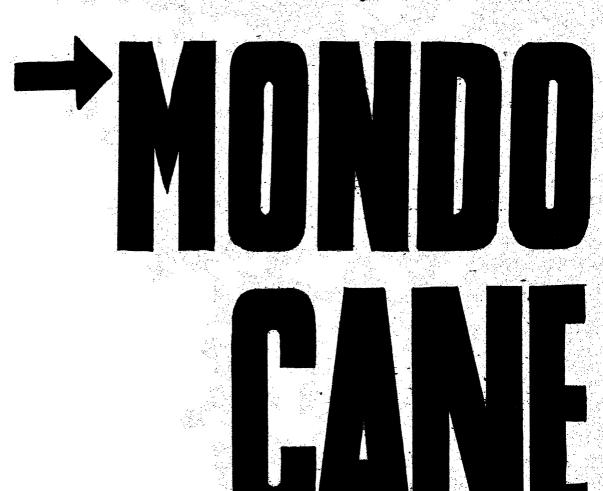
(% of Total Boxoffice Grosses By Producing Countries)

YEAR	ITALY	USA	FRANCE	BRITAIN	OTHERS	TOTAL
1957	30.0%	58.9%	3.0%	5.4%	2.7%	100%
1958	32.6%	55.2%	2.8%	5.8%	3.6%	100%
1959	36.0%	50.7%	3.1%	5.6%	4.6% 5.7%	100%
1960	41.2%	45.6%	2.6%	4.9%		100%
1961	rise in I	talian perce	ntage, drop in	others, figu	es not compu	led.



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THE CANNES FILM FESTIVAL

DEDICATED TO THIS "DOG'S WORLD" WHICH WE SO LOVE AND IN WHICH WE'RE ALL QUITE HAPPY TO BE



TECHNICOLOR®

directed by

GUALTIERO JACOPETTI PAOLO CAVARA · FRANCO PROSPERI

cameramen

ANTONIO CLIMATI · BENITO FRATTARI

music composed by

NINO OLIVIERO · RIZ ORTOLANI



and presents its first release slated for 1962-63



from the novel by ELIO BARTOLINI . directed by GIANCARLO ZAGNI produced by ALFREDO BINI for ARCO FILM, CINERIZ, FRANCINEX, PATHE

a donna nel mondo

(The Woman Around the World) Directed by GUALTIERO JACOPETTI • PAOLO CAVARA FRANCO PROSPERI produced by CINERIZ

MAGNANI MAGNANI directed by PIERPAOLO PASOLINI produced by ALFREDO BINI for ARCO FILM

JEANNE MOREAU directed by JOSEPH LOSEY produced by ROBERT and RAYMOND HAKIM - INTEROPA FILM - PARIS FILM PRODUCTION

MARE MATTO written and directed by RENATO CASTELLANI produced by CINERIZ

GINA LOLLOBRIGIDA VENERE IMPERIALE

> directed by JEAN DELANNOY coproduced by ROYAL FILM - S.N.E.G. FRANCE CINEMA PRODUCTION

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TOP TITANUS PRODUCT FOR 1962 Year's Most Acclaimed Film

BANDITS of ORGOSOLO

(BANDITI A ORGOSOLO)

Directed by VITTORIO DE SETA

1961 VENICE FESTIVAL PRIZEWINNER ROBERT J. FLAHERTY AWARDEE 1962

Italy's Great Comic Star

TOTO:... DIABOLICUS

His 80th and funniest film.

Directed by STENO

Produced by GIANNI BUFFARDI

A Titanus Production

The Film of Tomorrow

THEDISORDER

IL DISORDINE

Directed by FRANCO BRUSATI starring (a) phabetically)
SAMY FREY • LOUIS JOURDAN CURD JURGENS • ANTONELLA LUALDI TOMAS MILIAN • RENATO SALVATORI • JEAN SOREL • SUSAN STRASBERG ALIDA VALLI • GEORGE WILSON A Titanus • SNPC Paris Film

A Motion Picture Masterpiece

The JOB

(IL POSTO)

"Year's Most Original Imaginative Film":Sutherland Trophy Award

Directed by ERMANNO OLMI

A Titanus-24 Horses Film

PLUS

Bringing a Page of Giory to the Screen

STEVE REEVES

The LEGIONNAIRE

(IL LEGIONARIO)

Directed by SERGIO CORBUCCI in Technicolor-Technicama A Titanus Production

Films by Michelangelo Antonioni • Mario Bolognini • Franco Brusati Alfredo Giannetti • Ermanno Olmi • Elio Petri • Antonio Pietrangeli Franco Rossi • Mario Soldati and other great directors. A Powerful Psychological

(GIORNO PER GIORNO DISPERATAMENTE

Directed by ALFREDO GIANNETTI A Titanus Production

Hilarity Hits a New High in

Luigi Comencini's Finest Comedy Satire

A Titanus-Film 5 Production

The Birth of a Civilization

STEVE REEVES

(ROMOLO E REMO)

with GORDON SCOT

and participation of MASSIMO ORNELLA GIROTTI with VANONI • SERNAS

Directed by SERGIO CORBUCCI

Eastmancolor. CINEMASCOPE A Titanus-Ajace Production

Our Youth at Work, at Play, in Love

(I NUOVI ANGELI)

Directed by UGO GREGORETTI A Titanus - Arco Film - Galatea Film

COMING UP

The Star-studded "Oscar" Film

PRISONERS OF ALTONA

SOPHIA

MAXIMILIAN SCHE

LOREN MARCH

(OSCAR'32 and '46)

(OSCAR'61)

Directed by VITTORIO DE SICA (OSCAR'47 and '49)

Screenplay by CESARE ZAVATTINI and ABBY MANN (OSCAR'61)

A Titanus-Carlo Ponti Production · A 20th Century-Fox Release

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D Starring BURT LANCASTER

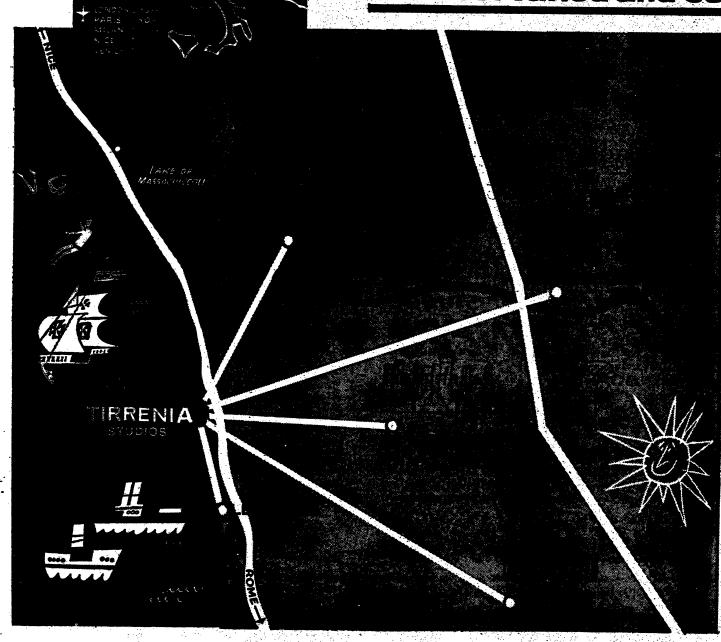
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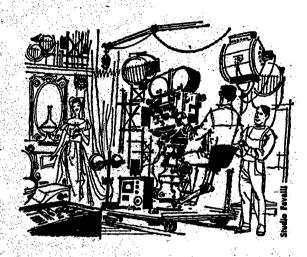
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FILMS PRODUCED AT TIRRENIA:

1961:

MADAME SANS GENE

Produced by MALENO MALENOTTI and CARLO PONTI.
Directed by CHRISTIAN-JAQUE; with SOPHIA LOREN

LE ITALIANE E L'AMORE

(Love end the Italian Women)
Produced by MALENO MALENOTTI
y of love in Italy conducted by CESARE ZAVATTINI

A Face In The Rain

A FILMWAYS, Inc. Production by IRVIN KERSHNER, with RORY CALHOUN, MARINA BERTI, NIALL McGINNIS

1962:

LE ROSSA

(The Rotherd)
by HELMUT KAUTNER WITE ROSSANO BRAZZI,
GIORGIO ALBERTAZZI, RUTH LEUWERIK

I SEQUESTRATI DI ALTONA

(The Prisoners of Altode)
Produced by Carlo Point: for Champion-Titanus
of by Vittorio Design, with Sophia Loren, Fredric March,
MAXIMILIAN SCHELL, ROBERT WAGNER, ANOUR AIMEE

L'IDOLO

(The Idel) Produced by G. C. CHAMPION
Directed by Reffeelle Meterame, with JOAN CRAWFORD

Leonardo da Vinci

BEL AMI '63

CYRANO ET D'ARTAGNAN
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Directed by ABEL GANGE

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BOCCACCIO '70

L'ISOLA DI ARTURO

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Alfredo Bini

Arco Film

production program for 1962

MAMMA ROMA

"Mamma Roma" has an adolescent son with whom she wants to reshape her life. But what, after all, does she know about life? Inescapably middle class, she resolves everything in chaos. Through her, society will kill her son.

wm Anna Magnani

Franco Citti, Ettore Garofalo

directed by Pier Paolo Pasolini

SAGAPO'

from the novel by Renzo Biasion

The sensational return
of the couple which made
ROME OPEN CITY and AMORE

with Anna Magnani

directed by

Roberto Rossellini

IL PADRE SELVAGGIO

The savage Father

A film about the clash between modern and ancient history in a young African state. A negro youth completing his high school studies in the capital returns from his vacations mentally distraught by the shattering experiences encountered in his rebel native village. Only poetry will free him from his topical disease,

written and directed b

Pier Paolo Pasolini

IL SEGRETARIO

The secretary

After the success of "I Nuovi Angeli", Ugo Gregoretti brings you the adventures of a young man caught up in the bizarre whirl of smalltime politics. a rected by

Ugo Gregoretti

2

Alfredo Bini



GINA LOLLOBRIGIDA

ın

LA BELLEZZA D'IPPOLITA

The Beauty of Ippolita

from the novel by Elio Bartolini, published by Mondadori

an amusing

and grotesque

film

on

the sex myth

with

Enrico Maria Salerno

and

Milva

directed by Giancarlo Zagni



ARCO FILM

via Paraguay 2 - Roma

produced by Alfredo Bini

An Italo-French coproduction: Arco Film - Francinex - Pathe

Distributed by Cineriz



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Completed

"L'ORO DI ROMA

("The Gold of Rome")

Director: CARLO LIZZANI

with Gerard BLAIN Anna Maria FERRERO

Jean SOREL

Coproduced by:
AGER FILM Rome
CONTACT ORGANISATION Paris

Completed

"UN UOMO DA BRUCIARE

("Alone against the mafia")

Directed by ORSINI and TAVIANI

with: Gian Maria VOLONTE **Didi PEREGO** Spiros FÓCAS

AGER FILM ALFA CINEMATOGRAFICA

in preparation

"L'APE REGINA"

Director: Marco FERRERI

From The Petit (La-Rousse) dictionary: "Queen bee is a social insect that lives a number of years. Drones live only a few weeks and die mating"

Coproduced by:

"L'ADULTERA

("Adultress")

Director: Giulio PETRONI

BANCA NAZIONALE DEL LAVORO

SEZIONE AUTONOMA PER IL CREDITO CINEMATOGRAFICO

ROMA

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May 1962

THE ITALIAN CINEMA SALUTES

THE INTERNATIONAL FESTIVALS OF 1962

Awards to Italian films at the 1961 Festivals:

MAR DEL PLATA

Susan Strasberg in Gillo Pontecorvo's "Kapo

CHE GIOIA VIVERE

LA RAGAZZA CON LA VALIGIA

LA VIACCIA

Best female performance: Sophia Loren in "LA CIOCIARA"

film to Michelangelo Antonioni's "LA

Silver Bear-Best documentary to Raffaele Andreassi's "Lo Specchio, la tigre, la Pianura

SAN SEBAS



ardo De Filippo for "FANTASMI A ROMA"

Vittorio De Seta for "BANDITS AT ORGOSOLO"

award for best documentary film: Romolo Marcellini's "LA

Prize Union of Sports Organizations of the USSR: "LA GRANDE

Prize of Federation of Film and Sports Television: "LA GRANDE **OLIMPIADE"**

Gold special jury prize: Luigi Comencini's: "TUTTI A CASA"

Andre' Bazin-Fipresci Award for best film, ex-aequo, to: Michelangelo Antonioni's "LA NOTTE"



LIONELLO SANTI

President of GALAIL AS.p.A.

announces the 1st releases for 1962

UNA STORIA MILANESE

(A Milanese Story)

Directed by ERIPRANDO VISCONTI

With: ENRIQUE THIBAUT, DANIELE GAUBERT LUCILLA MORLACCHI, ROMOLO VALLI GIANCARLO DETTORI

MARCIA O CREPA!

(March or Die)

Directed by FRANK WISBAR

With: STEWART GRANGER, DORIAN GRAY,
FAUSTO TOZZI, and with
MAURIZIO ARENA and IVO GARRANI

IN PREPARATION:

BETA SOM
Produced by BRUNO VARIATI

ITALIANO BRAVA GENTE

(Italian Good People)

Directed by GIUSEPPE DESANTIS

INCUBUS

Directed by MARIO BAVA

L'ATTICO

Directed by GIANNI PUCCINI with DANIELA ROCCA

L'AMICO CESARE

(My Friend Cesare)

Directed by DAMIANO DAMIANI
and a film by

FRANCESCO ROSI

RUSSIA SOTTO INCHIESTA

(Inside Russia)

Directed by
LEONARDO CORTESE and ROMOLO MARCELLINI

LA CITTA' PRIGIONIERA

(Captive City)

Directed by JOSEPH ANTHONY

With: DAVID NIVEN, BEN GAZZARA, MICHAEL CRAIG,
LEA MASSARI, MARTIN BALSAM, and with
DANIELA ROCCA

I NORMANNI

(The Normans)

Directed by GIUSEPPE VARI

With: CAMERON MITCHELL, GENEVIEVE GRAD, FRANCA BETTOJA, ETTORE MANNI, PHILIPE HERSENT, PAUL MULLER, GIANNI SOLARO

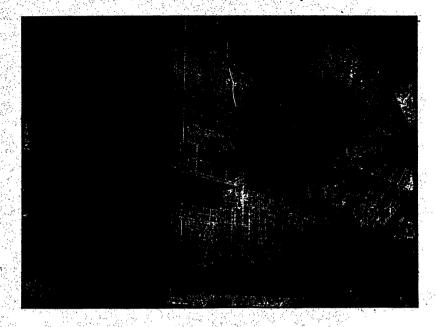
4 NOTTI CON ALBA

(4 Nights with Alba)

Directed by LUIGI FILIPPO D'AMICO

With: CHELO ALONSO, PETER BALDWIN,
FRANCO FABRIZI, CLAUDIO GORA, VITTORIO CONGIA,
GIAN MARIA VOLONTE, ETTORE MANNI

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Donald T/ Gillin — 41 East 42nd Street, New York 17





a new outstanding success of the Milan Trade Fair

The MIFED (International Market for Motion Pictures, TVfilms and Documentaries) was initiated at the occasion of the 38th Milan Trade Fair in April 1960, and its success was such as to encourage its continuance. While the initiative was born and developed in the Fair organization itself, MIFED has since become an organization which is indipendent from the Fair with a management to fill its own needs.

Its program — spring and fall — is not governed by the needs of the Fair, but by the a seasons s of the Motion Picture Industry.

Ten projection rooms, numerous conference rooms, a multilingual secretariat, an international telephone exchange as well as the latest technical equipment and a Business-Center enable this unique organization to act as an effective agent for contacts and exchanges in the movie industry.

The Fifth Cine-Meeting held from April 12-28, showed a marked improvement over the previous ones. Membership increased considerably as did the attendance by the representatives of the Motion Picture Industry from all over the world. The already impressive number of full-length movies, TVfilms and documentaries was still increased. The presence of producers and distributors from twenty-eight Nations — 15 European, 2 African, 4 American, T Asiatic — are preof of the truely international character of MIFED's Fifth Cine-Meeting. Of special significance was the entry of Soviet, Indian and Japanese productions.

MIFED featured for the first time a showing of «Movies from Asia» to be continued at future meetings. The first of this series was dedicated to Japanese motion pictures. In fact five spectacular movies produced by five of the leading Japanese studios were shown to the western world from April 15-19. A special delegation with full powers came to Millan for the occasion in order to negotiate sales and co-production agreements.

Conferences, meetings and discussions were daily features at the MIFED Spring Cine-Meeting. Of main interest was the International Conference on Audio-Visual Techniques for Profe

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the start of production of the most spectacular film of the 1962-63 season

With

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A film by JEAN DELANNOY

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The story of PAOLINA BONAPARTE

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P. DeBERNARDI, J. DELANNOY

Dialogues by: PHILIPE HERIAT (of the "Academie Goncourt")

English-Language Adaptation: JOHN MICHAEL HAYES

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aller the success of

starring: UGO TOGNAZZI, GEORGES WILSON directed by: LUCIANO SALCE



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ONE OF THE 3 TOP BOXOFFICE HITS OF 1961

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CATHERINE SPAAK

in a film directed by LUCIANO SALCE



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A MAN—A GIRL—A WEEKEND
TWO GENERATIONS MEET

WORLD WIDE SALES DURING CANNES FESTIVAL:
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FRANCO FINZI de BARBORA

Executive President of LOMBARD FILM S. p. A.

Announces the Company's Production Program for 1962-1963

LA MARCIA SU ROMA

(The March on Rome)

Directed by DINO RISI

Starring: VITTORIO GASSMANN and UGO TOGNAZZI

The events which led to the fascist dictatorship relived in a farcical key by two winning heroes of fear.

IL GIARDINO DEI FINZI CONTINI

(The Garden of the Finzi Continis)

Directed by VALERIO ZURLINI

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DELITTO D'AMORE

(Crime for Love)

A masterful suspense story set in Sicily.

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(Italians Are Ladykillers)

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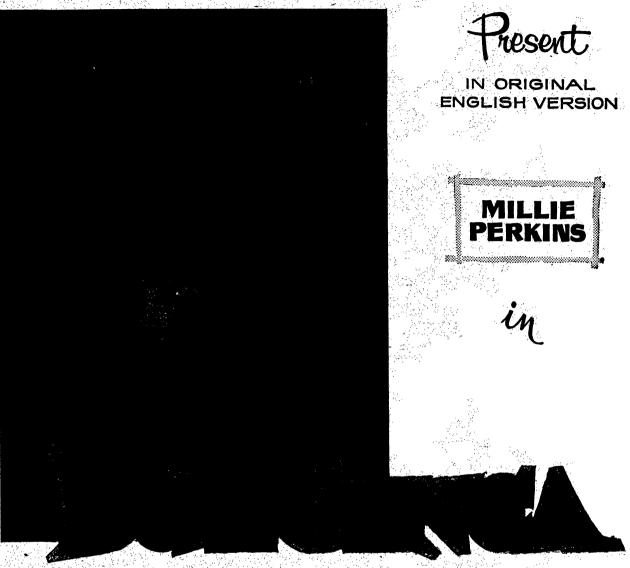
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PRESENTS:

"ANIMA NERA"

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"LA BANDA CASAROLI"

Directed by Florestano Vancini

"LE PRIGIONIERE DELL'ISOLA DEL DIAVOLO"

Directed by Domenica Paolella

"IL GIUSTIZIERE DEL MARE"

Directed by Domenico Paolella

and announces the imminent start of:

"METELLO"

Directed by Mauro Bolognini

"UNA STORIA ITALIANA

Directed by Antonio Pietrangeli

Via di Villa Patrizi, 7

Directed by Pietro Francisci

MOVIE WORLD -

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ANTONIONI

"IL GRIDO"
("The Outcry")
(June Release)
Produced by
SPA CINEMATOGRAFICA



"THE LAST JUDGEMENT"

(July Release)
Produced by
DINO DE LAURENTIS

September 1



FELLINI

"LA DOLCE VITA"

Produced by
GIUSEPPE AMATO & ANGELO RIZZOLI

THE SWINDLE"
(August Rejease)
Produced by TITANUS



RESNAIS

"LAST YEAR AT MARIENBAD" TERRA HLM, PRECITEL, Producers



TRUFFAUT

"SHOOT THE PIANO PLAYER"

(May Release)
Produced by
FILMS DE LA PLEIADE



ROGER WADIM

"LES LIAISONS DANGEREUSES" ("DANGEROUS LOVE AFFAIRS")

A MARCEAU-COCINOR
Production



VISCONTI

"ROCCO AND HIS BROTHERS"

A TITANUS-LES FILMS MARCEAU
Co-production

Italy, 1962: 63 Sound Stages

ROME CINECITTA—14 stages No. 1—15 x 30 x 9.50 metres No. 2—20 x 40 x 9.50 metres No. 3—20 x 40 x 9.50 metres No. 4—15 x 30 x 9.50 metres No. 5—40 x 80 x 13.80 metres No. 5—40 x 80 x 13.80 metres No. 8—20 x 40 x 9.50 metres No. 11—15 x 36 x 11.50 metres No. 11—15 x 36 x 11.50 metres No. 12—20 x 40 x 9.50 metres No. 13—20 x 40 x 9.50 metres No. 14—20 x 40 x 9.50 metres No. 15—9.50 x 60 x 13.80 metres No. 16—9.50 x 41.50 for back projection No. x—23 x 41 x 7 for special effects Tank: 33 x 42—1.30 to 2.20 deep Tank: 160 x 60—average 2 m. deep Studio also has some 400,000 square metres free terrain for constructions, plus full range of accessory facilities and technical equipment. Large number of American spectacles have been shot here, latest being 20th's "Cleopatra." TITANUS FARNESINA—5 stages Vol.—45 x 20 metres ROME

being 20th's "Cleopatra."

TITANUS FARNESINA—5 stages

No. 1— 45 x 20 metres

No. 2— 60 x 20 metres

No. 3— 50 x 20 metres

No. 5— 45 x 20 with tank 12 x 10 x 4

No. 6— 25 x 20 with wings of 12 and 40 m.

Studio also has some 90,000 sq. metres of free terrain for outdoor set constructions, plus full range of additional facilities and technical equipment.

TITANUS APPIA—6 stages

No. 1— 14 x 40 x 9 metres

No. 2— 14 x 30 x 9 metres

No. 3— 50 x 25 x 21 metres

No. 4— 10 x 14 x 8 metres

No. 5— 15 x 30 x 12 metres

No. 5— 15 x 30 x 12 metres

No. 6— 40 x 25 x 15 metres

TITANUS TUSCOLANA (Centro Sperimentale) 3

— 48 x 24 metres — 16 x 24 metres — 44 x 22 metres No. 2-No. 3-

No. 3—44 x 22 metres

PONTI-DE LAURENTIIS—4 stages
No. 1—21 x 25 x 8.50 metres
No. 2—32 x 14 x 8.50 metres
No. 3—27 x 30 x 9.50 metres
No. 4—30 x 13 x 8 metres
In addition to full range of studio and technical facilities and equipment, studio has some 16,000 sq. metres of free terrain for outdoor constructions.

metres of free terrain for outdoor constructions.

8AFA-PALATINO—3 stages

No. 1—35 x 16 x 9.50 metres

No. 2—38 x 11 x 7 metres

No. 3—60 x 25 x 14 metres

CENTRO INCOM—2 stages; 3 more in construction

No. 1—32 x 16 x 10 metres

No. 2—24.50 x 12 x 8 metres

Tank: 20 x 8 x 43 metres

Labs, plus full range of other facilities and equipment, with over 15,000 sq metres of terrain free for outdoor constructions. Also specializes in advertising shorts, newsreel production, educational films, and documentaries.

Occumentaries.

DE PAOLIS (INCIR)—8 stages

No. 1— 16 x 16 x 16 metres

No. 2— 26 x 16 x 16 metres

No. 3— 32 x 16 x 16 metres

No. 4— 20 x 14 x 16 metres

No. 5— 36 x 20 x 16 metres

No. 5— 36 x 20 x 18 metres

No. 6—103 x 45 x 23 metres

No. 7— 25 x 52

No. 8— 25 x 38

Some stages have tank facilities. Studio also has some 60,000 sq. metres of terrain for outdoor constructions.

ISTITUTO NAZIONALE LUCE-2 stages

ISTIUTU NAZIONALE LUCE—2 stages

No. 1— 33 x 13 metres

No. 2— 32 x 22 metres

Studio has own labs, full range of technical facilities, including shooting of scientific documentaries, as well as 2,000 sq. metres of open space for outdoor constructions.

door constructions.

A. T. C. STUDIOS—2 stages

No. 1—50 x 25 x 18 metres

No. 2—32 x 18 x 18 metres

No. 2—32 x 18 x 18 metres

New setup located at km. 14 of Via Tiburtina, near Technicolor labs. Stage No. 1 includes tank adaptability. Self-sufficient power plant, 8 individual dressing rooms, projection rooms, offices, restaurant, bar, ground for exteriors, cutting room. Also includes such equipment as Mitchell, Arriflex, Cameflex, Grab cameras, Mole Richardson lighting equipment; Westrex and Perfectone recording units. CENTRO PRODUZIONI DINO DE LAURENTISS

equipment; Westrex and Perfectone recording units.

CENTRO PRODUZIONI DINO DE LAURENTISS

4 stages (in construction)

No. 1—100 x 55 x 28 metres

No. 2— 60 x 40 x 21 metres

No. 3— 60 x 40 x 21 metres

No. 4— 40 x 20 x 18 metres (all will have tank facilities)

Newest complete-cycle studio is currently in construction 23 kms. south of Rome on Via Pontinia on an area of 182 hectares, 40 of which house the physical plant, 30 the worker's residential areas, rest the back lot for exteriors. Planned as the most up-to-date plant of its kind in the world DeLaurentiis Studio will also be equipped to handle pic from pre-production planning to final print, via black and white and color labs, sound studios, printing plant, process lensing facilities, and many other facets currently requiring dependence on facilities in other countries.

INTER FILM STUDIO (Grottaferrata)—2 stages

No. 1— 17 x 25 metres

No. 1— 17 x 25 metres No. 2— 15.50 x 25 metres

No. 2—15.50 x zo me.

SPES—1 stage
CAPITANI—1 stage
NOTE: Prices on all Roman studio facilities are regulated by a 1952 convention, but it's accepted practice for companies desiring to rent space and/or equipment to negotiate final rentals time by time, with often very sizeable discounts granted by most studios, depending on length of rental period, amount of space and equipment involved, and method of payment.

MILAN

ICET—2 stages
No. 1— 36 x 15.50 metres
No. 2— 36 x 15.50 metres
DONATO—1 stage
16 x 12 x 8 metres
Mostly tv and publicity film work.

TURIN

—3 stages
No. 1—31 x 23 metres
No. 2—28 x 16 metres
No. 3—44 x 30 metres

No. 3—44 x 30 metres

Mostly tv and publicity, some feature work.

PISA

TIRRENIA (Cosmopolitan)—4 stages

No. 1—19 x 33 metres

No. 2—20 x 40

No. 3—35 x 35 semi-circular, with tank

No. 4—25 x 52

No. 5—40 x 80

Back lot space for exteriors: 150,000 sq. metres

In construction: 1 sound stage, 1 large outdoor
tank, 1 TV-Film studio and stage, 1 large outdoor
tank, 1 TV-Film studio and stage, 1 large foora.
Studio has recently been taken over by new firm,
Cosmopolitan, and is being completely refurbished
and updated with latest equipment.

MOLTE GRAZIE!

FOR HELPING MAKE MY YEAR IN ROME

A BELLA FESTA ROMANA

WALTER WANGER

GENE BUGGIFRO ANDREW MARTON IRVING RAPPER GIORGIO BIANCHI ANNA MARIA PADOAN **REX HARRISON**

RAY KELLOGG STUART LYONS

PETER USTINOV JOHN FANTE DINO DE LAURENTIIS

J. L. M.



"Was and Peace" (DeLaurentiis)
"Tororrow is Too Late" (Amato)
"Tororrow is Too Late" (Amato)
"Tororrow is Too Late" (Amato)
"Anna" (Ponti-DeLaurentiis)
"Don Camille" (Rizzoli)
"Bread, Love and Jealousy" (Titanus)
"Bread, Love and Jealousy" (Titanus)
"Bread, Love and Jealousy" (Titanus)
"Bread, Love and Jealousy" (Rizzoli)
"The Return of Don Camille" (Rizzoli)
"The Return of Don Camille" (Rizzoli)
"The Most Beautiful Woman in the World" (Malenotti)
"The Most Beautiful Woman in the World" (Malenotti)
"Tempest" (DeLaurentiis)
"Zurope by Night" (Avers)
"La Dolce Vita" (Rizzoli)
"The Great War" (DeLaurentiis)
"Ulysses" (DeLaurentiis)
"Rocco and His Brothers" (Titanus)
"Two Women" (Ponti)

"Two Women" (Ponti) "Naked Maia" (Titanus)

No Diminuition of U.S. Projects For Future Filming in Italy

production ream nas also been including an "Antonio" for a '62 start, with Sophia Loren in the lead.

"Five Pieces of Maria" a UA project also involving Miss Loren, with Dany Kaye under sponsorship of Panama and Frank, may location in Italy in the near future. And Seven Arts has announced that Anatole de Grunwald would produce a "Maria" this year, with Daniel Petrie directing Nancy Kwan and others in a Sicilian-set script penned by Marguerite Robbins. Southern Italy will also be the setting for "Cowboy in Italy," Sam Marx-Ray Nazzaro production. currently being set up here, with a U.S. oater star to be imported for the occasion.

Luclano', Brazzi, et al. And there are more. "Luciano," Martin Gosch-Barnett Glassman production with Cameron Mitchell, is supposed to start this summer in Naples from script by Gosh and John Preshwell. "Panic Button" is being talked up locally as an early starter, with George Sherman directing for Seven Arts and Warners release, Maurice. Chevalier, Jayne Mansfield, and Eleanor Parker reported for cast leads.

Rossano Brazzi has disclosed that his own production of "Dark Purpose" would get rolling this year ion locations in Rome, Ravello, and Amalf. Susan Hayward and/or Lana Turner, plus Shijley Knight are the names mentioned for this one, Another, thesp, Jack Palance, has production plans under his Cody banner: "High Point," to be directed, according to a recent anouncement, by Buzz Kulick.

"Fear is the Chain" is a project likely to start this year with Leonardo Bercovici directing from Eric Bercovici screenplay. There is

Future Yank plans for films to be made in Italy with or without Italian assistance or even via coproduction are as numerous and as indefinite as usual.

A number of projects have been announced in recent months both in the US and Italy as items likely to location in this country. Among these is at least one or other Walt D is ney Production, tentatively ritled "Gaudenzia, Pride of the Palio," and set for an early 63 start in Siena and surroundings. Some material for this has already been shot.

"The Iron Men" is an off-delayed Martin Poll project, which John Cassavettes was to have directed this year for Paramount and Galatea of Rome, with Claudis Cardinale and Sidney Politer topinged. Currently off indefinitely, but may be revived.

20th-Fox has "The Agony and the Estasy," from the Irving Stone book, on its 62-63 agenda. Plato Skouras would probably produce, with Fred Zinneman and Burt Lancaster the names most frequently he ard in connection with the Michelangelo biopic. Inevitably, there is talk of a "Leonardo" in Italy's production future as well, but no other details are known to hang onto this rumor, except that U.S. money is involved.

"The Idol" is a recently-revealed example of Yank-Italian cooperation. It would be produced here in tandem by Carlo Ponti and Joseph Levine's Embassy Pictures. Well, and the same production team has also been mulling an "Antonio" for a 63 start, with Sophia Loren in the lead.

"Tive Pieces of Maria" a UA project also involving Miss Loren with Dany Kaye under sponsorship, of Panama and Frank, may local to the state of the first but not least, Dino Belaurentism until picture arrangement with Curb Panama and Frank, may local to the work of the test of the case of the control of the test of the

Astor Pictures also recently rerealed plans to coproduce at least wo items with Italo filmmakers.

Italo Film Data FEATURES

(of which initiated by foreign country and coproduced by Italian

1959-167 1959—167
(of which 31 on foreign initiative)
1960—168
(of which 27 on foreign initiative)
1961—213
(of which 44 on foreign initiative)
COPRODUCTIONS

COPRODUCTIONS

1958-64 features
(39 with France: 4 with Germany;
10 with Spain; 2 with Yugoslavia;
2 with Argentina; 7 tri-partite)
1959-74 features
(61 with France; 3 with Germany;
7 with Spain; 3 tri-partite)
1960-87 features
(70 with France; 1 with Germany;
5 with Spain; 2 with Argentina; 9 tri-partite)
1961-87 features

(88 with France; 2 with Germany; 4 with Spain; 3 tri-partite)

TOTAL COPRODUCTIONS
(1/1/50-1/1/62)
With France: 78
Spain: 78
Germany: 21 Argentina: Yugoslavia: tri-partite (with Fr. and Ger.): 27

Total (features) 624



Robert Gardett

TEL. ROME:

OR C/O SCREEN ACTORS GUILD, HOLLYWOOD 464782

Bureau International du Cinema (B.I.C.) was constituted some years ago to examine common problems relating to the film industry on a

go to examine common problems relating to the film industry on a world-wide basis.

The B.i.C. is made up of the following member associations:

FIAPF (Int'l Federation of Film Producers Associations).

FIAD (Int'l Federation of Film Producers Associations).

CITC (Int'l Confederation of Technical Film Industries).

UIEC (Int'l Union of Film Exhibitor Associations).

President since its formation: Eifel Monaco.

Working committee repping each organization within BIC:

Dr. Oscar Duby for FIAPF

Dr. Schwaller for FIAD

M. Trichet for UIEC

M. Weil-Lorac for CITC

BIC secretariat, with Comm. Enrico Gianpelli in charge as Secretary General, is located permanently in Rome's ANICA offices.

Associazione Nazionale Industric Cinematografiche ed Affini (ANICA)—Overal industry problems—with sole exception of exhib sector—both nationally and internationally. President: Eitel Monaco.

Unione Nazionale Distributori Film (UNDF)—National film distributors union, part of ANICA, handling national release problems of member companies, which include Yank outlets in Italy. President: France Penotti.

Unione Nazionale Produttori Film (UNPF)—National producers as

France Penotti,
Unione Nazionale Produttori Film (UNPF)—National producers association under ANICA, deals exclusively with problems pertaining to production sector. President; Geoffrede Lombardó.
Unione Nazionale Producers of newsreels; documentaries, and TV-Films. President: Sandro Pallavicini.
Unione Nazionale Industrie Tecniche Cinematografiche (UNITC)—Group heading, all technical sectors on local industry, divided into separate organizations, including film studios, labs, dubbing studios, and auxiliary equipment concerns. Part of ANICA. President: Alberto Genesi.

Genesi.

Unione Nazionale Cinematografic Specializate (UNCS) — ANICA subdivision including groups covering fields of 16mm production, Educational and Didactic Films, Industrial Films, and Animated Films. President: Giuseppe Tavazza.

Associatione Generale Italiana delle Spettacole (AGIS)—Overall exhib association covering and dealing with all problems in sector on national and international level. Besides all pic theatres, AGIS also covers legit, tent shows, and other types of theatres.

Associatione Nazionale Esercenti Cinematografici (ANEC)—National pic exhibitors association under AGIS, handling labor and other problems of sector.

lems of sector.
Associations

lems of sector.

Associatione Cattollea Esercenti Cinematografici (ACEC) — Group running Catholic parochial houses on commercial basis.

Associatione Direttori Cineprodusion (ADC)—Italo Film Producers and production managers dealing for sector in labor and union problems mainly.

Associatione Italiana Cineoperatori (AIC)—Film Cameramen with labor and union functions.

Associatione Nacionale Autori Cinematografici (ANAC)—Grouping film "authors": directors, writers, on various problems concerning sector.

Sector.

Centre Cattelico Cinemategrafice (CCC)—Catholic Film Office with autional and international functions both on theoretical and practical level. Rates features according to Catholic moral code, issues specialized publications, coordinates all Catholic Church activity in film

Claimed publications, coordinates at Cambridge (SNGC)—National Cand only pic critics association, which each year awards Silver Ribbons for outstanding film achievements.

Unitally Film—Organization coordinating and expediting propaganda activity for Italian film industry abroad via publications, "film weeks" and other ventures in public relations sector.

(NOTE: Officially, Italian film industry comes under the Italian Ministry of Tourism and Entertainment, headed by Minister (1) Alberto Folchi, with (2) Ruggero Lombardt and Dario Antoniozzi Undersecretaries for Entertainment directly responsible to Folchi. In turn, Nicola de Pirro's "Directone dello Spettacoli" (Entertainment Office) is responsible to Lombardt and Antoniozzi on all extertainment matters, including films, while heading several other subdivisions charged with general supervision, in Italy's state-subsidized industry setup, of such various pic activities as production, import and export, etc., is well as many other subsidized and semi-subsidized sectors of the Italo film industry picture.—Ed.)

30 Dears of Venice Festivals

(Director, Venice Film Festival)

Venice

The Venice Film Festival is 30 years old. It began on the evening of Aug. 6, 1932 with the projection of an American film, Rouben Mamoulian's "Dr. Jekyll and Mr. Hyde."

lian's "Dr. Jekyll and Mr. Hyde."
Today many have forgotten that
distant occasion, but the 30 years
of the "Mostra" are also 30 years
in the life of the motion picture,
reflecting its evolution from the
impact of sound to that of color,
accompanying its industrial transformation in the varying conditions of the film market and of its
public's taste, witnessing the birth
of new film areas.

Venice's "Mostra" was the first
event of its kind and while, for

public's taste, whitesams and faew film areas.

Venice's "Mostra" was the first event of its kind and while, for differing reasons, other — numerous — festivals were born after the war. Venice itself matured and evolved to demonstrate its grincipal characteristic as a competition of film art.

Despite the alternation of at times positive experiences, despite the inevitable errors, its prestige emerges from this commitment to quality, commitment which every year attracts 500 journalists and critics from the world over to Venice to draw interested conclusions on the current status of international chematography.

the fact that in addition to the films admitted into competition the "Mostra" also presents another group of feature films chosen from among the best screened at othe international festivals of the year

group of feature films chosen from among the best screened at other international festivals of the year, or from those which most informatively illustrate trends or aspects of various film industries.

In this way, Venice last year showed at films, 14 of them in competition, bringing to the attention of the assembled critics and to the film world in general no less than 16 new directors, that is over a third of the total.

This figure has more than mere curiosity value. It indicates the interest that Venice, shows for the industry's efforts to renew itself, for its progress, for the success of new ideas, and new energies.

Youth Not Eneugh

True. It's not enough merely to be young in order to be new; this would be a grave error of judgment. And another error often is the result of the confusion between films of artistic quality and experimental films; a film of artistic quality is not necessarily experimental. The film critics who make up the selection committee for Venice have enough experience and sense of responsibility to re-

Italy's Film Associations Italians Ride Crest **But Dread 'Supposes'**

and one-shot firms created for speculative purposes.

Costs have risen still more, and Monaco has himself warned the industry that at this rate "continuity of work cannot be guaranteed." Another symptom of over-extension recently underlined by the ANICA topper is the rash of studio plans currently being undertaken in Italy. Monaco feels that the current total of 60-odd sound stages is "more than sufficient" for the normal needs of the industry, and that new ventures are justifiable only as replacements for antiquated equipment or facilities, some of them due for eventual transfer from current over-central urban locations (Cinectita, for one).

Other long-standing local prob-The management of booms, like the management of anything else, calls for balanced judgment. In this connection attention is being given the "happy number" for Italian production to approach in any one calendar year. Eitel Monaco, the industry's own chieftain, leans to 130-150 pictures as a nice, round, manageable total annually. This contrasts with the bursting figure in 1961 of 223 films. Italian business calculation sees Rome

figure in 1961 of 223 films.
Italian business calculation sees the latter number as unrealistically large, considering world absorption rates and the growth of internationally-marketable film from a variety of countries not heretofor prominent in the competition.
Even so, nobody hereabouts is ungrateful for 1961's surge, or the present pace in 1962. Only a few years ago the Italian film industry was in a alump, following an earlier boom.

Besting Video

Prettying the prospect even fur-ther are two healthy factors do-mestically. (1) Theatre admissions have held despite the second tele-vision service and (2) Ticket Prices have been raised.

transfer from current over-central urban locations (Cinecitta, for one). Other long-standing local problems have been those concerning industry subsidy and censorship. The first is up for renewal this summer, and much hangs in the balance, especially in view of the pending liberalization demanded by European Comman Market clauses. The censorship hassie, which as always has served as a handy political lever for the always-active Italian left, now appears near solution, though the new legislation has been much criticized especially by those who see an industry self-control set-up as the only ultimately satisfactory end.

On the local market, it was perhaps inevitable that the Italian film should have further consolidated its b.o. position during the past year. In recent months, it has even taken away the long-standing U. S. lead in the field with a 55 5%. have been raised.

The crest wave reported in this VARIETY spring special edition a year ago is persisting. Meanwhile there are the inevitable pessimists who cannot believe that prosperity ever endures indefinitely. They have an ogre in their slumbers: DEFLATION!

Panic Whispers

An undercurrent of panic recently fanned reports that more than one top Halo producer was about to fold. Probably several local film impresarios have over-extended their plans and risked too much money on too many features. Also, there may be too many producers

ANICA Census

Rome

Membership in the Italian film trade organization ANICA, divides by companies in accordance with their type of business activity, as follows:

Features	75
	34
Distribution	73
Studios, Services	
TV, Animation, etc	

alize the dangers of these errors and to properly evaluate the good from wherever it may come. Nor on the other hand was it any longer to do without this presenction committee in order to stem the inflation of films which often even the least demanding of spectators would have refused to see at his neighborhood theatre. Selecting the participating films

at his neighborhood theatre.
Selecting the participating films is therefore not an act of pride or of presumption, but a necessity, which other festivals have begun to follow in the wake of Venice, in their newly stated policy of rejection of films for artistic reasons.

Italian Style," which is beating all comers hollow, to name one has few of the ingredients which usually shaped a local hit: spectacle, heavyweight cast, exploitable angles, etc. But there are many other examples spread among the releases of the past and current season of films which in previous times would not have made a dent in the local boxoffice picture, but which have made the grade mostly U.S. features for Cannes; and I am certain that it will likewise take into account the particular character of the Venice Mostra, especially in this 30th anniversary of the event.

even taken away the long-standing U. S. lead in the field, with a 50.5%

o. S. feat in the neit, with a 20.5% cut of first run money to the U. S. 44.4%. Coproductions, especially with France, play a vital role in this rise.

There is no denying that Italian audience tastes are likewise on the upswing, and not alone because the bo. power of the muscle epics—with due exceptions—seems on the wane. The surprise hit of the year, Pietro Germi's "Divorce, Italian Style" which is beating all comers, bollow to name one has

especially in this 30th anniversary of the event.

Speaking of prizes, it's even too easy, for those who don't receive them (and with the natural and human resentment of the excluded), to accuse the juries of dubious integrity, though it very often may happen that since these are made up of human beings, they may err in over—or underestimating a film or a performance.

they may err in over—or undergreef of Venice, in their newly stated policy of rejection of films for artistic reasons.

Two further facts must also be considered:

(1) there are films which are suited for festival screenings and others which are not, though perfect technically or entertainment-wise own personal conviction that they should be even more characterized and differentiated for which reason a picture which is suited to one festival is not in necessarily suited to another fer festival.

If one fails to opportunely consider this second point, one may run the risk of losing a chance at a prize.

The need for a reasoned thoice which, with regard to American a carried by the more suggested by the MPAA, has now feel to one free the found a practical recognition in the constitution of the Hollywood committee which, under the direct the orientation with the selection of the served by the more than a prize ready expressed its appropriate every expressed its appropriate every

and one-shot firms created for on the strength of word of mouth. Westerns continue to fare better. Costs have risen still more, and Monaco has himself warned the industry that at this rate "continuation flucture of the strength of work cannot be guaranteed." Jacks" (Paramount), weak in Yank Another symptom of over-extension recently underlined by the ANICA topper is the rash of studio plans currently being underdaten in the top sear-terently bein

Sonal positions this year nere. "Sergeants Three" looks to topboth of them on the strength of sensational opening figures which already rate it No. 17 in the partial 1st run returns.

The "exceptional" spectacle, ancient or modern, also has a spot close to Italian exhibs' hearts, witness the success of "Barabbas" (DeLaurentiis), currently number one, "El Cid" (Bronston-Dear), now number two, and "Guns of Navarone" (Columbia), now in the fourth position nationally, "Other" epics have fared less successfully in recent times, excepting a few boosted by names such as Steve Reeves, the original "Hercules." Italian firstruns, however, are no longer interested, and attention has now switched to subsequents, to export marts, as well as to different action genres, e.g. pira'e items, swordsplay adventures in the Musketeer manner, and others.

Actors, with very few key exceptions, have had limited individuality in this years Italo guccesses. One major exception is Alberto Sordi, who figures big in the bo. impact of both "Best of Enemies" and "Una Vita Difficie" (A Difficult Life) for Dino DeLaurentiis, respectively fifth and sixth in seasonal figures, as well as in "Last-Judgment" (20th). Marcello Mas-

spectively fifth and sixth in sea-sonal figures, as well as in "Last Judgment" (20th). Marcello Mas-trolanni has followed up his "La Dolce Vita" stint with an even more successful personal exploit as the lead in "Divorce, Italian Style" for another important b.o. perform-ance by an Italian actor.

ance by an Italian actor.

The distaff side continues to be wanting, however, if one expects such "export" items as Sophia Loren and Gina Lollobrigida, and the still-shaping impact of Claudia: Cardinale, rated their successor on the local scene. No other Itale femme is rated a local draw, and to make matters worse, the Italian film critics association this year even voted not to award the female acting prize, no suitable recipient having been designated.

Cheesy Yank Pix

These undoubted facts have nat-

These undoubted facts have nat-urally blunted local arguments that the consequent invasion of French,

urally blunted local arguments that the consequent invasion of French, American, and other actors (see separate article) provided unfair and innecessary competition for local talent. Objection of this type is voiced at frequent intervals by various Italian groups pleading for stricter enforcement of italy's quotal legislation. On the other hand, producers, with an eye to vital foreign marts, continue to invite foreign marts, continue to invite foreign names of major or minor stature to head local cast rosters and insure foreign sales interest. And there have been other beefs at Yank activity on the local scene during the past year. For one, recently-voiced complaints say that now that italian pix have established their hold on the local market (and Italia audiences), a large number of so-so American imports have become a drag on the Italian market, and cite figures to prove it. Some critics, however, forget that by local admission, only a relatively small percentage of Italian films actually come out well ahead on the local market (and must therefore depend on export within, and without the Common within and without the Common must therefore depend on within and without the Com-

within and without the Common Market).

Other complaint is that Yank companies using Italian facilities and locations raise local production costs for everyone. ANICA topper Eitel Monaco agrees in part with this argument, suggesting that it might be "more opportune" if the Yank producer in question coproduced pic with an Italian or designated a local firm to make producion arrangements for it, instead of tion arrangements for it, instead of dealing directly for local talent and facilities. But in the same breath, Monaco also raps certain local filmmakers in asking them as well to "contain" their own budgets.

The Over-Organized Film Company

By GEORGE MARTON:

Paris.

record, as told by Ferenc Molnar, was between a Hungarian and a Romanian producer. The Romanian said to the Hungarian: "You bring the redhead and I bring the

ian said to the Hungarian: You bring the redhead and I bring the sliwowitz." This was a simple deal, combining two important elements. Today, a coproduction deal brings together two parties: the one which needs the coproduction and the other which does not. Thus, perfect diskarmony is assured right from the start.

The Germans need coproduction deals badly. They have reached the conclusion that their export possibilities are minimal and, inside Germany, television took away almost 50% of their public. Unfortunately, what they can offer in return is practically nil. Their biggest stars (such as for instance O. W. Fischer) mean nothing internationally and if they do develop a star who does mean something on the world market, like Horst Buchholtt, he is grabbed by Hollywood. Their background is not attractive: limagine a "Dolce Vita" (converted to "Deutsche Vita") set in Duesseldorf instead of Rome!

In the firstrun theatres all over Europe (they are in the big cittes

in Duesseldorf instead of Rome!

In the firstrun theatres all over
Europe (they are in the big cities
and are called "exclusives") pictures made in coproduction usually
fare well. Released generally, in
smaller towns, the story is quite
different. One single French name
in a Germany-language film will
drive audiences in the German
provinces out of the theatre and
the same is true, in reverse, in
France.

Big Money From Smallies

Big Money From Smallies

Big Money From Smallies

Due to some spectacular hits, the importance of these firstrun big city theatres is overestimated by the Producers. The big money has to come from smaller places all over the Continent. It is true that "Doice Vita" grossed the staggering figure of two billion lire (over \$3,000,000) up to this day in Italy and that 42% of this came from firstrun theatres in Rome, Milan and Genoa. This is the exception and not the rule. If you take "General Della Rovere," the picture grossed 650,000,000 lire out of which only 162,000,000 came from the first-runs.

It is comparatively easy to co-

are completely "at home" in France

are completely "at home" in France.

"To quote you a few little known facts and figures about European coproduction: The French will make 105 films this year and 42 will be in coproduction (36 will be French-Italian).

The Italians will make a little over 200 pictures this year and 128 will be in coproduction.

In other words, as I repeat, a very high proportion of the French and Italian pictures can be produced nowadays only on a coproduction basis.

The German film industry, which is in a very bad state, will make only 60 full-length pictures this year and among them there will be only 8 coproductions.

Everybody here is looking forward to the signing of the Franco-British coproduction agreement. If remains to be seen, in view of the above, how this is going to work. Can French stars be domesticated in the English provinces and will names such as Peter O'Toole, Laurence Olivier or Alec Guinness add to the attraction or detract from it in Normandie or the Bourgogne? Nobody knows.

The French are ready. The red-head is waiting. Bring on the Scotch.

NEWSREELS COMPETE AT CANNES, MAY 9:11

Cannes.
Within the Cannes Film Festival,
May 7-23, an International Newsreel Fest will also be held from
May 9-11. Fourteen countries are
sending newsreels. Two top prizes
are to be bestowed, one for the
best segment of any newsreel enterred and one for the best general look. Both will be called The
Grand Prix of the International
Newsreels.

by the Producers. The big money has to come from smaller places all over the Continent. It is true that "Doice Vita" grossed the staggering figure of two billion lire (over \$\$5,000,000 up to this day in Italy and that 42% of this came from firstrun theatres in Rome, Milan and Genoa. This is the exception and not the rule. If you take "General Delia Rovere," the picture grossed \$60,000,000 came from the first-runs.

It is comparatively easy to content of the content o

34 to Unreel at Cannes; France Showing Four, Plus Congo & Senegal

Cannes.

During the fortnight duration of this spring's film festival here, 34 features will unreel competitively, plus two not competing. France and Italy have four films each. Italy opens (May 7) the sequence with "Boccacio" and France closes (May 23) with "Le Crime Ne Pale Pas" an episodic film. In the past American films have tended to either open or close the fest.

France has a majority coproduction partnerships, separate from its own works, in the entries of the Congo and the Senegal. This sort of national participation is commonplace nowadays and is true. of The Greek-with Its.

is commonplace nowadays and is true of The Greek-with-U.S. "Elektra" and the British-with-U.S. "The Innocents."

Bardot, Gabin Lead Paris B.O.

Lead Paris B.O.

Paris.

Far and away the top French star at home is Brigitte Bardot, still a sex symbol to the world. She is closely followed by that grizzled veteran, Jean Gabin, but he falls way behind when it comes to export potential, though he means something in Europe.

Miss Bardot, at Paris firstruns which give a good indication of overall attendance, took 2,084,149 entries for eight pix from '58-62 with her latest 'Vie Privee' Private Life' looking to jack this way up. Gabin, for 12 releases in the same period, collected 3,025,020 firstrun admissions with one pic a costarring venture with Miss Bardot "Love Is My Profession."

Fernandel, the malleable-faced comic, has been slipping of late, blamed on afpearances in poorly-scripted features. For 10 pix, from '57 to '61, his firstrun number of entries is 1,324,680 and one pic was a Bob Hope co-starrer. "Paris Holiday" (UA).

Jeanne Moreau, now a firmly established star who started in offbeaters now has her latest hit in Francois Truffaut's "Jules Et Jim," had 1,902,672 entries for nine pix. Comic Bourvil saw 1,348,052 for nine flickers with two straight dramatic roles interspersed after his Venice thesp prize some years ago for "Four Bags Full."

Michele Morgan rated 1,191,323 admissions for ten pix and Martine Carol, 1,289,952 for eight. Swashbuckler Jean Marias hit 1,596,368 for 10 pix mainly in the costumer adventure category while Danielle Darrieux scored 1,087,115 for eight pix.

From Living Abroad

****** By TOM VAN DYCKE ****

Paris.

This month this year marks the 22d year of living abroad, this time consecutively since June of '48. Magnus in GBS 'The Applecart's Never kept a diary (much too pretentious, dangerous or possibly even embarrassing), memory is pretty good and a number of bits and pieces stand out. Among them is the conviction that:

Never found a decent frankfurt in Frankfurt-am-Main. There aren't any edible dog, anywhere except in kosher delicatessens and this sweeping pronunciamento includes hallparks where nearly anything tastes good.

Never had a decent hamburger

Never had a decent hamburger in Hamburg but have gotten plenty potted on the beer in that town which runs to 13% alcohol.

which runs to 13% alcohol.

Best Indonesian restaurant anywhere is the Ball in Amsterdam.

The hest steaks to had anywhere are at the Guinee on Bruton Street off Berkeley Square in London. There's nothing to touch Angus beef anywhere on this earth.

The best restaurant on the Continent outside of France is Humplmayrs in Munich.

The most charming hotel is the

mayrs in Munich.

The most charming hotel is the Petite Auberge de Noves, about nine miles south of Avignon. It only has seven rooms, but—!. And its restaurant rates three stars in the Guide Michelin. Incidentally it is bruited that GM's next issue, due just before Easter, will have two more three-star joints, both in Paris.

Despite their great reputations neither Alfredo's nor Paseta's in Rome can touch the best Italian cooking to be had in New York.

On the Continent the two most expensive countries are France and Finland. The two cheapest are Spain and Holland.

are Spain and Holland.
Through the years I've always thought the greatest concert I ever attended was an evening of Beethoven trios played at the Theatre des Champs-Elysees in 1925. The artists were Thibaud, Cortot and Pablo Casals. But it was topped 29 years later at Prades, The music was the same but this time the trio was Eugene Istomin, Joseph Fuchs and Pablo Casals the eternal.

The Paris Theatre Festivals

eternal,

The Paris Theatre Festivals, which invariably produce great thrills, floored me with two greats. The stream of the str

Smogsville as a city and way or life.

After having seen practically every important ballet troupe in the world, including practically all the Russians, am firmly convinced that Balanchine's New York City Company is the best there is any-

Tip to Wines

Company is the nest there is anywhere.

Tip to Winos

A tip to wine bibbers, and especially to those who put down wine cellars. Buy anything you can lay your hands on in reds, whites, champagnes, Bordeaux, Burgundles, Alsaces marked '61. Vintners put last year's first crus among the 15 best years in the history of the industry. Prices will be high because of shortage. A cold snap in April hit some of the vines. But otherwise a rainy spring and a hot summer produced a crop remarkable for quality. Other recent great years to look for are '47, 52 and '59.

Missed most living in Paris are newspapers. There is only one decent daily in the country, the good grey Monde, a pim, sheet, and I'm a morning paper man. The papers on the left are propaganda tractis; those on the right are government handouts.

Thing liked most about living abroad is the complete liberty of discussion. Go into a bar on Madison Avenue and approach a group of your friends and ask, "What's the CP line on So-and-such?" and the joint is emptied in nothing flat with the bartender getting rich in picking up the change left by the aprinting departees. Ask the same question in London or Paris and you'll get as many answers as the size of your audience. Nobody ever agrees what Tovarish K is really up to but every European is sure he knows.

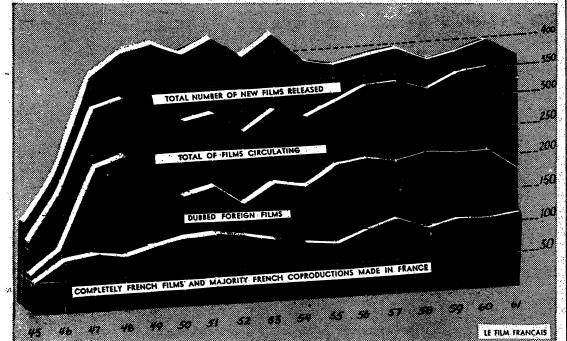
300 Producers, **Many Go Tandem In French Films**

Paris.
Film production in France runs to splintered, independent, cooperative organization. Over 300 producers are still on the active list. They join with one another,

producers are still on the active list. They join with one another, sometimes up to five, to produce a given project. There are a handful of big producers who make from five to six features a year. Gaumont and Pathe have production, distribution and exhibition facilities while the governmentally owned PGC also has all three but has not produced much of late. Cocinor-Marceau and Filmsonor have distrib adjuncts as well as URA Comacico. The other important producer is France London Film.

A few strong individual producers create one or two plx per year like Raoul Levy, Christine Gouze-Renal, Jacques Bar, Paul Graetz, Jacques Roitfeld, Francis Cosne, Gilbert Bokanowski, Gilbert Bok

French Films, 1945 Through 1961



FRENCH LOOK BEYOND FRAN

Weekly Wages In French Studios | U.S. AND ITALY

The Syndicate of French Film Production set up a list of minimum wages for all film workers this year except for stars and players. Director compensation naturally varies with their importance. Following are the minimum salary levels, weekly except for directors.

Director—from \$20,000 to \$300,000 per film, depending on importance and standing.

First Asst. Director						\$10	0
Second Aust. Directo						9	
Serint Cirl	55 A 1 2	3.11.47			T. Prog. 19 (2015)	R	
Director, Production	1304.5					16	
Asst. Production Aid		1				9	
Production Secretary	,) . .			5	ō
Cinematographer	Street.			3/4		18	
(or over-all mim)							7
Cameraman						11	
Asst. Cameraman						7	0
Still man						7	0
Art Director						16	Û
(or set sum for film)							Ì.
Asst. Art Director .				• • • • • •		8	
Set Decorator						9	Q
Second Unit Man						7	
Prop Man							
Editor				rodo Najveje		9	
Makeup Costumes						7	O
Costumes						15	O
(or over-all sum)		10 to 10					_
Hairdresser						5	
Costumer							
Dresser						4	
Sound man						11	
Assistant Sound						7	
Electrician Grips						9	0
Grips					\$4	0 to \$5	Ó
Targetter and the second second second				7			•

If An Official Delegate At Any Film Festival:

Night and Day, You Are the One

By HOWARD R. SIMPSON

(Editorial Note: Howard R. Simpson was pressed into service as the official U. S. State Dept. representative at the Cannes Film Festival in 1960 while serving as a U. S. Information Agency man in nearby Marsellles. He caught on fast and was a veteran by the time the fest was over but was only an alternate delegate at the fest in 1961. He is expected at Cannes for the present fest, May 7-21, in some category, Simpson has also written a book "To a Silent Valley," on the war in Indo-China which was published in the U. S. last year. He is now Press officer of the U. S. Embassy in Paris.)

where along the Cote d'Azur, some mor eyed philanthropist will establish a restful 100-200 bed spa for pas Delegates to the International Film Festival at Cannes The walls will be painted a dull green to rest their swollen eyes and a team of specialists will be on standby to treat the Delegate's livers, chopped by

cialists will be on standby to treat the Delegate's livers, chopped by cocktail concoctions ranging from young chianti to elderly slivovitz. In many ways, the official Delegates are the workhorses of the Festivals. The producers, directors, stars, the film buyers and sellers, the promotion people, the young hopefuls in Bikinis, some of the journalists; all of these people come and go. That is to say, they can come and go as they please. Not so the official delegate. Each day and each night his seat in the Festival hall is waiting, way up there in front.

Each morning there are the telephone calls at an early h ing subjects ranging from the last minute cancellation of a VIP arrival to a request for tickets from an unknown citizen who "happens" to be in Cannes and thought that he, his wife, their two children and four house guests might "get a kick" out of the evening showing. There are the press conferences, the 11 a.m. receptions; the official lunches; the afternoon showings; the pre-dinner cocktail parties; the official dinner; the evening showing and finally—that health and strength destroyer—the 1 a.m. after-show reception.

destroyer—the 1 a.m. after-show reception.

Hovering continually on the edge of the noise, glamour, and galety is the knowledge and weight of national "presence." The knowledge that films—as international art—reflect the thoughts, hopes and philosophies of a people, a nation, a government.

Even when his nation's principal entry is a beautiful, golden lemon the Delegate must smile through his tears and point out that the two minuts cloud sequence before the purple mountain crupted was a masterpiece of super-complex vari-color work because; "it's hard to point those enormous cameras up toward the sky."

The U.S. Delegate often force a wive setting the presenting a

point those enormous cameras up toward the sky."

The U.S. Delegate often faces a unique situation. Representing a nation that has a definitely, not to say rampantly, independent Film Industry can be frustrating. Admittedly, frustration is a small price to pay for liberty. It can be embarrassing, however, when a freewheeling American producer or director rolls into Cannes, throws a sumptuous and select dinner to honor his film, and neglects to invite the official delegate. Granted, the official delegate is not about to whisper sweet millions over his dessert or know the dimensions of the latest female "find" from the Po Valley. But being that Cannes is an official International Festival, the wheelers and dealers of industry could practice a bit of "togetherness" with their country's official representative. Fortunately, the MPEA representative is there, charitable, under-

Fortunately, the MPEA representative is there, charitable, under standing and willing to guide the neophyte delegate over—and unde— the most hazardous hurdles.

—the most hazardous hurdles.

Toward the close of the Festival the official Delegates, often gather together, like buffalo, for mutual protection and support. At cocktails and dinners they honor each other, say nice things about the films shown by each nation—a true test of diplomacy—and brace themselves for the leering insinuations of their friends and the unsmilling queries of their wives waiting somewhere out beyond the sand and celluloid of Cannes.

By GENE MOSKOWITZ

Parls.
Under prod from the Italians,
two-three years has become a
watchword, the psychology of the
French film showman is undergoing a visible transformation, the
symbolic designation of which is
internationalize." Until recently
the local producer in Parls was
enamoured mostly of the Frenchspeaking markets at home and
aboard and counted extra funds
from the United States or other
English-speaking areas a bonus
more than an objective.
Naturally French producers want

more than an objective.

Naturally French producers want to, and must, increase their rental revenues, especially as total admissions are falling in metropolitan France, though take is better on price increases. The essential point, economically, is that it is a rare French feature film which can amortize itself in the homeland

can amortize itself in the homeland.

Parisian showmen are well informed of the significant fact that
Hollywood product collects 50%,
even more in instances, of rentals
outside the States. Thus both
American and Italian example
squeeze French attention toward
planning for foreign playoff more.
There is no inconsistency in a
people as sophisticated as the
French in artistic matters to be
hackward in their distributive engineering of film. The multiplicity
of producers here, over 300, the
relative smallness of most of them,
the rarity of big-scale daring, or
perhaps the impossibility has combined to check the kind of planned
production for world collection
that has given Rome its boom and
decorated Milan with its unique
MIFED film fair.

France has not taken over 10%
of its negative returns in the nast

decorated Milan with its unique MIFED film fair.

France has not taken over 10% of its negative returns in the past from foreign markets. Though the pace has been upward for some statisaction, and though, curiously, the French Film Office in New York City is a more enterprising action than the Italians have ever managed, there are plenty of challenges for the next several years. Some of the big French historical spectacles of the past have regrettably proven dull to Americans. Much interest centers, consequently, upon the fate of "La-Frayette" at the boxoffice. He is one French historic figure that the Yanks oughts save, it's reasoned here.

France and its neighbors in the

nere.
France and its neighbors in the Common Market and, in turn, the Common Market evrsus American interests in Europe are issues which will engage the earnest thought of all. If this is not a forking of the roads internationally, say instead it's a confluence of broad floods.

Italians have taken a holder course than France and that accounts for their present surge. True a lot of the sandal-and-spear action features from Rome were pretty mediocre, notably as to soundtrack and dubbing; but these provided a welcome quota of added action in product-hungry America.

Nor has France equalled the Italian art sensation, "La Dolce Vita." France's own challenger, "Les Llaisons Dangereuses" was (Continued on page 84)

(Continued on page 84)

Film Critic In Paris Often 'Other' **Profession Of a Studio Director**

magazines film articles and criticisms usually get the lion's share of the space over other performing arts. There is a paradox in this preponderance of press attention since France has the lowest per

capita film attendance in Europe With this out of the way critics and criticisms can be looked at objectively, and subjectively. Practically all papers and weeklies have regular first string appraisers and also give space to interviews with directors, primarily, plus stars, In general, except for rare examples, the average critic in Paris can not live off his salary and has to do other things.

Since foreign product makes up over two-thirds of the fare there is rarély any discrimination in the nationality of a release. Editors favor top attractions. True a rightist paper like, say, Le Figaro, rarely goes out of its way to talk of the offbeat stuff in Left Bank Houses: However it did give the Yank junkie tale, "The Connection," a good review.

Except for occassional imporant pix, reviews appear from three days to a week, or sometimes longer, after the opening. Preview press are practically non-existent but sometimes a producer or distrib may invite critics to special showings to try to get a review on or right after the day of opening. Since there is a great interest in pix many producers with an unusual entry invite noted names in various walks of the arts and then publish their opinions when the

Every critic gets a green card with his photo on it which entitles him to attend any first run ple up to 15 days after it opens except on holidays and sundays.

Critics usually rate only one seat which sometimes has them wondering if they are considered anti-feminine. Cards are renewed every year and proof of publication must be presented to a special theatre director board.

the director board.

The length of a review usually depends on the importance of a film. There is a tendency to analyze and label releases plus a strong individuality in finding the meanings and worth of a film. However a completely commercial pic like "The Guns of Navarone" (Col) or a completely art and off-the-beaten-path item like "Last Year in Marienbad" are liable to get the same attention and length. Actually "Marienbad" rated more printer's ink than "Guns."

As To Clicques

Parisian critics, on the whole, try to justify their judgment and if there are "clicques" among the young, specialized crowd in favor of certain directors whose work is "good" on principle, most can be

Paris.
In most French newspapers and agazines film articles and critisms usually get the llon's sharp of the space over other performing its. There is a parsdox in this

latity and rides his private enthusiasms too blatantly.

The French pride themselves on having first given films its "art" quality. Ingmar Bergman and Michaelangelo Antonioni were both created by the critics. Lively interest in pix among the young has made a glossy monthly, the Cahlers Du Cinema, an important molder of opinion and outlook. From among this group came the so-called "New Wavers" of a few years ago. These were criticaturned-directors. A few made it big and many others merely scrambled a few eggs. There was a counter-attack in time, the old directors rebutting that the young often had nothing but youth and and manners, really were not truly, "arty" but only anxious to get into the money.

Film clubs and the local film

Film clubs and the local film museum are also important in molding the tastes of a certain public.

public.

Some young critics have said that films are the art form of the 20th century and that a good one can move as deeply as the greatest poetry. It has also led to a great interest in the American film for its movement, dynamics and brash sincerity. Many Yank directors who are not too well known at home are considered the tops here while successful Yank filmmakers are overlooked.

are overlooked.

Alfred Hitchcock's appeal to the young critics here helped put his melodramas into the big grossing columns. Others touted in Paria are Nicholas Ray, Robert Aldrich, Sam Fuller, Edgar Ulmer, Vincente Minnelli and others. Paris scribes tend to downgrade such Yank toppers as William Wyler, George Stevens, Billy Wilder, John Huston.

ton.

The reviews of Le Figaro, rightist, and Le Monde, independent, are the most influential followed by France-Soir, Paris Presse and others. Top weeklies for helping film lauchings are L'Express (left) and Candide (right), with prestige in Arts, Lettres Francaises, Figaro Litteraire and France-Observateur.

Litteraire and France-Observateur.
Certainly film criticism has shot
up in importance and space and
publishers are using mainly specialists though sometimes a writer
is utilized for publicity sake. Thus
the girl novelist, Francoise Sagan,
had a short stint as a critic.

had a short stint as a critic.

It is felt, in the main, that the
low salaries help maintain independence rather than encroach on
it. Since most have to have other
jobs for maintenance, with criticism primarily a prestige activity,
they tend to be more forthright they tend t and sincere.

Of course a check of top gross-ers in France show most of the fea-tures made it on star, public tasts and spectacle rather than critical nods.

Some films lead to filmgoer re-sponse to papers and public de-bates. So critics do have a certain importance here for the more unique pix. The big ones, like any-where else, can usually make it on their own.

Following is a list of the leading publications and their critics. Only in cases like Le Figaro or Le Monde do salaries almost make it possible to be an only job but even the critics there do other things.

Le Monde Jean De Baroncelli —also works for Unifrance film doing foreign handout stuff.

uong toreign nandout stuff.

Le Figaro—Loeis Chauvet—is also a novelist.

France-Soir—France Roche and Robert Chazal—with former also a columnist and latter heading the show biz department.

Paris-Press—Michel Aubriant— lso heads the Dept.

Arts Jean-Louis Bory-ist.

France-Observateur — Bernard Dort—a civil servant.

View From a French Balloon

So what's new in La Cinema Française?

So what's new in La Cinema Francaise?

Not necessarily in the order of relative importance may be cited nese recent or current tendencies:

(a) Average cost of production rising
(b) France export take somewhat up
(c) Theatre attendance continues falling
(d) Color stock used more, part of trend of industry to make more speciacles, widescreen.

(e) Paris now has a built-directly-for-Cinerama house.

(f) Confidence maintained that France has all the rental studio facilities Yanks will require, despite tv.

(g) People still talk about "New Wave" as if it still existed. Time to invent a substitute. Young Blood.

Top-Attendance In Paris Firstruns -[1952-1960 BEST, WITH U.S. COMPARISONS]

Paris.

Boxoffice estimates in actual cash collections are not an established custom here. The very idea of telling would shock the French business mind. (It does many husiness minds in the United States, notably the Texas business mind.—Ed.). Hence the one measure of estimate for big-grossing film releases in France is a computation of the number of admissions racked up in the Paris firstrun situations.

Assuming a correlation between large attendance numerically in Paris and rental potential for France as a whole it is perhaps possible to strike some sort of a realistic balance between how certain features fared in France, as against their reported dollar performance in the United States, a task of clairvoyance which Variety dares to undertake.

take. Herewith some 65 films unreeled between 1952 and 1960 are itemized: 1—"Ben-Hur" (MG) drew 775,432 here and also a blockbuster in the U.S.

2—"versalles," 685,079 admissions locally but a complete bust in the U.S. since Sasha Guitry's intime look at French royal carryings-on and pageafitry did not jive with the more actionful demands of Ameri-can patrons, and their weak grasp of French history.

3—"The Bridge on the River Kwal" (Col), 642,985 here, socke on both sides of Atlantic.

4—"Les Liaisons Dangerueses" sold 639,955 tickets in Paris. Vague still for States. Censor troubles. Some of its high life orgy steam (at boxoffice) lost in U.S. by being preceded by Italy's "La Dolce Vita." 5—"Orfen Negro" Paris paid 573,496 times. Did well in U.S. for sheerly "art" playoff. U.S. take approximately \$500,000.

6—"The Guns of Navarone" (Col), 561,520 admissions in Paris. Sock in U.S.

7—"Les Tricheurs" (The Cheats), 556,203, good here. Dismal flop in States. This 1958 opus was held up too long.

8—"Le Retour De Don Camillo" garnered 548,587 customers in Paris, not much in the U.S. where Fernandel as a fighting Italian priest against a local Commite mayor struck no chords.

Mon Oncie," 532,983 paid to see Jacques Tati. Also well at by Yanks.

tenued by Yanks.

16—"Le Petit Monde De Don Camillo," 529,436 here, Another of the Italian priest series which failed to mean much with L'Amerique.

11—"Le Verite" (Col) (The Truth) with Brigitte Bardot and directed by H. G. Clouzot was great here. Admissions unverified. So-So in UiS, playoff.

12—"The Ten Commandments" (Par), 529,305. Puts late Cecil B. high in the all-time count here as in his homeland.

13—"War and Peace" (Par), 521,179, good here. Fairly good grosser, around \$4,000,000 for States. Strong in Eastern Bloc countries.

14—"Limelight" (UA), Charles Chaplin's last made-in-U.S. pic gathered 517,326 firstrum entries in Paris in 1952, extraordinary at that time. Was doing well in the U.S. before its boycott there.

time. was uoing weil in the U.S. before its boycott there.

15—"Les Grandes Familles," 499,877 here but not much in the U.S.

16—"Notre Dame De Paris," 495,971 racked up locally. Yank playoff in this third pic version of "The Hunchback" okay.

17—"Graetest Show on Earth" (Par), 485,534 Parisians paid to come in Good grosses all over.

18—"Around the World in 80 Days" (UA), 477,278 admissions, Mike Todd's first and only film was a cleanup universally.

19—"Les Diaboliques" got 466,542. Clouzot shocker substanially repeated in the U.S.

repeated in the U.S. 28—"La Belle Americaine," 455,467 here. Robert Dhery's comedy doing well in States.

21—"Les Amants" (The Lovers), 451,473, Louis Malle's torrid opus was big (for import) \$500,000 in the U.S. censor troubles exceptional bitter, cause of a number of U.S. theatre managers being convicted to the control of the U.S. theatre managers being convicted the control of the control of the U.S. theatre managers being convicted the control of the U.S. the control of the U.S. theatre managers being convicted the control of the U.S. theatre managers being convicted the U.S. theatre managers being convicted the control of the U.S. theatre managers being convicted the U.S. the U.S. theatre managers being convicted the U.S. the U.S

22—"The Robe" (20th), 451,270 came for first C'Scope pic. This one caused a technical revolution.

caused a technical revolution.

23—"Gone with the Wind" (MG), 450,149 in 1950 and doing well on reissue. Deemed exploitable every seven years or so.

24—"Solomon and Sheba" (UA), 448,955, good, both lands.

25—"La Dolce Vita" sold 442,382 admissions to Parislans. Most unique subtitled import in U.S. history.

26—"Fanfan La Tulipe," 441,798, a pleasing actioner that did well stateside.

stateside.

27—"Le Salaire De La Peur" (Wages of Fear). Checked out at 427,209. Grim suspense item did not jell in the U.S.

28—"Lost Continent," 413,591 admissions for Italo documentary that did not click in America.

29—"To Catch a Thief" (Par), 413,467. Alfred Hitchcock Monte Carlo melo pleased everywhere.

38—"From Here to Eternity" (Col), 412,756 international taker.

31—"Roman Holiday" (Par), 406,794 French shared Yank appreciation.

31—"Roman Hollday" (Par), 406,794 French shared Yank appreciation.

32—"La Vache et Le Prisonier" (Cow and Prisoner), 401,345. Fernandel serio-comic affair flopped in States.

33—"The Cranes Are Flying," 381,251, was the first big Russian grosser in Paris. Favorably regarded in U.S. but did less well.

34—"Gervaise," 371,386, French costumer drama was good in U.S. too.

35—"Lucrece Borgia," 368,417. Only a grind item for Americans.

36—"Moulin Rouge" (UA), 367,401. John Huston's evocation of painter Toulouse-Lautrec fine bo. all around. Around \$5,000,000 in Vaniery compilation.

37—"Le Baron De L'Ecluse," 366,108. Jean Gabin starrer yet to play U.S.

38—"Some Like It Hot" (UA), 364,235, hot everywhere.

39—"La Traversee De Paris" (Four Bags Full), 363,033. Did not repeat in U.S. Too special.

40—"Cinderella" (BV). Figure unchecked.

41—"La Francaise et L'Amour" (French. Woman and Love) with 356,511 in Paris this episode pic did medium well in U.S. too.

42—"Goodbye Again" (UA), 351,950, did not fare as well in U.S.

43—"Never on Sunday," (UA) here 349,405, sock everywhere.

44—"Un Grand Patron," 346,470, talky tale of society doctor came a cropper abroad.

44—"Un Grand Patron," 346,470, talky tale of society doctor came a cropper abroad.
45—"Un Taxi Pour Tobruk," 343,481. Pacifistic tale. Due in U.S. soon.
46—"Les Femmes S'En Balancent" (Dames Get Along). 343,000, Eddie Constantine starrer. Not unreled in U.S. yet.
47—"Les Grandes Maneuvree" with 342,230 this Rene Clair costumer did not do well in U.S.
48—"Samson and Dellia" (Par), 340,109. So. DeMille
49—"Sabrina" (Par), 336,572, Yank comedy did well on both sides.
56—"Que Vadis;" at 335,940 was one of the early big scale costumers to click internationally.
51—"Musterlitz" at 334,199 admissions in Napoleon's capitol, 20th has it for U.S. later.

has it for U.S. later.
52—"Man Who Knew Too Much" (Par), 334,176. More Hitchcock suspense hocus-pocus.
53—"Les Belles De Nuit" (Night Beauties), 330.601. Clair comedy that was only fair abroad.
54—"Votre Devoue Blake," 329,485, another Eddie Constantine, the

American star Americans never know. Will probably never get Yank distrib.

55—"Napoleon" of late Sacha Guitry which took 327,156 but has yet to find an American deal.

56—"Justice Est Faite" (Justice Is Done). Jury drama that did not click in U.S. in spite of reviews brought in 325,704 firstrum entries at home.

at home.

57.—'Le Passage Du Rhin" (Rhine Crossing) a pacifistic war pic recently opened in U.S. with 324,806 here.

58.—'La Jument Verte" (Green Mare) bawdy comedy that did not please Yank palates but worth 320,887 at home.

59.—'Ivanhoe" (MG) costumer that took 318,912 and did well in

60—"Le Cave Se Rebiffe" (Sucker Strikes Back). Jean Gabin gangster release not taken for U.S. as yet but nice 317,413 in Paris firstrun. 61—"Le Triporteur" (Delivery Boy), 309,430, a local slapstick comedy not played in U.S. yet.

"Michael Strogoff," 309,098, did okay playoff in state

62—"Michael Strogoff," 309,098, did okay playoff in states.
63—"Riffit," Jules Dassin lesson in burglary drew 303,711 Parlsian students and great numbers elsewhere.
64—"French Cancan" did not make it in U.S. but turn of century tale on Moulin Rouge checked off 303,458 here.
65—"Mr. Hulot's Hollday" solid on both sides with 301,606 firstrun wicket passers in Paris.

PARIS STUDIOS SINCE THE WAR

Chart below is extracted from Le Film Francais, by permission. Taking the postwar year of 1948, the list shows that, as of 1961 a number of feature film studios in Paris and its environs have since switched to television films, advertising films or merely "disappeared." During the same time span there have been expansions of technical gear in some instances and entirely new studios erected in others.

PARIS AREA

Studios	1948 1961	Observations
ECLAIR (Epinay)		
Groupe Lacepede	. 2 3	
Groupe Du Mont	. 2 2	1 stage being built
FRANSTUDIO		
Place Clichy	. 1 –	Disappeared
(rue Forest)		
Francoeur	. 2 —	Taken over by Television
Joinville	. 3 3	Could be convert- ed to housing
Saint-Maurice	. 5 6	One stage move planned
PHOTOSONOR (Courbevoie)	. 3 4	Disappeared in March '61
PARIS-STUDIO CINEMA (Billancourt)	. 5 7	
STUDIOS PARISIENS (Rue du Fief, Billancourt)	3 3	Taken over by Television but rent space to filmmakers
STUDIOS DE BOULOGNE (Rue de Silly)		nimmakers
Groupe Bellevue Groupe Bellevue-Silly	, 7 . 8	
ANCIENS STUDIOS DE BOULOGNI (Avenue JBClement)	s , _	Make only adver- tising pix
STUDIOS RADIO-CINEMA (Buttes-Chaumont, rue Carducci)	. 9	Taken over by TV
STUDIO DES TERNES	. 1 —	Disappeared
STUDIOS FRANCOIS-Ier (rue Francois-Ier)	. 2	Taken over by Radio Europe I
STUDIO NOBEL (rue Nobel)	. 🗕 . 4	
STUDIOS JENNER (rue Jenner)	. . 3	Built in '54
STUDIOS DU PANTHEON (rue Lhomond)	. 2 2	
STUDIOS DE NEUILLY (Bd du Chateau)	–	Disappeared
OUTTO TOO THE	MATTE	nd .

STUDIOS IN PROVINCES

	STUDIOS DE LA VICTORINE (Nice) 5	Could possibly be replaced by 6 housing in '62
	STUDIOS NORD-ECRAN (Lambersart-lez-Lille)	2 Built in 1959
f	STUDIOS DE MARSEILLE (rue Jean-Marmoz) 2	1 .3 .
	STUDIOS DE SAINTE-MARTHE (Marseille) 2	2
	STUDIOS DE LA COTE D'ARGENT (Bordeaux) 3	- Closed
ŧ	TOTAT	

EDANCE. 161 169 | American

FKANUL: 01-02	Italian 3
	British 3
Production Pulse	West German 1
Films exclusively French or.	with subtitles 4
if co-produced, mostly French 105	
with Italy 36	Theatres
French minority interest in	
co-productions 58	In France 5,80
with Italy 51	Population per seat 1
with W. Germany 2	
with Austria 1	
	Admissions
Process	Total 336,000.00
In color 19%	(down 7,700,000)
In color 19%	Gross in US value No. 130,600,00
	(up \$6,113,000, due to hiked prices)
(both up from year ego)	【1. 文文文: · ● [22] ● (43) ● [27] (14)
Releases	Export
New features 398	Estimated \$16,000,00
dubbed foreign 177	(an improvement)

Belgian Critics Tell All Friday

By GIL VRANKEN

Every Friday Belgian moviegoers turn to the weekly film columns of their daily newspaper. This is the day that new films start running in the metropolitan cities, Brussels, Antwerp, Ghent, Liege, All Belgian theatres, in general change bill. On Friday film critics fill three-fourths to one page and sometimes more, reviewing the new releases.

There are 81.61—

new releases.

There are 81 film critics in Belgium, most of them part time writers, others full time journalists but dividing their time between other tasks. Olivier Delville of Belgium's largest French-language newspaper Le Soir, for instance, is also a sportswriter for the same paper, Jos Van Liempt of Gazet van Antwerpen, one of the largest circulation newspapers in the Flemish language, is also active as a film editor for the Belgian Television Network, Flemish channel.

net.

These critics are organized in several separte press associations, according to the area they reside and where their paper is located, one of the largest of these associations is Brussels' L'Union de la Critique.

Almost all of the control of the control

cations is Brussels' L'Union de la Critique.

Almost all of the Belgian critics and certainly all of them writing for the large publications are competent people. Their reviews are not always entirely in accord with one another, but they give the honest, personal opinion of the writer. The film critics in Belgium are invited to a special press preview of about 60 to 70% of the new films, either in Brussels, Antwerp or Liege. Releases not given a press showing are usually the smaller productions. The length of the reviews depend on the kind of the reviews depend on the kind of the reviews depend on the kind of the Lis L'Sually each review carries also one, sometimes two stills from the film.

Big commercially well themed,

pic it is. Usually each review aries also one, sometimes two stills from the film.

Big commercially well themed releases are not much influenced by a bad review. The influence of the critics is, of course mostly felt with films which need upbuild. Their success depends largely on the good or bad review. For instance, when "The Lefthanded Gun" (WB) was released in Belgium, it circulated the theatres without extraordinary box office response. This same pic however received later the "Grand Prix" of the Brussels film critics. "The Lefthanded Gun" was put on another playoff run and this second time the response was much better than the first time.

It should be noted here that the reviews of the Catholic organization Docip, are an important influence. Docip not only gives each pic its moral code but distributes short reviews which give a critical analyses of each pic's content. These reviews are malled each week not only to the large dailies but also to the smallest weeklies and parochial publications in each and every Belgian community, pertaining to the pics played that same week in the theatres of these respective communities. Their influence is especially felt in the Flemish part of the country, where

influence is especially felt in the Flemish part of the country, where the majority of the population is Roman Catholic.

Favre Le Bret Cheered By Enhanced Quality: His 15th Cannes Fest

By GENE MOSKOWITZ

Cannes.

Facing his 15th year as director of the Cannes Film Festival, Robert Favre Le Bret philosophizes that the upcoming events promise more color, more deals, more visiting personages but rather more important, better product. In the end a festival is exciting or dull strictly in accordance with the quality of the films exhibited. Gone is the era of the cheap publicity stunt, throwing starlets into the pool while cameras grind, and so on. The social side is appreciated but no substitute for worthwhile product on the screen.

In advance of the reaction by Cannes

In advance of the reaction by the delegates, Le Bret believes this year's features, show either an enhanced quality or greater skill and judgment in the selec-tion of competing films.

Check-List of New French

By CENE MOSKOWITZ

Paris.
The French film industry turned out 105 feature films in 1961, including its first attempt at big scale spectaculars. The titles listed below constitute a check-list of French product deemed appropriate for U. S. theatrical playoff.

"L'Affaire Nina B" (Cinedis). Sleek if confused look at ast and West German skulduggery, Robert Siodmak di-

"A Fleur De Peau" (Skin Deep) (Lodice). Suspense actioner mainly lower half

"L'Amour A Vingt Ans" (Love is 20 Years Old) (20th); Episodic pic by five new, promising directors on young love made in different countries. Art house potential.

"Les Amours Celebres" (Famous Love Affairs) (Unidex), Multiple sketches, playoff and art chances on Brigitte Bardot and Simone Signoret names, Somewhat uneven quality.

"Le Bateau D'Emile" (Emile's Boat) (Cinedis). Good. Love-suspense item of a cop who falls for a suspect with fine acting a help.

"Le Caporal Epingle" (The Hard Luck Corporal) (Pathe). Jean Renoir's tale of World War II prisoners, Probable art

power.
"Le Carillens San Jole" (Joyless Bells) (Unidex) war

"Cartouche" (Cinedis), Costumer romp about a famed 18th century thief. Ably paced by director Philippe La Broca and with names of Claudia Cardinale and Jean-Paul Belmondo an aid.

Paul Belmondo an aid.

"Le Cave Se' Rebiffe" (Victim Strikes Back) (UFA).

Clever gangster comedy with Jean Gabin name.

"Cet Imbecile De Rimoldi" (Gaumoni) Fernandel comedy. He overcomes a gang of bank robbers. Mainly of use on Fernandel name.

"Citeo De 5 A 7". (Cleo From 5 to 7) (Athos). Expertly done look at a young beauteous singer who thinks she may have cancer. It's the two hour's wait she has before the results of the test. Femme director Agnes Varda shows sure observation and fair.

"La Chambre Ardeate" (The Ardent Room) (UFA). Murder tale by oldtimer Julian Duvivier with U. S. playoff chances.

off chances.

"Le Combat Dans L'Île" (Island Fight) (UGC), Study of Jealousy, with neat script and thesping, Overseas chances.

probable.

"Le Crime Ne Pale Pas" (Crime Does Not Pay) (Unidex).

betails four famous crimes. Name cast and subject bode exploitation possibilities.

"Climats" (Rank). Tender tale of a man who loved two women with specialized chances possible.

"Le Comte De Monte Cristo" (Gaumont). Alexandre Dumas' tale of revenge. Heavily done. Doubtful in U. S.

"Demons De Minuit" (Midnight Demons) (Unidex). Feeble look at youthful disorientation. Charles Boyer name. Otherwise not much.

Reeble look at youthful disorientation. Charles Boyer name. Otherwise not much.

"La Denonciation" (Pleiade) solid tale of a man's self realization when he gets mixed up with a crime.

"Donnes Moi Dix Hommes Desesperes" (Give Me Ten. Desperate Men) (Como). Welt made look at an Israell kiboutz during the turbulent days before statehood. Has fine foreign chances.

"Dynamite Jack" (Imperial). Fernandel takeoff on a Yank western. Dées not come off.

"L'Education Sentimentale" (UFA). Updating of the Gustave Flaubert novel about a young man who tries to win a young married woman who resists him. Fine technique and subtle insights into manners and mores. Likely for U. S. arters.

for U. S. arters;
"Les Ennemis" (The Enemies) (CFDC). Smooth if stered typed spy pic for action market, on pace and technical

knowhow, "Les Filles De La Rochelle" (Girls of La Rochelle) (UFA). 14th century slapstick affair which looms a for-

eign bet.

"La Gamberge" (The Dance) (Pathe). Satire on tv and newspaper hoaxes, around a love affair that misses, Inventiveness and wit shy for foreign spots.

"La Guerre Des Boutons" (Button War) (Gueville). Gentle tale of moppet gang wars, Specialized outlets.

"La Guerre Des Karts" (The Scooter War) (Discifilms). Eddle Constantine here gets a more substantial vehicle with offheat direction.

offbeat direction

"Les Hommes Veulent Vivre" (Men Want to Live) (Imperia). Leonide Moguy's tale of a scientist's developing

conscience in this atomic era. Well meaning and familiar. Playoff changes primarily on its theme. "Horace \$2" (Pathe). Gang war tale that lacks depth and characterization. Routine.

"Le Jeu De La Verite" (Truth Game) (Cocinor). Murder systery which overdoes technique and is thus a grind item

"Jules Et Jim" (Cinedis). Francois Truffaut's tender and poetic look at two friends and the woman they both love done with taste and insight. Solid U. S. art house bet

love done with taste and insight. Solid U. S. art house bet.

"La Fayette" (UFA). Big scale look at the 18th century
French nobleman who helped the future Americans in
the Revolutionary War. Has solid star names and spectacle
and is a probable playoff item for the U. S. despite Hollywood seldom, if ever, tackling this period.

"Leon Morin, Pretre" (Leon Morin, Priest) (Lux). Tasteful tale of a girl who falls in love with a Catholic priest.
Expertly acted and directed. Art chances primarily.

"Leviathan" (Valois). Stilled tale of a man driven to murder by love yet well acted and directed. Art chances, plus Louis Jourdan name.

plus Louis Jourdan name.

"Liberte" (Pathe). Look at budding new African states with white and black complications. Okay U. S. (except blxie) art chances on its theme and treatment.

"Les Lious Sont Laches" (Lions Are Loose) (Gaumont). Racy comedy of Paris high life. Somewhat too long and thin in characterization. Best value in its insouciance.

"Maleflees" (Sorcery) (Par). Spooky tale with Juliette Greco that appears more for general booking than U. S. art houses.

art houses.

"Adorable Meateuse" (Adorable Liar) (Rivers). Sprightly comedy about a pretty liar undone by love. Solid direction

"Adorable Mentense" (Adorable Liar) (Rivers). Sprightly comedy about a pretty liar undone by love. Solid direction but too thin story. Limited.

"Le Miracle Den Leups" (Miracle of the Wolves) (Pathe). 15th century costumer somewhat too talky for action marts and sans the feeling for period for arties. Hard sell.

"Le Mont-Charge" (The Weight) (Galmont). Tale of a lonely man and two women. Only modest chances.

"Le Monsele Noir" (The Black Monocle) (Pathe). Tongue'in-cheek spy tale. Only intermittently funny, but with secondary chances on its action.

"Napoleon II" (Pathe). Lackiustre look at the life and fate of the son of the Corsican. Limited to appeal of its theme, and color.

"L'Oell Du Main" (The Evil Eye) (Lux). Claude Charol's shrewdly done psychological suspense item about a jealous friend who tries to ruin his buddy's life. Art chances good. chances good

hances good.
"L'Oiseau De Paradis" (Bird of Paradise) (Cinedis). Marei. Camus who brought back the blockbusting "Black broheus" from Brazil now brings a tale of the love of dancer and a coolie from the Far East. A probable art

Orpheus' rrous because a dancer and a coolie from the Far East. A probable art pic.

"Ophelia" (Lux). The girl Hamlet left behind. Claude Chabrol technique and thesping make it an art bet.

"Les Parisiennes" (Cinedis). Multiple episode release considers willing little Parisian misses. Exploitation mainly on its flippancy and undress but otherwise short on wit and characterization.

"Passlow" (Monarch). Dance pic about a girl who goes mad after the death of her lover, Mainly a specialized artentry. Ludmilla Tcherina stars.

"Le Petit Garcen De L'Ascenseur" (Little Elevator Boy) (Imperia). Soapy tale of a little boy whose dreams come true when he wins a prize, Probably good for the great soap-loving U. S. public.

"Les Petits Matting" (Early Mornings) (Paris-Elysees). Girl'a hitchhiking experiences with not much power. Presented in series of sketches.

"Le Poupee" (The Doil) (Procinex). Revolution in imaginary Latino Country. Well made and played. Could be a surprise art entry.

Surprise art entry.

"Le Proces De Jeanne D'Arc (Trial of Joan of Arc)
Pathe), Again tells the tale of the trial of Joan of Arc,
on brilliant direction of Robert Bresson might click in

U. S.

"Le Puits Aux Trois Verites" (Well of Three Truths)
(Gaumont). Mother and her yen for daughter's playhoy
husband. Meagre U. S. prospects.

"Le Quatrieme Sexe" (Fourth Sex) (Felix). Monied Yank
playgiri and a broke French playhoy saved from pointless
lives by love. An exploitable affair.

"Remcontres" (Meetings) (Rivers). Melodramatic tale
of criss-cross loves. Limited.

"Le Rendez-Yous" (Lux). Heavyhanded whodunit that

cheats in its denoument through containing some good technical aspects and playing.

"Riffit a Tokyo" (MG). Adventure. Echo of earlier bur-glary seminars. Title and locale advantages for U.S.

"Le Septieme Jure" (Seventh Juror) (Pathe) Involves conscience as a mia-goes on a jury to judge a man whose crime. he secretly committed. An okay playoff item sans

"Les Sept Peches Capitaux" (Seven Capital Sins) (Pathe), Youngblooders' direction, plenty of stars, noted writers. Definite depth pic and Joe E. Levine has already taken it for U. S. Told via sketch method.

"Snebs" (UFA). Critty satire on snobs and human petti-ness whose relentless attitude toward its characters makes this a probable art bet abroad.

"Le Soleil Dans L'Oell" (Sun in My Eye) (CICC). Simple, fetching, tasteful tale of the love of 23 year old girl with an adolescent. Art chances.

"Le Tempa Du Ghetto" (Time of the Ghetto) (Pleiade). Searing compilation of the Warsaw Ghetto footage of World War II turned into a shattering look at one-of the most infamous episodes in history. Specialty film for U. S.

"Tintin Et Le Mystere De La Telson D'Or" (Tintin and the Mystery of the Golden Fleece) (Pathe). Cartoon char-acter (in Europe) given okay moppet mounting. Limited kiddle fare in U. S.

"Tire Au Flane" (Sad Sack) (Rank). Fairly witty slap-ck military service comedy with dualer and playoff ances but sans substance for arties.

"Ton Ombre Est La Micane" (Your Shadow is Mine) (Cinedis). Tale of love between a young Asian and an English girl, played by Jill Haworth, in Cambodia. Could be a solid playoff and art plc.

"Tout L'Or Du Monde? (All the Gold in the World) (Cinedis). Rene Clair's look at city slickers taken by a country lick is somewhat uneven in satire but with enough knowhow. Can playoff abroad.

"Le Tracassin" (The Busybody) (Pathe). Fairly risible survey of everyday troubles of a French little man. Okay for general slotting.

"Le Triomphe De Michael Strogoff" (CCFC). Sequel to Jules Verne tale with enough action and production value for general playdating abroad.

"La Troisieme Dimension" (Deadlock) (Cinedis). This one is U. S. (for UA)-Italo-French production being made primarily in English by Anatole Litvak. Thriller with Sophia Loren. Anthony Perkins, Gig Young and Jean-Pierre Aumont. Good bet.

"Les Trois Mousquetaires" (The Three Musketeers) (Prodis), In two parls. Duma's derring-do has been periodically marketed for 50 years. So why not? "Un Cheval Pour Denx" (One Horse For Two) (Imperia). Simple, funny tale of two men who kidnap a horse to sell for meat after the war but fall in love with it. Enough

laughs for special chances.

"Un Coeur Gros Comme Cai" (A Heart As Big as That)
(Pleiade). Documentary tale of a young Negro boxer in
Paris with fine observation. Good for certain U. S. situa-

"Un Nomme La Rocca" (A Man Named La Rocca)
(Pathe). Tale of a reformed gangster who goes to prison
to help a buddy. Somewhat confused in story but with
good action footage, and, if sheared, an okay dualer item.

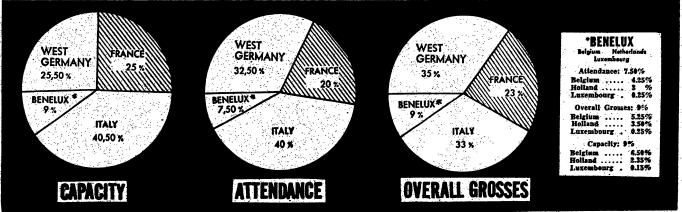
"Vie Privee" (Private Life) (Pathe). Brigitte Bardot playing herself in an interpretative tale of her star troubles. Well made and played, it could click wherever her name is still strong. Metro has this for the world except Italy, France and French speaking territories.

"Le Rendez-Vous De Minait" (Midnight Meeting) (Argos). Second film, the last was in '48, of oldtime film critic Roger Leenhardt is an enticing tale of a rich woman who looks like a film star and whose life patterns the filmic adventures of her double. It appears an offbeat entry, however, with mainly art chances. Lill Palmer name could help in U. S.

"Les Nouveaux Aristocrats" (New Aristocrats) (CFDC). Literary tale of a rich disquieted youth who is helped to find himself by a priest. Mainly dualer chances due to pithy characterizations.

"Miss Shumway Jette Un Sort" (Miss Shumway Casis A Spell) (Woog). Mixture of suspense and fantasy about a hounded girl with magical powers. Okay.

FRANCE AND THE COMMON MARKET



Source: Le Film Francaise

68

Boom In Andorra Includes Films

By BILL BELL =

La Vella.

Of the surviving novelties of Europe's antiquity there remains Andorra, the republic in the Pyrenees which has a French count and a Spanish bishop as "guardians." It is a 188-square mile sector which allures large numbers of tourists because it appeals to their love of the quaint.

What of Andorra

the quaint.

What of Andorra as a film center? The answer lies in the boom of tourism. Visitors tire of looking and seek amusement. A new 800-seat hardtop is a building, resultantly. This must be matched against the existing six tiny halls which collectively provide under 500 seats.

which collectively provide under 500 seats.

A film boom in Andorra! (Population, 7,000.)

Investigation of the economics of film exhibition in the tiny land indicates that each "showman" arranges to import his own spools of celluloid. Prints are rente either from Barcelona, Spain, or Paris. American pix get big play, westerna a proven favorite. Think pieces fall dead.

The majority of the 600 odd pictures unspooled last year were American, as they have been for several years. French and Spanish offerings fill. Bills change three times weekly in most cases. A few Italian releases have reached Andorra.

Recent big h.o. was Metro's

few Italian releases have Andorra.

Recent big b.o. was Metro's "Ben-Hur," showing at Cassany's houses here in La Vella and in Escaldes. Admissions are at the equivalent of 50c and 40c depending on location. Normal prices are 85c in this tax-free country.

In winter, when the tourists go

away and there's nothing to do at night (clubs, some hotels abuttered), boxoffice is big. "Ben-Hur," like other block busters, is billed for a full week, that is, seven showings. Andorra knows no matinees, not even on holldays.

Becaulty current were "Abecanter"

Recently current were "Alexander the Great" (UA), "It Started With A Kiss" (MGM), "Butterfield 8" (MGM) and a couple of French gangster productions.

gangster productions.
Other socks for 1961 were "One-Eyed Jacks," "10 Commandments" and "Gone With the Wind," show-ing first run since Andora literally-had no houses when GWTW first played off. "Wind" was last year's lead grosser.

Catalan Lingo

Although the official Andorran language is Catalan, the Barcelona regional mixture of French and Spanish, all films carry either French or Spanish tracks, depending on where they originate—Paris or Bacelona.

Television is no competition. There isn't any. But video is planned within two years. Two relay towers will be built this year to carry images from northern Spain. No concession for the station has been granted, but a Spanish group has put in the first bid.

Two Andorran radio stations,

is oldest, 22 years. "The Voice of the Valley," a French concern, started in 1959. Both count heavily on French, Spanish and Yank disks. Both are on air for 17 hours daily.

Andorra has five night clubs, four here and one in Encamp, a mountain town near the French border. Moderately priced Tequila. Club, where (no taxes again) drinks start at 12c (whiskey and soda). Andorra brags that it has the cheapest alcohol in Europe, and no one argues.

Top nitery is the Pyrenees, open

and no one argues.

Top nitery is the Pyrenees, open during the summer only and featuring, a variety bill. No names, shows mostly Spanish. Cover is \$1.50 and a drink is included. One step down is the Rosaleda at Encamp. Same prices and seasonal sked.

Manus angle up from \$1.50 This

Menus angle up from \$1.50. Tips aren't returned, but neither are they obligatory as in France.

Since 1940 when the tourist influx started, 40 hotels have gone up. Total is 100 now and 10 new ones are expected every year through 1970. Costs are moderate.

lay towers will be built this year to carry images from northern Spain. No concession for the station has been granted, but a Spanish group has put in the first bid. Two Andorran radio stations, operating with government permission, reported good year. It had to be. Under an existing pact with the state, each station paid \$20,000 into the treasury. In 1962, it'll be hiked to \$40,000, and for the next 40 years, starting in 1963, the bill will be \$60,000.

"Radio Andorra," Spanish owned. through 1970. Costs are moderate. The new 800-seat film "palace" Th

in 2447 and turns out to be a vain monster alongside the new

BULGARIA

"Penene Yate" (Official)
(The Captive Bird)
Director: Dutcho Mundrov
A group of prisoners during the last war and how they keep
from talking under torture.

FORMOSA

"Yang Kwei Fei". (Official)
Director: Li Han-Hşiang
with Li Li-Hua, Yen Chuan, Li Hsiang-Chun.
A courtean of an ancient Emperor sacrifices herself for him.
She is Yang Kwei Fei.

GREECE

"Electra" (UA) (Official)
Director: Michael Cacoyannis
with Irene Pappas, Yannis Fertis, Aleka Catsell,
Euripides tragedy filmed by noted Greek filmmaker Michael
Cacoyannis detailing the revenge of a brother and sister on
their unfaithful mother who has destroyed the father.

INDIA

"Devi" (Official)
(The Goddess)
Director: Satyajit Ray
with Sharmila Tagore, Chabi Biswas, Karuna Banerjee.
Superstition forces a girl to act as a reincarnated goddess
to be shown up and leading to tragedy.

FERANON

"Le Petit Etranger (Official)
Director: Georges M. Nasser
with Vasso Gabriel, Chakib Courie, Laura Azar.
A tale of a young boy hardened by his early rub with the
adult world.

MOROCCO

"Les Enfants Du Soleil" (Official) (Children of the Sun)

Director: Jacques Severac
With Mustapha Brick, Mohamed Zoubir, Anina.

A young boy's attempts to help his poor mother and his
coming of age.

RUMANIA

"S-A Furat O Bomba" (Official)
(A Bomb Is Stolen)
Director: Ion Popesco-Gopo
A sattre on a stolen atomic bomb and how it is finally used peacefully.

SENEGAL

"Liberte 1" (Official)
Director: Yves Clampi
with Corinne Marchand, Maurice Ronet.
Made by a French director and concerning how superstition
is overcome during the building of a road held up by a holy
native relic. French directed.

YUGOSLAVIA

"Dvoje" (Official)
(He and She)
Director: Aleksander Pettrovic
with Beba Loncar, Miha Baloh,
A tale of the breaking up of a couple,

ISRAEL

"Bsal Ha Khalomot" (Official)
(Joseph and His Brothers)
Director: Alina and Yoram Gross
The Biblical tale of Joseph and his brothers told by the use of animated puppets.

SPAIN

SPAIN

"Placido" (Official)

lacido" (Official)
Director: Luis Berlange
with Casto Sendra Cassen, Jose Vazquez:
About a group of reluctant well-to-do people accepting poor
people for Christmas dinner and its consquences.
(Reviewed in Variery, Jan. 17, 762):
14 DAN

JAPAN

"Cupola" (Official) (Dome)

Dometo Director: Kiriro Urayama with Eljiro Tono, Yoshiro Ichikawa. Modern tale about workers in a steel furnace.

POLAND

"Dom Bez Okten" (Official)
(The Impossible Goodbye)
Director: Stanislaw Jedryka
with Wieslaw Golas, Josef Kondrat, Jan Swiderski,
Story of an ambulant circus and the difficulty of its membe
in breaking with it as it becomes obsolete.

MEXICO

'L'Ange Exterminateur" (Official)
(The Exterminating Angel)
Director: Luis Bunuel.
with Silvia Pinal, Xavier Masse, Ofelia Montesco.
Tale of a group of rich people inexplicably unable to leave
a chateau and how they fall into morose perversity.

RUSSIA

"Na Cemuvetra" (Official)
(To the Four Winds)
Director: Stanislas Rostovsky
Story of a gift waiting for her fiancee in a little house in
the Russo provinces during the last war and the men that come
by during her wait as the war approaches.

WEST GERMANY

WEST GERMANY

"Das Brot Der Fruhen Jahre" (Official)
(The Bread of the Young Years)
Director: Herbert Vesely
with Charistian Doermer, Karne Blanguernon,
Story of youthful love and self realization.
Two pix out of competition are (a) the Italo sketch pic "Boccaccio"
70" directed by Federico Fellini, Vittorio De Sica, Luchino Visconti,
and Mario Monicelli with Anita Ekberg, Sophia, Loren, Romy Schneider,
Tomos Millan and (b) the French episodic pic "Le Crime Ne Pale Pas"
(Crime Does Not Pay) directed by Gerard Oury with Michele Morgan,
Edward Feuillere, Pierre Brasseur, Annie Girardot. "Boccaccio" begins
fest May 7 and "Crime" winds it May 23.

Looks Beaucoup Stars at Cannes

The following are the interna-tional stars and pic actors ex-pected as of now to make appear-ances at the forthcoming Cannes Film Fest, May 7-23.

Film Fest, May 7-23.

From the U, S. are due Katherine Hepburn, Angle Dickinson, Eva Marie-Saint, Natalle Wood, Warren Beatty, Gene Tierney, Walter Pidgeon, Charles Laughton, Burt Lancaster.

France will have Michele Morgan, Corinne Marchand, Danielle Darrieux, Edwige Feuillere, Annie Girardot, Renato Salvatori, Richard Todd, Rossana Schlaffino. For Italy, Sophia Loren, Anita Ekberg, Marcello Mastroianni, Vittorio De Sica, Daniella Rocca, Stefania Sandrelli.

relli. Irene Pappas comes in for reece: Maurice Ronet, Corinne

Irene Pappas comes in for Greece: Maurice Ronet, Corinne Marchand (again), Nanette Senghoz for Congo, Roger Pigaut, Nicole Courcel, Sophie M'Ball for Senegal, and Charles Boyer, and Lili Palmer for Austria.

Rita Tushingham and Deborah Kerr will be in for Great Britain and many reps are awaited from the other participating countries as well as top Yank stars on the Continent or French and Italo personages who can make it.

Importer-Turns-Actor

Importer-Turns-Actor
Bryant Haliday, who with Cy
Harvey heads Janus Films, distrib
this side for Ingmar Bergman pix
and other class product, is the only
U.S. indie who is also an actor.
Haliday, who has done extensive
stage and tw work, makes his feature film bow in the French gangster melodrama, "Time Gentlemen
Please," produced by Rene Thevenet and costarring (with Haliday)
Juliette Mayniel, Bernadette Laffont and Pieree Michel.
While Janus doesn't anticipate
distributing the pic here, the company has a production investment
in the film, which was shot in
Normandy and Paris last summer.
Film already has had first dates in
the French provinces and opens in
Paris shortly.

In addition to his interest as an
actor in doing the film, Haliday,
says he was seeking the experience
"on both sides of the camera" in
preparation for possible future production ventures by Janus.

Films Set at Cannes Fest

"Mondo Cane" (Invited) (A Dog's World) Director: G. Jacopetti, Paolo Cavara, Franco Prosperi. A montage ple on the world as it is.

FRANCE

"Les Amants De Teruel" (Official)
(Lovers of Teruel)
Director: Raymond Rouleau
with Ludmilla Tcherina.
A drama about a girl driven mad by love. Filmed completely
as a ballet.
"Le Proces De Jeanne D'Aro" (Invited)

as a ballet.

"Le Proces De Jeanne D'Are" (Invited)

(Trial of Joan of Arc)

The trial and burning of the French saint done with nonactors.

"Cleo De 5 a 7" (Invited)

(Cleo From 5 to 7)

Director: Agnes Varda

with Corinne Marchand, Antonie Bourseiller.

A pretty but fairly silly girl, finds out she may have cancer.

Film details her wait for results.

(Reviewed in Variety, Dec. 20, '61)

CREAT RRITAIN

GREAT BRITAIN

The Innocents" (20th) (Official)
Director: Jack Clayton
with Deborah Kerr,

with Deborah Kerr.

A film version of the ghost story of Henry James, "The Turn of the Screw,"

(Reviewed in Variety, Dec. 6, '61)

"A Taste of Honey" (Invited)
Director: Tony Richardson
with Rita, Tushingham,
Shelagh Delaney's play filmed and about a young girl and a profligate mother.

(Reviewed in Variety, Sept. 20, '61)

ARGENTINA

Solvante Fois Sept" (Official) (60 Times Seven) Director: Leopoldo Torre Nilsson with Isabelle Sarli, Francisco Rabal, A woman torn between two men.

AUSTRIA

"Julia Du Bist Zauberhaft" (Official) (Adorable Julia) Director: M. Weidenmann with Lili Palmer, Charles, Boyer, Jean Sorel. An aging theatrical beauty's last fling.

BRAZIL

"O Pagador De Promessas" (Official)
(The Given Word)
Director: Anselmo Duarte
with Leonardo Vilar, Gloria Meneses,
A peasant tries to fulfill a vow almost thwarted by church
officials.

CONGO

"Kongs Yo" (Official)

Director: Yves Allegret
with Roger Pigaut, Nicole Courcel, Guy Dikolo.
A group of French people caught during the Congo troubles.
Done by a French director.
A fantasy about a space traveler who comes back to earth

STARS

ANNA

KARINA

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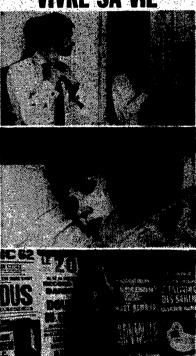
JEAN-LUG GODARD'S

film on the progress of an amateur to professionalism in love, after his stripping bare the life of a young hoodlum in "BREATHLESS"—

JACQUES DONIOL-VALCROZE's

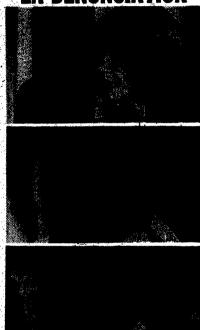
stripping of man's past to lead to emotional and social awareness, not eschewing a symbolical strip tease—

VIVRE SA VIE



LIVE HER LIFE

LA DENONCIATION



THE DENUNCIATION

STARS

MAURICE RONET Francoise

rkancuis BRION

Francois Reichenbach's

Incisive look into a young African poet and boxer's life,

"UN COEUR GROS COMME CA!"

(A Heart as Big as That!) (PRIX LOUIS DELLUG '62)

and the shattering tale of the Warsaw Ghetto-

"LE TEMPS DU GHETTO"

(The Time of the Ghette)
of FREDERIC ROSSIF

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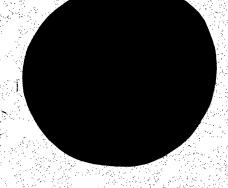
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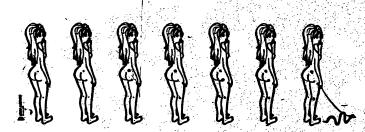
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VARIETY

Un Cheval Pour Deux

(A Horse For Two) (FRENCH)

Paris, Feb. 20.

.... Roger Pierre

Maurice Moland Barre Thibault

Jean-Marc Thibault and Roger Pierre Roland Barre Thibault

Jean-Marc Thibault and Roger Pierre are two fine vaude and nitery comics of good humor and easy going comedics who have just missed on getting the right blend into their pix. This one finally succeeds for a bright, simple comedy that is visually witty and generally entertaining for good results here and good chances for offshore spots. It has plenty of guileless shenanigans and yockful aspects.

Director Thibault has never forced things and has allowed the comedy to develop easily with engaging results. A simple minded, petty thief (Roger Pierre), who has been in prison during the last war for stealing a bicycle, is freed during the liberation. He goes home to don an old-fashiened suit and move in on a kindly postoffice worker (Thibault) with a scheme to steal a horse and sell its meat on the black market.

The hiding of the horse in the apartment is done with maximum gag content replete with the physical and biological problems. There is the eventual refusal to kill the animal because they have fallen in love with it. A mad brawl to save the horse from being killed in a slaughterhouse ends this winning comedy.

Thibault's direction and limming.

slaughterhouse ends this winning comedy.

Thibault's direction and limning of the nice guy role, Pierre's winning petty thief plus good technical aspects and supporting roles make this a solid little comedy that should have good playoff chances everywhere.

Mosk.

FOREIGN SALES: CARLTON FILM EXPORT



Mr. RAOUL KATZ will stay at the CARLTON HOTEL during the **CANNES FILM FESTIVAL.**

Latterly In France More Alien Actors Living and Working There

French producers are not as prone to use foreign actors in their films as are Italians. Close students of the franc, French showmen shun top Yank names. But growing coproduction trend, plus U.S. majors recent setting up of French companies to make pix for them, have some noted names for them, have some noted names in use here, mostly in American films.

Eddie Constantine remains an American of no standing in American of the star in French films.

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British-Yank thesp Dawn Addams has done a lot of work here. Polish actress Barbara Lass caught on. Zbiginiew Cybulski did one ple. Ingrid Bergman has appeared in several French pix as well as Yank releases made here and Sophia Loren and Tony Perkins are familiars.

Betsy Blair is a longtime resident and has made one French pic and several in Italy. Add Jill Haworth in "Your Shadow is Mine," and St. John, Edmond Purdom, Vittorio De Sica, Liselotte Pulver, Vittorio de Sica and Jack Hawkins all in the big scale costumer "La Fayette" and Dorothy Dandridge in Raoul Levy's adventure spec "Marco Polo."

Raf Vallone has worked numerous and beach and control of the c

Dandridge in Raoul Levy's adven-ture spec "Marco Polo."
Raf Vallone has worked numer-ous roles here as has Gina Lollo-brigida. Mellna Mercourt became a top star after her appearance in the Greek-Yank "Never on Sun-day" though she had made some lesser French films earlier.

lesser French films earlier.

So if there is only a small U.S. thesp colony here more are coming in for chores as the French opt for more big scale pix. With Metro putting up money for a local company to make pix in English, more Yank players will be on tap as Carroll Baker and James Sigeta were for "Bridge to the Sun."

NEW PARIS CINERAMA THEATRE SCORES HIT

Despite offish film attendance here because of the Algerian situation in the last six months, which is only now beginning to ease, the new Cinerama theatre, the Empire-Abel Gance, showing "The Windjammer," racked up 90,000 attendance in its 12-week run with \$162,000 gross.

Besides the new the six of the si

\$162,000 gross.

Besides the new theatre and pic, Cinerama prexy Nicolas Reisini's other innovations have gone well. One is the Retsaurama where patrons can get a full meal for 60c, right in the same building. There is also a Babyrama for children. "Windjamer" is due to run through until November when the Cinerama pic, "How the West Was Won" (MGM) preems.

French Look Beyond France

held back by artificial pressure lest the prestige of France suffer abroad with the consequence that it was a "me, too" offering when it reached American release.

Raoul Levy is making a big try with the costumer he's now hooting, the \$4,000,000 "Marco Polo," Maurice Jacquin poured over \$2,000,000 into "LaFayette."

More color, more big screen are also indications of change in France. And Yank promoter Joe E. Levine's acquisition of the local sex episodic pie "The Seven Capital Sins" has hopes here that it has only occasionally gotten, and mainly via sex symbol Brigitte Bardot. Then the other frank pixtould follow and a hoped for breach with the bigger costing and sized pix now being made.

Of course it is felt here that the French should continue their frank and generally adult pix which also make foreign inroads, if, mainly arty, but have more chances as audiences get more selective around the world. The New Wave has lately fared better abroad but is now actively a part of the setup here, at least the ones with talent. The others who managed to make pix when the usually timid producers got on the wave bandwagon have now faded out.

So the regulars and the new are now absorbed. Only 20 newcomers had first pix in '61 as compared to 43 in '60. The increasing Yank investments in local companies for films for use in other markets, is ignificant. So were Roll Grazate in the sale giving a further inspects of the pressure of the pressur

have now faded out.

So the regulars and the new are now absorbed. Only 20 newcomers had first pix in '61 as compared to 43 in '60. The increasing Yank investments in local companies for films for use in other markets, is significant. So was Paul Graetz's expert film version of Arthur Miller's "A View From the Bridge" which he made in two versions. English and French. Using a Yank director, mixed actors and a U. S. writer, with exteriors in N. Y. and interiors here, he created a film with the feel and flair for U. S. marts.

The French still dominate 50% which he made in two versions, English and French. Using a Yank director, mixed actors and a U. S. writer, with exteriors in N. Y. and interiors here, he created a film with the feel and flair for U. S. marts.

The French still dominate 50% of their own market and governmental film aid manages to keep things intact. This new anti-in-

Lenauer's New Sync System

Debate on Common Market

By GEORGE H. ELVIN

(General Secretary, Assn. of Cinematograph Television and Allied Technicians)

I believe in the inalienable right of every country to develop its own individual film industry without any let or hindrance from outside sources. Therefore, perhaps surprisingly to some, I have sympathy with the views of American trade unions on "runaway"



American trade unions on "runaway" productions. My only qualification is that I hope their interests are not solely guided by protecting the jobs of their members, important as that may be, but also by the principle involved that America, like every other country, is entitled to develop its own industries through its own resources in its own way and not go abroad to work simply because labor is cheaper.

sources in its own way and not go abroad to work simply because labor is cheaper.

This really epitomises the European Common Market controversy. There is one additional overriding point which very much concerns those engaged in film making in Great Britain. It is regrettably true that the British films and no one believes that films will be within the mind of the Government's negotiators in discussing with the European Governments whether British does not enter the Common Market.

British trade unions and British institutions and people generally are very much divided as to whether we should or should not enter the Common Market. My own trade union is no exception and at our recent Annual Conference we had a very heated discussion on the advisation of entering. But when we got away from the general considerations and discussed the specific interests of British films and television we were unanimous that entry into the Common Market on the basis of the present Treaty of Rome will be disastrous if it means the end of existing aids.

Vagueness Regarding Pictures A Main Worry to Labor

The following facts are known:

The following facts are known:

(1.) The Treaty of Rome has no special references to films apart from Annexe 3 which lists films as one of a number of invisible transactions in respect of which member states undertake not to introduce any new restrictions on currency transfers. A Government spokesman in the British Parliament has stated that the Common Market countries have not yet decided on a films policy under the Treaty of Rome, and as far as it is known films were not discussed in the Common Market negotiations.

(2.) It must, therefore, be assumed that in the absence of provisions to the contrary, all general measures of the Treaty of Rome will apply equally to films and television. That is:

Treaty of Rome will apply equally to films and television. That is:

(a) All import duties and import quotas are to be sycrressively abolished between member countries.
(b) Any trading arrangements which disturb competition are, to be abolished.

(e) There is to be free movement of workers within the Community by the end of 1969, that is, the end of the transitional period.

(d) By the same date restrictions on the freedom of the establishment and the free supply of services are to be abolished.

It is clear to anybody with a knowledge of British film production that these provisions can only foretell the end of British independent film production as we know it today. Partly following from the impact of integration in Europe but also because of the repercussions which must follow in respect of the impact of American film production in British. If the Quota, the Production Levy, and all restrictions are abolished within the European Community it naturally follows that the United States as a member of the General Agreement on Tariffs and Trade would cite the provisions of that Agreement which forbid discriminatory measures by one country against, another country. In other words we would not merely be knocking down the European Workeable.

The Value of Known, Workeable

The Value of Known, Workable Protection Must Be Guarded

As is known British films are now protected in three main ways:

main ways:

A quota system which provides that British cinemas must, with certain exceptions, show a minimum of 30% British films.

A National Film Finance Corp. established by the British Government which finances in whole or part a substantial proportion of British film production. More than half of the British first feature films made each year receive financial assistance from this corporation and the only main groups who do not do so are those award by the two large silm corporations and productions.

receive financial assistance from this corporation and the only main groups who do not do so are those owned by the two large film corporations and productions financed by American interests.

—A British Film Production Fund which by a levy on clinema seats subsidises British films. Last year the Fund, yielded approximately £4,000,000 and nearly half of the British feature films which showed an overall profit would have shown a very substantial loss but for aid from this Fund.

If these three aids are abolished there would be little benefit to European film production broadly but the outcome would mean a return to the almost complete domination of the British film industry by America.

There has never been any threat to British films from Europe mainly because of the language barrier and a disinclination on the part of the British public to view dubbed or sub-titled films. Therefore by abolishing the superficial and unreal "European wall" we would in fact be knocking down at the same time the only protection we have against American domination. At the risk of

repeating myself let me add quite clearly that I am not being anti-American but I am certainly being pro-British. We want, as in the past, to continue to receive the best of American product but we don't want to be swamped with American flins; including the rubbish, at the cost of a rapidly declining native industry.

The hard core of the matter is quite simple. The success of those countries which have a sound film production industry is because they have certain traditions and characteristics associated with their own country. A British film is good and of world appeal for the simple reason that it is a British film in exactly the same way that the best American films are good because they depict something of America and the American way of life which cannot be portrayed other than through a national film. A film industry which is based largely upon hybrid mid-channel or mid-atlantic productions is doomed to fail, a danger which the British, French and Italian trade unions have noted in recent discussions on co-produc-

ON COMMON MARKET, YOU NEED TO BE FREE OF CHAUVINISM

By ANDREW FILSON
(Secretary, Federation of British Film Makers)

A fog of irrelevant politics has bedevilled much of the anxious debate about British films and the Common Market. Some leading members of the Association of Cine, Television and Allied Technicians have brought into the discussion on films their general hostility towards the Common Market, which they consider to be a dangerous grouping of reactionary forces.

Although this political campaign suffered an important setback when the Annual General Meeting of the A.C.T.T. defeated a resolution which called for "vehement opposition" to Britain's entry into the Common Market, it is suggested by them—and by others as well—that Britain should not join unless the future of British films is safeguarded to our complete satisfaction. Surely this is Utopian.

guarded to our complete satisfaction. Surely this is Utopian.

The difficult negotiations between Britain and the Size can only be concerned with central issues like the future of our. Commonwealth relationships, and cannot possibly be made dependent on the details of an industry like ours, which for all its special interest and value has not the importance to determine a great historical decision. Moreover, there is nothing unique about our film problems, for they are shared in kind and to much the same degree by the industries of France and Italy, so that we cannot hope to dictate in advance the policies which will later be the subject of joint discussion between us. We delude ourselves if we imagine that Britain's entry into the Common Market will carry with it any special conditions about films as a whole or British films in particular. The practical course is to study the problems and prepare ourselves for the difficulties—and the opportunities—which lie ahead.

Closer Study of Rome Treaty Does Not Justify All the Pessimism

Not justify. All the Pessimism

Undoubtedly there are very real dangers which we must anticipate and seek to overcome. A simple reading of the Rome Treaty shows that at the worst it would indeed be possible for us to lose our Screen Quota, the National Film Finance Corp. and Eady Levy. There are, however, factors which the critics have not taken into account. In the first place, even the Executive Commission of the E.E.C., from which we would expect the most chilly purify of doctrine, has definitely recognized that the film industry cannot be treated purely as an economic activity and that there is justification for economic and other alds. Secondly, the Treaty is not by any means as rigid as the pessimists would often have us believe, and, as I hope to show, film aids can be quite consistent with its provisions. Thirdly, changes (and the union critics should realize that some changes may be unavoidable in this uneasy century) will not be exploded at us by some doctrinal automation, but will emerge from a democratic machinery of discussion and joint decisions, in all of which we will be able to play our part.

One must never forget that the film industry is not like others, and it is welcome news that the Commission has recognized this essential truth. This should make it much easier to retain screen quotas for the encouragement of a national film production in each country. It may he

recognized this essential truth. This should make it much easier to retain screen quotas for the encouragement of a national film production in each country. It may be that in the course of time the national screen quotas will be increased and will become Common Market film quotas, so that (for example) Britain instead of having a 30% quota will have, say, a 50% quota for which European films will be eligible. I do not wish to argue the case for or against this change, but merely to say that if it takes place it need not harm British films or restrict production.

'Distortion of Competition' Is What Market Opposes

Is What Market Opposes

Nor will it be difficult to argue for the retention of the NFF.C. Its loans are not subsidies, either directly or indirectly: It has a statutory obligation to pay its way and does so: its rates of interest are commercial. The NFF.C. is in fact merely a specialized Film bank. Other Common Market countries, including Germany, have found that film financing requires special measures, so we all have common interests. Perhaps at a later date there may be a European film bank of which the NFF.C. could be a part—but ineany event the principle of specialized lending for films is likely to remain.

More important than the Screen Quota or the NFF.C. is the Eady Levy. Fortunately all these film aids can be (Continued on page 87)

tions. For this reason we are particularly apprehensive of the free mobility of labor clause in the Rome Treaty. We must remember the distinction between "film production" and "industry" in general. The making of films needs no elaborate factories nor does it need large numbers of resident workers. It requires individual skills not just factory hands. Film production companies without much difficulty or inconvenience can travel anywhere to make films. If they do so just because the sun shines a little brighter or because labor is cheaper or trade unions a little less awkward it may be good for the individual profit-seeking producer but it certainly will be disastrous in the long run for the overriding interests of the genuine creative film producer.

High-Sounding Internationalism Vs. Job Security at Home

The trade unions cannot consider these matters purely from the standpoint of high-sounding principles. They must also have regard to practical effects and particularly compare, the Agreements they have with the employers in their own country with the Agreements which operate where their members are required to work as laid down in the provisions established by other trade unions in other countries. We in Britain believe that our film trade union Agreements are second to none in Europe. We have set down minimum standards which cover salaries and other related terms of remuneration. But we also have equally important provisions which protect-at least indirectly but equally effectively the British content of British films. There are clauses which provide broadly for the employment of British crews on British films and the only exceptions are agreements negotiated with Employers Associations and the Governments Ministry of Labor which permit a restricted number of approximately 10% of foreign directors and producers to be employed on British films in any one year.

Whilst it may be argued these arrangements are mainly to protect the three they have the countly inverse at effect.

be employed on British films in any one year.

Whilst it may be argued these arrangements are mainly to protect jobs they have the equally important effect of protecting the British nature of British films which we believe is the main reason for their appeal.

We have discussed these matters in recent months with all our trade union colleagues in Europe including those who are already integrated within the European Common Market. Those who are already in the European Community are as perturbed as those who are outside at the dangers to their own native industries which are likely to ensue if the Treaty of Rome remains unaltered. We want to co-operate as closely as possible with our European colleagues and indeed have been engaged on discussions concerning co-productions. But we all agree with the European trade unions that co-operation must be on condition that the native industry in each country benefits and does not suffer thereby and equally workers in those industries benefit and do not suffer.

I was interested to read accounts of the press con-

workers in those industries benefit and do not suffer.

I was interested to read accounts of the press conference given by Dino de Laurentiis in New York recently. He anticipated that within three to five years all Government subsidies for film makers would end and stated that there must be the same law for all countries so that the Common Market can work equally for all. He said, for example, that one Government, England, cannot give subsidies to producers whilst on the other hand Germany denies aid to its own film makers. Then he went on to say that when the Common Market for films is fully operative the number of pictures will be limited to important productions and the small budget producer will be forced out. To concentrate only on what is erroneously known as the international type of picture, which means erasing any native traditions, is one further step towards driving audiences still further from cinemas and sheltering within their own homes before the television screen.

Film Industries Cannot Base On 'Epic' Productions Alone

Of course, I am all for the epic and all for British, American, Italian, French and other producers getting together to make from time to time outstanding films which could not be made if the risk had to be undertaken by one single promoter. But to say this is the sole purpose of film making is in my view another way of saying the film industry is about to commit suicide.

the him industry is about to commit suicide.

The sole basis under which film production can revive is to encourage each country to produce its own traditional type of film whilst not of course overlooking the need for international collaboration on suitable subjects. But to have some glorified mid-European international cartel responsible for making so-called European productions will kill the film industry in each country and will drive the public still further away from the cinemas.

But these arguments, genuine as I believe them to

But these arguments, genuine as I believe them to be in relation to films are of course only a small part of the main argument. We all know the European Economis Community is a political organization more than an in-

dustrial one.

Why should Adenauer and De Gaulle, for example, dictate the British way of life as indeed they would if they are the major partners in the European Community?

Why should they insist upon privately owned interactional cartels if we, in this country, as a result of a General Election want to continue the previous good work of a Labor Government by establishing the State-owned National Film Finance Corp. and state-owned distribution and production interests as we now have through British Lion?

Part of the Labor Movement in this country is feature.

Lion?
Part of the Labor Movement in this country is firmly opposed to the Common Market for just these political reasons because not only in relation to films, but in regard to the general economy of the country the European Community could nullify policies decided by the electorate as a result of a General Election.

But be that as it may, and returning to films, I believe that British films can only flourish on the basis of the protective measures we have at the moment namely, Quota, the National Film Finance Corporation and the British Film Production Fund.

Everybody Doing the Clairvoyant Bit About British Versus European Market

In the next few months Britain will be deciding whether it is able and that the common Market, and that decision will cus the stitude of other countries such as Denmark, which is applying for full membership, and Sweden, which is seek in g associate membership of dustries of Europea en vigorously debating the merits, and demerits, and demerits, and such as Denmark, which is applying for full interests. Such as the proposed of the common Market in general terms. To what degree the ECM common Market in general terms. To what degree the ECM common Market in general terms. To what degree the ECM common Market in general terms. To what degree the ECM common Market in general terms. To what degree the ECM common Market in general terms. To what degree the ECM common Market in general terms. To what degree the ECM common Market in general terms. To what degree the ECM common Market in general terms. To what degree the ECM common Market in general terms. To what degree the ECM common Market in general terms. To what degree the ECM common Market in general terms. To what degree the ECM common Market in general terms. To what degree the ECM common Market in general terms. To what degree the ECM common Market and a united Europe, the product sublication of the statistic of a European film industry linked by such a community of a large and the statistic of a maintenance of the member countries to the common Market in the statistic of the ECM common market? He is taking government in a bid to stave of the vertical products in the points of exhibition repeated the statistic of the ECM common market? He is taking government in a bid to stave of the work of the ECM common market? He is taking government in a bid to stave of the survey of the European general products of the ECM common market? He is taking government in a bid to stave of the survey of the European general products of the ECM common market? He is taking government in a bid to stave of the survey of the European general products of the ECM common market? He is ta

Irish Exhibs' Woes

With tv country's biggest, 3,400-seater Theatre Royal and 900-seater Regaldue to close this year because of falling take, rising costs and short-

falling take, rising costs and shortage of product, exhibs here are examining prospect of continued operation of a number of neighbourhood houses.

Over the past five years audiences are etsimated to have dropped by around 25%; this fall has been most noticeable in the neighbourhood cinemas and three are epected to be shuttered in Dublin suburbs later this year, with more to follow. Television impaet has come late to Ireland, but it has been hitting hard since Telefis Eireann opened its first transmiter in the Dublin area four months ago. Other transmitters, now building will be operational before the year's end and will certainly cut business in small towns.

Tax impact, expected to be eased

business in small towns.

Tax impact, expected to be eased again this month (April), and two wage hikes in a year have hit exhibs, hard, but so far the losses on neighbourhood houses have been reasonably, covered by first-run houses where exhibs are running both types of operation. First-run business has been healthy, particularly in Dublin and elimination of two houses, Royal and Regal, will increase potential audiceliece for the remainder. Savoy, Rank group's 3,200-seater, is currently undergoing a face-lift and is due to re-open as luxury house with increased prices at Easter.

Contract Actors In British Pix

(Last Year; 38—This Year 37)

ASSOCIATED-BRITISH

ASSOCIATED-BRITISH
George Baker
Charlie Drake
'Sandor Elles
Tony Hanceck
Richard Harris
Carole Lesley
Millicent Martin
Maggie Smith
Sylvia Syms
Richard Todd
Kim Trasy
John Turner
Following are on One Picture
Vear contract)

*Ronald Fraser
'Teddy Green
'Melvyn Hayes
'Daniel Massey
'Baniel Massey
'Baniel Massey
'Brichard O'Sullivan
'Elles Sommer
'IS

*Elke Sommer (18. Last Year, 15)

BETTY BOX RALPH THOMAS

BRITISH LION

Richard Attenborough
Ian Bannen
Ian Carmichael
Denhoim Elliott
Peter Sellers — (Split contract
with Boulting Bros.)
(5. Last Year, 7)

HAMMER-COLUMBIA

Ronald Lewis (1. Last Year, 1)

MGM-BRITISH

Richard Johnson Spike Milligan Eric Sykes (3. Last Year, 3)

P.K.L. PICTURES Susannah Yorke (1. Last Year, None)

RANK

Keith Michell Kenneth More Eric Portman (3. Last Year, 6)

RED LION-MARK ROBSON

*Valerie Gearon (1. Last Year, None) ROMULUS

Laurence Harvey *Sarah Miles (2. Last Year, 2)

WARWICK

Scotland's Young Dote on U.S. Pix

By GORDON IRVING

Glasgow.

The American film holds its own without much trouble in this internationally-minded city and elsewhere in Scotland, where the American way of life is regarded with much admiration, particularly on the part of teenage and younger customers, many of whom plan to emigrate to North America once they can lay hold of the necessary coin.

coin.

The Auld Lang Syne climate end He is dull by comparison with the brighter, more hip style of iting as portrayed in Hollywood films. Continental films also do well, though mainly in specialized cinemas. British pix are winners where there is subtle comedy or a realistic drama to hold the mirfor up cleverly to the often drab condition in which people here are forced to live.

Also, U. S. films M the one-performance type, such as "Spartacis" and "Bl Cid," bring in the customers for long seasons. The city-center Gaumont in Glasgow has become the home of these films, and bo. attendances reveal their pulling power.

"Lover Come Back" (U), the boris Day-Rock Hudson starrer, did solid biz at the Odeon, Glasgow, while "Imitation of Life" (Lang Turned) notched up better bix than in any other situation, and was retained for subsequent runs.

Associated British Cinema, the Regal in Glasgow, has recently proved that comedy and pop singers make a combination worthy proved that comedy and pop singers make a combination worthy of three-week runs. Films that ran for a trio of weeks were "The Young Ones," the Cliff Richard musical, starring the pop singer who is Britain's biggest teenage draw "Blue Hawaii" (Elvis Presley, still a fave with the customers) and "Only Two Can Play," a Peter Sellars starrer.

Specialized cinemas ring the bell with Eurpoean and Japanese product. The Cameo, Edinburgh, controlled by Jim Poole, indie exhibhase played the duo of "Doctor in the House" and "Genevieve" each year since they were made, and the owner, Jim Poole, has named his daughter after "Genevieve," and Foreits and American films score at another city-center cinema in Glasgow, the La Scala, controlled by Sir Alexander King, Scot cinems magnate. A recent money-spinner there was "Very Important Person," a British comedy which first brought actor Kenneth More to the forefront.

Both British and American films score at another city-center cinema in Glasgow, the La Scala, controlled by Sir Alexander King, Scot cinems magnate. A recent mon

Envision New Trend In British Films—Trying **Out New Femme Faces**

Out New Femme Faces

London.

Decision by Daniel Angel to costar Windmill showgirl, Denise
Warren, with Kenneth More and
Lloyd Nolan in "We Joined The
Navy" reflects a current trend in
British pix to find fresh femme talent. This plum role will be Miss
Warren's first screen part. She is
one of a bunch of gals who, recently, have heen flung into the
screen thesping pool without previous film experience.

Overall, the experiment has paid
off. There was Rita Tushingham,
who earned a bunch of accolades
for her performance in "A Taste of.
Honey." June Ritche was pulled
from nowhere to make a resounding hit in "A Kind of Loving."
Valerie Gearon was signed for
"Nine Steps To Rama" on the
strength of one acclaimed performance in a stage play.

Sue Lyon ("Lolita") and Sarah
Miles ("Term Of Trial") were other
first timers while Pamela Franklin
won a top role in "The Llon,"
with William Holden and Trevor
Howard

In Ireland, Editors Also Critics: Censors Keep Many Pix Out By EDWARD F. MacSWEENEY

Dublin. While Ireland has four daily newspapers and four evening, plus three Sunday editions it has no full-time film critic: everybody assigned to cover films must do a double job. Maximum number of

new pictures to be reviewed in any week is ten, but figure rarely tops half that; previews are rare, except for Theatre Royal which screens its feature in a private theatre in the building three days before apening.

opening.

Critics must therefore see plctures at week-ends, Friday through
Sunday, but some film columns appear in Saturday night editions
which invariably leaves certain
release uncovered.

which invariably leaves certain release uncovered.

Some newspapers do not have a regular critic but assign reporters to cover individual cinemas; in charge at the big chrculation "Irish Independent" for many years is now Jack Flanagan who shares his role as assistant news editor with film criticism, but as he can't get round to all cinemas he also assigns reporters. He's got a fairly formal style of approach. Michael Mills for the "Irish Press," second of the major dailies, does reporting assignments in additin to film stint; he's a brisker style. Fergus Linehan on the "Irish Times" is also a reporter, but he's also in show biz as a revue writer; his approach is on a rather higher plane, befitting the prestige style of paper for which he's working. Like most Irish critics, however, he's inclined to how the knee to the Continentals and be not so enthusiastic about the box office money-makers.

Liam Mac Gabhan was the most off-quoted critic when he wrote a

money-makers.

Liam Mac Gabhan was the most oft-quoted critic when he wrote a very brisk film column for the "Irsh Press"; now he's moved over as News Editor to the "Sunday

Review" which demands a pithier style. He's a good quipster and columnist with a sharp eye. The Sundays don't give overmuch space to the movies and Liam Kelly who looks after the cinemas in the "Sunday Press" is comparatively new to the job, again doubling on news assignments; Des Hickey runs the show page in the "Sunday Independent" and works on the editorial desk; this is concerned more with news of films rather than currently screened product.

Keyn O'Kelly is currently the most erudite of the critics, possibly because he gets more space in the "Evening Press" than criticism is allowed in other evenings. His primary job is as a journalist with Irish television; he is a student of film, well read on the subject but formal in approach, Gerald O'Reilly, on the news desk at the "Evening Herald" and a theatre critic, is concerned with direction more than stars; he gives a rating to each movie with this as a sample:—

"Flower Drum Song"—no rating "Spartacus" — Good

mple:—
"Flower Drum Song"—no rating
"Spartacus" — Good
"The Innocent" — Fair
"My Geisha" — Good
"Il Generale della Rovere" —
Excellent
"Third agening paper critic is.

lem in Ireland is complicated. Ten cinemas in Dublin rate as firstruns, although two will be closing about the middle of the year, and there hasn't been enough product to meet the demand for a long time. Fall-back has been on reissues, some of which have done very well, longer runs have eased the situation in recent months.

the situation in recent months.

Film Censor Liam O'Hara is regarded as reasonable man in his interpretation of the Censorship Act though he sometimes comes in for criticism from the literate. Certainly his approach seems easier than a few years ago but it is generally considered that the amount of violence permitted here is greater than in Britain. Irish crack down on nudes.

Some renters make a point of

crack down on nudes.

Some renters make a point of appealing virtually every adverse decision by the censor, even when the possibilities of a reversal by the Appeal Board are nil. In practice the Appeals Board, which includes clergy representatives, only reversed a couple of decisions last year. Some pictures are so mutilated when they win their certificates that they are hardly worth showing, this extremity is only a rare occurrence, but then it would serve the industry better if such picture were withdrawn from Irish market without exhibiting them "framented."

Second Thoughts

Second Thoughts

"Flower Drum Song"—no rating
"Spartaeus" — Good
"The Innocent" — Fair
"My Geisha" — Good
"Il Generale della Royere" —
Excellent
Third evening paper critic is
Evening Mail's Liam Kelly who
uses anarrative style and enjoys a
quip, but not at the expense of factual reporting.
Both renters and exhibs in Dublim have good relations with the
critics but opinions vary as to the
effect on the box office: but its
a truism that "a critic's picture"
rarely does well at the box office
in this city.

"Picture" Complicated
Dublin.
With 40 pictures rejected by the
film censor, a Dept. of Justice aspointee, last year the release prob-

SCHEDULED PRODUCT FROM BRITAIN

ANGLO-AMALGAMATED

"Twice Round The Daffodils" Producer, Peter Rogers. Director, Gerald Thomas, Stars, Juliette Mills, Donald Sinden,

tor, Gerald Thomas, Stars, Juliette Mills, Donald Sinden, Donald Houston.

"Night of the Eagle" (Independent Artists), Producer, Albert Pennell, Director, Sidney Hayers, Stars, Peter Wyngarde, Janet Blair,

"She'll Have to Go" (Asher Brothers production), Director, Robert Asher, Stars, Bob Monkhouse, Alfred Marks, Hattle Jacques,

"Carry On Cruising" (Peter Rogers production), Director, Gerald Thomas, Stars, Sidney James, Kenneth, Connor, Kenneth Williams,

"A Kind of Loving" (Vic. Films production), Producer, Joseph Janni, Director, John Schlesinger, Stars, Alan Bates, Jane Ritchle.

"Play It Cool" (Independent Artists), Producer, Denis Holt, Director, Michael Amberson, Jr., Helen Shapiro.

"Crooks Anonymous" (Independent Artists), Producers, Julian Winte and Lesile Parkyn, Director, Ken Annakin, Stars Lesile Phillips, Stanley Baxter, Wilfred Hyde White.

"The Iron Maiden" Producer, Peter Rogers. Director, Gerald Thomas.

Gerald Thomas.

"Billy Liar" Producer, Joseph Janni. From Keith
Waterhouse novel.

"Carry On Cowboy" Producer, Peter Rogers. Director,
Gerald Thomas.

"Nothing But the Producer."

Gerald Thomas.

"Nothing But the Best" Producer, David Deutsch. From Stanley Ellin short story. Screenplay by Frederick Raphael.

RUTCHERS

"Emergency er/director Francis Searle. Stars, Glyn

Houston, Zena Walker, Dermot Walsh. "Jailbreak" Producer/director, Francis Searle. Stars,

Peter Reynolds, Avis Landon "Serena"

"Decoy and Be Damned"
"Danger by My Side"
"Doomsday at Eleven"
"Night Without Pity"

"Lawrence of Arabia"
(Horizon Picture s
(Horizon Picture s
(G.B.) Ltd. Producer.
Sam Spiegel. Director, David Lean. Stars Peter
O'Toole, Maurice Ronnet.
"Dangerous Silence" Producer Sam Spiegel. Director,
Robert Partish Stars, Jack Lemmon.
"The Victors" Producer/director/screenplay Carl Foreman. Based on Alexander Baron's novel "The Human
Kind."

"The Ballad of Running Men" Producer/director Sir Carol Reed. Screenplay by Peter Newman from Shelley

"The Charade" Based on Peter Stone's novel.
"The Saint With Red Hands" Producer Charles Schneer.

"The Saint With Red Hands" Producer, Charles Schneer. Director, Peter Coe.
"The First Man on the Moon" Producer, Charles Schneer. From H. G. Wells' novel.
"The Long Ships' Producer, Irving Allen. From Frans G. Bengtsson's novel.
"Baby Talk" Producers, John Kohn and Jud Kinberg.
"The Old Dark House" (Hammer Films production).
Producer, Anthony Hinds Director, William Castle. From J. B. Priestiey's novel.
"The Pit" (Hammer Films production), Screenplay by Migel Kneale.

Nigel Kneale.
"Manlac" (Hammer Films production). Producer Jimmy

Sangster.
"One More River" (Hammer Films production). Producer Michael Carreras.

DISNEY. ooll. Director. Don Chaffey. Sta

Horse without The Ho Head a Head" Associate producer, Hugh Att-s Leo McKern,

"The Boys" (Gala-worldfilms), Produc-er/director S1 d n e y Morley, Felix Aylmer,

GALA

Furie. Stars, Richard Todd, Robert

LION-INTERNATIONAL (Byron Production).

stead Director, Max Varnel Stars, Diana Dors, Kathleen

stead Director, Max Varnel, Stars, Diana Dors, Kathleen Harrison, Lionel Jeffries, Frederick Bartman.
"The Amorous Prawn" (Covent Garden Films production). Producer, Leslie Gilliat, Director, Anthony Kimsins, Stars, Ian Carmichael, Cecil Parker, Joan Greenwood, Dennis Price.
"The L-Shaped Room" (Beaver Films production). Director/screenplay Bryan Forbes, Stars, Leslie Caron and Tom Bell. From Lynne Reid-Banks' novel.
"Heaven's Above" (Charter Films productions). Producer/director, John and Roy Boulting, Stars Peter Selers.

ducer/director. John and Roy Boulting. Stars Peter Selers.

With Bryanston Films

"The Quare Fellow" (Liber Films production). Producer, Anthony Havelock Allan. Director. Alfred Dreyfus. Stars Patrick McGoohan, Sylvia Sims, Walter Macken.

"The Loneliness of the Long Distance Runner" (Woodfall Films production). Producer/director Tony Richardson. Stars Tom Courtenay, Michael Redgrave. Screenplay Alan Sillitoe and Tony Richardson. From novel by Alan Sillitoe.

"Prize of Arms" (George Maynard production): Director Cliff Owen, Stars, Stanley, Baker, Tom Bell, Helmut Schmidt.

"Tom Jones" (Woodfall Films production). Producer/director Tony Richardson. John Osborne screenplay of Fielding's novel. Stars Albert Finney.

"Sammy Going South" (Michael Balcon production). Producer, Hal Mason. From W. H. Canaway's novel.

WITH BRITANNIA FILMS

"Jigsaw" Producer/director, Val Guest from own

screenplay. Stars, Ronald Lewis, Jack Warner, Yolande

WITH WESSEX PILMS

"Mix Me a Person" Producer Sergei Nolbandov, Direc-r, Leslie Norman, Stars, Adam Faith, Anne Baxter,

tor, Leslie Norman, Stars, Adam Faith, Anne Baxter, Donald Sinden.
"Legacy of a Spy" (Wessex Films production).
WITH PAX FILMS
"Don Among the Dead Men" (Britannia Films production). Star, James Robertson Justice.

METRO

"Cairo" Producer Ronald Kinnock Di-rector, Wolf Rilla.

Stars, George, Sanders.

"Kill or Cure" Producer, George Brown, Director, George Pollock, Stars, Terry Thomas, Eric Sykes.

"Private Potter" Producer, Ben Arbeid, Director, Casper Wrede, Stars, Tom Courtenay.

"Pot Luck" Producer, Lawrence Bachman,
Untitled story for Margaret Rutherford, Producer Lawrence Bachman

rence Bachman.

"The Children Return" Producer, Lawrence Bachman.

Untitled Agatha Christle story based on her book
"Murder on the Nile." Lawrence Bachman produces.

"Bleak House" Producer, Lawrence Bachman, Screenplay by Agatha Christle from Charles Dickens novel.

"Hedda Gabler" Producer Lawrence Bachman, Screenplay by John White.

oler" Producer Lawren Whiting, from Ibsen p

RANK "A Pair of Briefs"
Producer, Betty Box.
Director. Ralph
Thomas. Stars, Mary Peach, Michael Craig, James Rob-

Thomas: Stars, Mary Peach, Michael Craig, James Roo-ertson Justice.

"Waltz of the Toreadors" (Julian Wintle-Leslie Parkyn production). Producer, Peter de Sarigny. Director, John Guillermin. Stars, Peter Sellers, Margaret Leighton, Dany Robin, John Fraser. From the play by Jean Anouilla. "Der Rosenkavaller" Producer/director Dr. Paul Czin-ner. Stars, Elisabeth Schwartzkopf, Seha Jurinac. "All Night Long" (Bob Roberts productions). Pro-

Filson Re Common Mart

Continued from page 85 defended if one looks into the Rome Treaty more carefully, for what it condemns are not alds as such but alds which distort competition.

which distort competition.

If, therefore, each of the member countries have roughly equivalent systems of film aids, competition within the Common Market will not be distorted and the aids not be inconsistent with the requirements of the Treaty. There is sound common sense as well as legal logic about this argument, for each industry is to some extent dependent on the success of the others. If we made (say) motor-cars, we would benefit from the collapse of the motor-cars industry in Germany, because we could then hope to sell more of our cars in their market. When, however, film production takes a beating in Germany, their cinemas suffer and our exporters find a worse, not a better outlet. On the other hand it is to our advantage that French and Italian films should prosper and invigorate their native exhibition industries, for we can then hope to find waiting and receptive audiences. Similarly, if the Eady Levy were abolished, our production industry would collapse and as a result our exhibitors, staryed of the films British audiences like best, would also be ruined, so that French and Italian exporters would find there was no market for them. Each of us benefits indiruined, so that French and Italian exporters would find there was no market for them. Each of us benefits indirectly from the aid systems of the other. We have a common policy: and we must press our arguments on our respective governments. And let us not underestimate the influence we will wield, for we are not going to be junior partners in the Common Market.

Plenty of Chance to Articulate Any National Embarrassment

Any National Embarrassment

There will be many opportunities for pressing our views. Britain does not, of course, stand alone, for the French and Italian production industries are dependent on State aids just as we are. From all I have read in the continental trade press and from all my contacts with the leaders of those and other industries I am perfectly convinced that Britain will be able to take part in a vigorous campaign for preserving film aids. I do not, however, believe that our task would in any way be lightened by a continuous campaign on political grounds against the basic principles of the Common Market, so that in practice the union crities may make it more difficult to safeguard the aids on which we depend.

These aids are all designed to safeguard the national

the aids on which we depend.

These aids are all designed to safeguard the national film production industries, whose survival will concern not merely the producers themselves, but the parliaments of each country. This is the answer to those who fear that national films will become extinct and that in their place we will have cosmopolitan films made by polyglot crews at cut rates. This seems to evidence a very meagre contidence in the British industry. British audiences like British films best; we have first class studios; our actors and technicians are unsurpassed; and our producers have no desire whatsoever to shop around. Europe for cheap labor. There will still be British audiences who want to see them. There will also be international films, whether or not we join the Common Market. There is room for good films of both types, for in our industry the big need not drive out the small. If it becomes easier for Britain to make the big as well as the small, what is wrong with that? We must reject the static timidity of the Jeremiaha and be ready to take advantage of the new opportunities which will come from membership of the rational market which will come from membership of the rational market which will come from membership of the rational market which will come from membership of the rational market which will come from international industry.

ducers/directors, Michael Relph and Basil Dearden, Stars, Patrick McGoohan, Keith Michell, Betsy Blair.

"Tiara Tahiti" (Ivan Foxwell production). Producer Ivan Foxwell, Director, William Kotcheff. Stars James Mason, John Mills.

Mason, John Mills.

"In the Doghouse" (Hugh Stewart production). Director, D'Arcy Conyers. Stars, Leslie Phillips, Peggy Cummins, Hattie Jacques,

"Life For Ruth" (Allied Film Makers production).

Producer, Michael Relph. Director, Basil Dearden. Stars,
Michael Craig, Patrick McGoohan, Janet Munro.

"The Sporting Life" (Independent Artists). Producer,
Karel Reisz. Director, Lindsay Anderson. Stars, Richard
Harris.

Hartis.

"The Fast Lady" (Independent Artists). Director, Ken Annakin. Stars, Leslie Phillips, Stanley Baxter, James Robertson: Justice. Jack Davies' screenplay.
"Innocent Gunman" (Independent Artists). Screenplay by John Dighton.
"Death of a Snout" Producer, Bill McQuitty. Director Ken Annakin. Annakin. Adapted by Alun Faulkner from Douglas Warner's book.

"The Tinker" Producers/directors, Betty Box and Ralph Thomas.

Doctor in Clover" Producers/directors Betty Box and

Ralph Thoma

Ralph Thomas.
"Take a Girl Like You" (Hugh Stewart production).
Untitled Norman Wisdom comedy.
"The Day of the Triffids" (Security Films production).
Producer, George Pitcher. Director, Steve Sekely. Stars,
Howard Keel, Nicole Mauray.

REGAL-INTERNATIONAL

"Live Now, Pay Later" Producer, Jack Hanbury. Director,

Jay Lewis.

"Near the Knuckle"

"Left Bank"

"Flight from Singapore"

"The Lances of Bengal"

"Ulysses" Producer, Jerry Wald. Director, Jack Cardiff.
Screenplay, Alan. McClelland.

"Ulysses" Producer, Jerry Wald Director, Jack Cardiff. Screen-

Jack Cardiff. Screen-play, Alan McClelland.

"High Wind in Jamaica" Producer, Jerry Wald. Direc-tor, Jose Ferrer. Sceenplay by T. E. B. Clarke.

"Nine Hours to Rama" (Red Lion Films production), Producer/director Mark Robson. Stars, Horst Buchholz,

Producer/director Mark Robson. Stars, Horst Buchholz, Jose Ferrer, Robert Morley "The Lion" Producer, Sam Engel. Director, Jack Cardiff. Stars, William Holden, Trevor Howard Capucine. "The Inspector" (Red Lion Films production). Prod., Mark Robson. Director, Philip Dunne. Stephen Boyd, Dolores Hart. "The Wingate Story" "The Greatest Raid of All" From E. C. Lucas-Phillips' noval.

Promise at Dawn" From Romain Gary's novel. Stars,

Ingrid Bergman.
"The Visit" Producer, Henry Weinstein, Director, J.
Lee Thompson, Stars, Anthony Quinn, Ingrid Bergman. "Doctors No" (Eon Productions) Produc-

UNITED ARTISTS R. Broccoli. Director

ers, Harry ! Connery, Bernard Lee, Lois Maxwell, Ursula An-

and A. R. Broccon: Director, referred Folia, Stan Sean Connery, Bernard Lee, Lois Maxwell, Ursula Anderson.

"The Lonely Stage" Producers, Stuart Millar and Lawrence Truman. Director, Ronald Neame. Stars, Judy Garland, Jack Klugman.

"Summer Flight" Producers, Stuart Millar and Lawrence Truman. Screenplay by Joseph Hayes.

UNIVERSAL

manolac" (Hammer Films). Producer Anthony Hinds,

WARNER-PATHE

WARNER-PATHE

Untitled project starring Tony Hancock, (Associated British Production). Producer Gorton L. T. Scott. Director Jeremy Summers. Stars, Tony Hancock, Sylvia Sims.

"The Pot Carriers" (Associated British production). Producer, Gordon L. T. Scott. Director, Peter Graham Scott. Stars, Paul Massie, Ronald Fraser, Carol Lesley, Campbell Singer.

"Summer Holiday" (Associated British Producer. Kenneth V. "Summer Holiday" (Associated British production), Producer, Kenneth Harper, Director, Sidney Furie, Stars Cliff Richard

Joined the Navy" (Dial Films production). Pro-Daniel Angel Director, Wendy Toye. Stars Ken-

ducer Daniel Angel Director, ments More.
"Tamahine" Producer, Bill Whittaker. From Thelma Nicklaus' novel.
"If Chance a Stranger" (Associated British production). From Charles Fullerton's novel.
"The White Witch of Rose Hall" From Geoffrey de Tieser's novel.

sser's novel. "The Golden Fool" From David Devine's novel.

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PIX SCHEDULED—NO DISTRIB

"The Brain" (Raymond Stross production).
"Knife Edge" (Raymond Stross production).
"Dr. Mabuse" (Haymond Stross production).
"Tough at the Top" (Romulus Films production).
"Tough at the Top" (Romulus Films production). Stars
Lawrence Harvey.
"The Finished Room" Producer, Daniel Angel Director, Joe Losey.
"The Long Ships" (Warwick Films production).
"Fings Ain't Wot They Used TBe" (Warwick Films production).
"Oliver Cromwell" (Warwick Films production).
"Oliver Cromwell" (Warwick Films production).
"Oliver Cromwell" (Warwick Films production).
"No Drums, No Trumpets" (Warwick Films production).

BRITAIN'S NEW DIRECTORS

A healthy sign is the advent of sharp, newish directorial talent on the immediate British film horizon. This mustn't be construed that the This musta' be construed that the wellknown regulars are played out. Far from it. They are mostly still very much on the ball, as past successes, and future plans, reveal. Thus, Carol Reed is readying a new project, "Ballad of A Running Man," Val Guest is, busily employed in following up his highly successful "Day The Earth Caught Fire," the Boulting Brothers are busy on a new one, "Heaven's Above" and Gerald Thomas is still up his neck in helming "Carry On" farces and other comedies for Peter Rogers.

Other top names like Frank

Other comedies for Peter nogen-Other top names like Frank Launder & Sidney Gilliat, Leslie Thompson, Lewis Gilbert, Leslie Launder & Sidney Gilliat, Lee Thompson, Lewis Gilbert, Leslie Norman, Basil Dearden, Raiph Thomas, Anthony Asquith, Roy Baker, Mario Zampi, Ken Annakin and Ronald Neame are all in there pitching, and will be coming up with a varied array of product.

But significant names are joining ne giants. A fresh wind is blowing But significant names are joining the giants. A fresh wind is blowing through the studios and old practices are being attacked as new ideas are applied. It all helps to keep the industry on its toes. For instance, after a couple of near misses. "Requiem For A Nun" and "The Entertainer," Tony Richardsen struck a resounding blow for fresh blood with "A Taste of Honey." Now he is tackling a couple of other offheat subjects, "The Long Distance Runner" and "Tom Jones," with Albert Finney. Richardson brings a keen perception and loving use of a keen perception and loving use of the camera to his work.

Actor, Scripter, Director

Actor, Scripter, Director

Bryan Forbes, for years a competent actor and then a successful scripter is still one of Britain's highest screenplay writers, but now what might prove an even bigger career as a director looms large for him. His first, "Whistle Down The Wind," won acclaim and now he is tackling another controversial theme with "The Leshaped Room." Karel Reisz first made impact with his brilliant handling of "Saturday Night And Sunday Morning." Reisz brought added vitality to an already powerful yarn with his alert, vivid portrait of a drab industrial district. Now he is challenged by another provocative theme with "This Sporting Life," a profile of a tough football hero, with Richard Harris in the main role.

ball hero, with Richard Harris in the main role.

Two skillful documentary directors have been handed important assignments for their feature film debuts. At 35, John Scheslinger already has earned plaudits for his documentary, "Terminus," a study of a busy London railway station. It has gained winning nods at festivals and recently copped the British Film Academy's annual documentary award. To him fell the task of directing a comparative newcomer, Alan Bates, and a complete screen tyro, June Ritchie, in a powerfully provocative film, "A Kind of Loving."

Asked whether he would have preferred to have had greater experience in the other side of the camera Scheslinger said: "No, I preferred it that way. Experienced artists might have overawed me and made me scared to try out my

preferred it that way. Experience, artists might have overawed me and made me scared to try out my ideas." Scheslinger's confident touch on the set made on-lookers sceptical of this self deprecatory

Case of Krich

Case of Krish

The other documentary director
is John Krish, who is to steer Cliff
Richard through his next musical,
"Summer Holiday." Krish gets this
first break because Sydney Furie,
the original choice, is tied up with
another film. Says Krish: "I'm not
worried. We have a good story and
excellent talent. What more does
a director want!" Plenty, and
Krish is getting a welrome chance
to prove that he has it.

Furie, a young Canadian, who
had a growing reputation in his
native land, came to Britain a couple of years ago, made two or

rune, a young Canadian, who had a growing reputation in his native land, came to Britain a couple of years ago, made two or three unspectacular pix and then hit the jackpot with his fresh, gay hit had been long the Cliff Richard musical, "The Young Ones." Recently had young ones." Recently had young ones." Recently had been long the cliff Richard musical, "The Young Ones." Recently had been long the cliff Richard musical, "The Young Ones." Recently had been long the cliff Richard musical, "The Young Ones." Recently had been long the cliff Richard musical whole with the cliff Richard musical whole with the cliff Richard musical whole with the cliff Richard musical whole who had been long the cliff Richard musical who had been long the cliff Richard musical whole who had been long the cliff Richard musical whole who had been long the cliff Richard musical whole who had been long the cliff Richard musical who had been long the cliff Richard musical whole who had been long the cliff Richard musical whole who had been long the cliff Ri

completed a Richard Todd-Robert Morley vehicle, "The Boys."
Appointed exec director of Galaworlddins Productions, Furie is regarded as an eager young beaver destined to help vitalize the local landustry.

Two other young men yet to make their names are Dick Lester and Michael Winner. The latter, reputed to be Britain's youngest feature director, also knows the documentary and telefilm fields and has just completed his first feature job, a musical called "Play It Cool," with an appropriately by the condition of the composition of successful predecessors, both Jack clark make their names are Dick Lester and Michael Winner. The latter, reputed to be Britain's youngest feature director, also knows the documentary and telefilm fields and has just completed his first feature job, a musical called "Play It Cool," with an appropriately by the cool," with an appropriately shows such sat the Goon Shows and the zany "Fred" shows, Lester has brought a bubbling zest and impagnation to this modest, lively film. He has broken many of the rules with his camera angles and cutting and has brought a new dimension to the kind of pop singer film that is normally merely stacked with fairly static and unimaginative production and solo numbers.

Cameraman Trying

Ace cameraman Tr regarded as an eager young beaver destined to help vitalize the local industry.

Two other young men yet to make their names are Dick Lester and Michael Winner. The latter, reputed to be Britain's youngest feature director, also knows the documentary and telefilm fields and has just completed his first feature job, a musical called "Play It Cool," with an appropriately young cast headed by pop vocalist Billy Fury and Helen Shapiro. Latter thrush was the star of Lester's first and recent musical, "It's Trad Dad." Coming from tv and much experience with offbeat comedy shows such as the Goon Shows and the zany "Fred" shows, Lester has brought a bubbling zest and imagination to this modest, lively film. He has broken many of the rules with his camera angles and cutting and has brought a new

he completed a Richard Todd-Rob-ert Morley vehicle, "The Boys." for a lensman to bring his eye for Appointed exec director of Gala-worldflims Productions, Furle is scenes. In Britain he has had two

First Features Registered In Britain

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Brutal Candor of London Critics And What Distribs Do About Same

London can probably match every shade of opinion and emotion as to film critics ever felt or expressed by New York or Hollywood. There is the usual wooing of the breed in the hopp of good notices and the usual sulting over bad ones. Some film executives and their publicity chiefs pretend to an aloof, dispassionate attitude. Others are belligerent. Others still may fairly be described as not knowing what they think—until told.

But it is tacitly agreed that the film critic is here to stay, fulfilling a useful function. Whether they are writing essays boosting their own egos or acting as "film tasters" for their readers at least they are doing one good thing. They are helping to stimulate interest in an entertainment form which has had to face plenty competition, what with ten pin bowling, tv, bingo and sheer.

Films are generally shown to the press on Mondays, Tuesdays and Wednesdays at 10:30 a.m. and 2:30 p.m. mainly early in the week in which the film is to make its West End bow Dates are usually selected by a Clearing House, consisting of members of the Film Industry Publicity Circle. An average of four to five films a week are shown and sometimes such as preview is dropped into a regular program at a cinema. This become an extra bonus (or hardship) for the paying customer. The critics don't much mind either way, but sternly resent the belief of some producers that they are influenced by audience reaction. "How can any usual many and the brayings of either a paying audience or a papered one does not sway the experienced and unbiased critic.

There has been a constant niggle by certain Wardour Street elements for critics to view the films at the evening premieres, but this has been strongly resisted by the Film Section of the Critics' Circle. Most top feature films are unveiled to the press for their company and the brayings of either a paying audience or a papered one does not sway the experienced and unbiased critic.

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There has been a constant niggle by certain Wardour Street elements for critics to view the films at the evening premieres, but this has been strongly resisted by the Film Section of the Critics' Circle. Most top feature films are unveiled to the press for their comments, but there is a growing tendency among some Wardour Street executives to decide that such a picture is not "a critics' picture." and thus not press show it. Nevertheless, these tyoons are rarely able to define what they really mean by "a critics' picture." Sometimes their decision to remain in splendid anonymity is sensible. Other times they lose valuable space and a big boost by being chicken.

Paramount for some time has doggedly declined to show Jerry Lewis pix to the press following some pretty drastic flayings. Universal also wifindrew from the market for awhile, but then tentatively came back and found to its delight that, for instance, the Rock Hudson-Doris Day comedies have earned sweet typewriter music. But the major pitfall that such pick and choose companies have to face is when they "sneak" in to the West End a film with major stars. The inference that the film must, be a floperoq not unnaturally intrigues the conscientious critic.

Films are rarely reviewed overnight unless they have a sharp news angle, and it is mainly epissuch as "Ben-Hur" that get the special treatment. For the rest the critics, with the exception of the Times man, who tends to be a law unto himself and his editor regarding publication date, usually appear on a particular day as a feature. There is usually some heart-burn among the press agents as they survey the material available.

Continental films get an equal

Gibraltar Sports a Film Fest

Bestows 'Silver Rock, Key and Ape' Every July Censorship Operates Blind, Based on What British **Critics Published About Films**

By BILL RELL

Gibrolter

This military base at the mouth of the Mediterranean Sea, with North Africa across the water, and Spain around the corner is host every July to a "film festival." This is one portion of a fortnight of assorted entertainments designed to redeem the Rock settlement from Its lack of diversion other than watching overnight tourists go on shopping sprees in the duty-free British colony. (A casino is due to open in 1963.)

Now three years old the Gibral-

casino is due to open in 1963.)

Now three years old the Gibraltar flim fest bestows the "Silver Rock" for the best feature unspooled, the "Silver Key" for the best documentary and the "Silver Ape" for the best short. Lest the "ape" symbol seem strange, be it explained that the fortress is home to lots of monkeys who arrived in time lost and flourished.

Last vers' winner was "Black Last vers' winner was "Black

ume lost and flourished.

Last year's winner was "Black Orpheus," and in 1960 if was UA's "On the Beach." Entries this year include the Soviet "Ballad of a Soldier," the Italian "Two Women," Britain's "Taste Of Honey," and America's "Judgment at Nuremberg" (UA).

Foreign product is all booked out of London and/or Sevilla, Spain and shown with sub-titles.

There are four cinemas. The big-gest is the Queen's, operated by Abraham Benatar who owns the Queen's hotel. It seats 992. Recent-ly doing well were "Breakfast at Tiffany's" (Paramount) and "Taste of Fear" (Columbia).

Other houses are the Royal (900), the Naval Trust (750) and the Rialto (526). All are operated by Rafael Massias, a director for the Bassadone Bros. Development

Rialto runs mostly Spanish films The Naval Trust is for big release per "West Side Story," "Exodus," and "South Pacific."

Seats at all four houses are scaled from 15c to 40c, with occa-sional specials pegged at .60c. Changes are made three times a week except for big pics. They run

awaited here. French films are frequent targets of his disapproval.

All programs must be submitted to Hassen along with reviews clipped from three respected Brit-ish dailies. He decides on the basis of the reviews whether or not to allow screening.

allow screening.

Since there is little else to do, most Gibraltarians see a lot of films. Business is made better, too, by the tourists who don't have anywhere else to go, until that gambling hall opens in future.

AMERICAN PICTURES LEAD IN IRELAND

Dublin.

The U.S. continues to be the biggest supplier of box office films to the Irish market, and the big American film invariably has a bigger box office take than the big British pictures. That's the Digger box office take than the big British p jictures. That's the economic estimate as reported by circuit executives here. Colum-bia's "The Gun's of Navarone" was awy out on top as the biggest money-spinner of 1961.

money-spinner of 1961.

Elvis Presley continues to lead
the way to the teen-age coin, and.
Doris Day is a first-class marquee
name in these parts; among the
men the older age group is the
biggest draw at the box office.

British films are now increas-ingly accepted by Irish audiences, after a lengthy period when they were tough to sell outside Dublin; were tough to sell outside Dublin; their take is better and stars like John Mills are good attractions. His daughter, Hayley Mills, has probably as big a draw in firstrum Dublin situations where her pictures have played. British women stars make little impact with Irish audiences and given the choice between an American and a British picture the scales invariably tip towards the U.S. product.

roduct.

Because films with foreign language soundtracks can be shown free of entertainment tax there's a certain amount of interest in them in large centres of population; Dublin has two chemas operating a Continental art house policy. Average film-goer, however, is still chary and booking for sub-titled pictures in out-of-town situations is thin.

See New Crop of British Fennes **Augmenting Ranks of Top Stars**

The well-tried stalwarts of British films are still tops in the boxoffice stakes. Players like Peter winner, last year and this of the British Film Academy's "Best Actor" Award, Alec Guin-ness, Larry Olivier, Jack Hawkins, Trevor Howard. Peter Sellers, Richard Todd, Richard Attenbor-ough, John Gregson, Stanley Baker and Dirk Bogarde (whose roles and Dirk Bogarde (whose roles fascinatingly increase in maturity) continue to bask in the affection of ducat buyers. If there is not an equally flourishing crop of women players of stature it's because of a tendency for British producers to look abroad for their leading ladies. They fill roles, Britain's girls complain bitterly, that could be played as well by homegrown talent.

talent.
But the upcoming femmes abound and this could be a golden year for many of them. An outstanding prospect is Rita Tushingham, a sparrowlike girl with expressive eyes and offbeat features who hit a homer with her first performance in "A Taste Of Honey." The performance earned her awards as the most promising newcomer of the year from both the British Film Academy and the Variety Club of Gt. Britain, Currently tied up with the stage, Miss Tushingham's next picture could be an important step forward for her.

Bring on The Girls

Bring on The Girls
There's also an intriguing moppet named Pamela Franklin, who came glowingly to notice in "The Innocents," and is soon to be seen with William Holden in "The Lion."
Two other youngsters who have yet to show their paces but have good opportunities of breaking into the bigtime are Sarah Miles and Sue Lyon. They are both soon to make their bow in provocative pix that are bound to attract hefty public attention, Miss Miles is the teenage schooligirl with whom her schoolmaster (Laurence Olivier) is accused of having an affair in "Term Of Trial." Miss Lyon is the young girl who plays the title role in "Lolita." with James Mason and Sellers. Nelther will be able to claim in years to come that they were launched in colorless roles.

June Ritchie is another inexperi-

elaim in years to come that they were launched in colorless roles.

June Ritchie is another inexperienced newcomer, being blooded for her screen debut in a tricky role in "A Kind Of Loving," and much depends on her performance in that on how far she will go. Barbara. Shelley has suffered from playing in a number of indifferent pix, but she is a goodlooking charmer with brains and one important role could help her to break the star barrier. Valerie Gearon, spotted by Mark Robson, is a worthwhile bet and that piquant blonde Diane Cilento cannot long delay grabbing the part that will release her full potential and put her among U.K.'s top marquee bait.

Of the girls mentioned in the

and put ner among u.k.s top marquee bait:

Of the girls mentioned in the equivalent International Film Edition piece last year, Susannab York, who made an instant hit with Kenneth More in "Greengage Summer." (tagged "Loss Of Innocence" in the States), is now contracted to Victor Saville's P.L.K. company. Big test will be how she emerges from "Freud," a heavy part which she has just essayed for John Huston opposite Montgomery Clift. Mary Peach, in whom her bosses, she has just essayed for John ize Huston opposite Montgomery Clifft. See Mary Peach, in whom her bosses, wa Betty E. Box and Ralph Thomas, lie have big faith, is soon to be seen again in "A Pair Of Briefs." a tv. lighter role than she tackled effectively in "No Love For Johnnie." slo But this talented girl's career should be usefully hiked by making her American debut this year ma She's to olay in "Gathering Of er Ragles" with Rock Hudson; for Sy will Bartlett. Hayley Mills continues the research with Rock Hudson; for Sy will Bartlett. Hayley Mills continues the research with Rock Hudson; for Sy will Bartlett. Hayley Mills continues the research of the Political However, surcess story, but sister broughter and "Twice Round The Danghter" and "Twice Round The Danghter" and "Twice Round The Marting Hills of the story of reasons such as the theatre, marriage child, sujbirth or sheer lack of worthwhile roles; Billie Whitelaw, Maggie will Smith, Elizabeth Sellers, Mary Urc., Rachel Roberts, Heather Sears, Vir-

ginia Maskell, Virginia McKenna Joan Plowright and Shirley Anne Field have done virtually nothing to make the past year a memorable film one for them. But "The War Lover" (Miss Field) and 'The Sporting Life" (Miss Roberts) could

Lover" (Miss Field) and "The Sporting Life" (Miss Roberts) could prove winners for them, Meanwhile, the ever reliable Sylvia Syms, with a click in "Victim," continues as a top British star with little competition, as yet.

On the male side, Albert Finner, has been theatrebound, and Peter. O'Toole has been sweating it out since last year in Sam Spiegel's "Lawrence of Arabla". So, in terms of screen exposure, it was a fallow year for them. But Lawrence is confidently expected to work the oracle for O'Toole's potentially vivid career and Finney looks forward with equal confidence to making. "Tem Jones." Richard Harris, back from "Mutiny On The Bounty," goes into "This Sporting Life," and he is one of a small, but promising bunch of young actors who are threatening to crash the front rank of British stars. Alan Bates first made impact in "Whistle Down the Wind" and impressed Nat Cohen and Stuart Levy of Anglo Amalgamated so much that they backed their judgment by forking out a large lump of coin to buy Bates out of the Broadway cast of "The Caretaker." They wanted him for "A Kind Of Loving." which could turn out to be his big break.

Tom Bell follows up a meaty role in "HMS. Defiant" with

"A kind of Loving," which could turn out to be his big break.

Tom Bell follows up a meaty role in "H.M.S. Defiant" with "Prize Of Arms" and a star opportunity opposite Leslie Caron in. "The L-Shaped Room," both of which loom as important plr. Other male white hopes for whom 1982 could be a good year are Patrick McGoohan, released from a long to stint, Edward Judd. Tom Courtenay, Cliff Richards and Adam Faith McGoohan has two valuable roles coming up, "The Quare. Fellow," and that of a doctor in, a controversial film from the Dearden-Relph stable, "Life For Ruth." Judd is much in demand since "The Day The Earth Caught Fire" and Courtenay, under the direction of Tony Richardson, has a bright prospect with Michael Redgrave in a tough, but sensitive starring role in "Loneliness Of The Long Distance Runner."

Faith and Richard, two young pop vocalists, are now emerging also as promising young actors. Faith, after two or three tentative attempts in minor films, gets a whopping chance in his nevt. He's to play a juve delinquent opposite experienced Anne Baxter in "Mix Me A Person." As for Richard, he starred in "The Young Ones," a boxoffice smash that proved to a wary British film industry that Britain can make click musicals. His next. "Summer Holiday," is being readled and should expand the Richard career.

As To Comics

As To Comics

This informal check, last spring, examined the prospects of some of Britain's comics. Metro was about to launch their two new contractees, Spike Milligan and Erie Sykes, two top tw funny men. Neither comedy, "Postman's Knock," starring Millgan, nor "Village Of Daughters," starring Sykes, sectived work as "Starring Sykes, sectived work as "Starring Sykes". Knock," starring Miligan, nor "Village Of Daughters," starring Sykes, received much critical acclaim but it is clear that there is a bright screen future for these two specialized comedians. 'Charlie Drake's second venture, "Petticoat Pirates," was not so hot and this tiny, ebullient comedian has yet to strike as fertile a screen formula as for tv. After a bright start with "The Rebel," Tony Hancock has moved slowly and patiently towards his second subject. He is clearly not going to risk over exposure as many onlookers suggest that Sellers is doiny. Hancock's next film will be "The Punch And Judy Man." and his determination to break his tv image is so great that, for this film, he is not even employing his regular writers. The film should prove his real testing time.

Time.

Yes, there is an encouraging duction which must be packaged in amount of fresh talent arising to supplement the steady endeavors of the Old Guard. Time will tell with what expertise, or lack of the British film bosses mould it, the British film bosses mould to the proceeded on a systematic polynomial of the proceeding of th

Metro's Prod. Chieftain In London Sees Britain As Future Film Centre

Britain will soon be the produc "Britain will soon be the produc-tion centre of the world," opines. Lawrence G. Bachmann,in charge of Metro's U.K. production, "and its not a case of runaway produc-tion, either. Production facilities are as good here as anywhere in the world, and also there is the technical and thesping talent."

technical and thesping talent."
Metro is entering the legit field here. In association with Jack Waller Ltd., Metro is to present. "Glad And Sorry Season" at the Royalty Theatre when "Ben-Hur" (MGM) ends, its run May 6. Film will be withdrawn after nearly a year's run there, following a switch from the Empire.

will be withdrawn after nearly a switch from the Empire.

The play, which was brought to Metro's notice by Bachmann, and on which the company has a film option, is by Irving Havetch and Harriet Frank It will star Juliet Mills and Robert Beatty.

Well satisfied with the results of his first five British pix, 'Village Of Damned," Green Helmet," "Secret Partner," "Invation Quartet" and "Murder, She Said," Bachmann claims that these reasonably-budgeted films "are all in the black." He rated "Village" and "Murder" as exceptionably satisfactory moneyspinners.

He outlined the forthcoming Metro program to Vanistry. "Cairo" and "Kill or Cure," a subject for Terry-Thomas and Eric Sykes, are the first pair skedded. Then comes "Follow The Boy," with a cast that includes Connie Francis, Dany Robin, Nanette Fabray, Pauls Prentiss, Russ Tamblyn and George Hamilton. Richard Thorpe will helm it in the South of France.

Other upcoming projects are "Bleak House" to be scripted by Agatha Christie: a sequel to "Village Of Damned," titled "Children's Return," and another Margaret Rutherford comedy-thriller.

On the ty front, Bachmann is equally enthusistic.

More Sophisticated, Aussies Now Shop for Quality Entertainment

Sydney.

During my visit last year to the recession. The December elections United States and Britain I was heartened by the trend in production that now obviously places much greater emphasis on the roadshow attraction than the B-fee economy and deficit financing feature. Although I don't underestimate the importance of reasonable quantity as well as quality. estimate the importance of reason-able quantity as well as quality, this policy fits the Australian re-quirements so perfectly that I re-turned home more sanguine about the stability of the business than I have been at any time since the tide turned against us with the onalaught of television in 1956.

nave been at any time since the tide turned against us with the onslaught of television in 1956.

By this I don't mean to imply that I have ever been a calamity howler—there were plenty who were vocal in this direction without my joining in the chorus. When we were enduring the agonies of rapidly declining grosses and were obliged to close borderline theatres, I declared both privately and publicly that good housekeeping would see us through and that the day would not be that remote before the graph showed an upward trend.

I believe that 1962 will see the fulfillment of these hopes.

1961 was a year of acute difficulty from the national point of view. In an attempt to halt the inflationary boom that was developing, the Federal Government applied an economic squeeze which led to some degree of unemployment. Spending money, which had been plentiful during the postwar boom years, became scarce as Australia was forced by government decree to live within herincome and to strengthen exportmarkets.

It is only now that the country

ment.

The determined threat by the Opposition to the present Federal government, which has been in power for 12 years, inevitably must lead to more keen executive administration from Camberra and there is justification for believing that the nation's fiscal policies will be stabilized.

The video-jet age has wrought great changes in the pattern of the Australian entertainment indus-

entertainment try. City patronage is far more sophisticated and knowledgeable than before this era and the effect on the home front has been dra-

on the home front has been dra-matic.
Visits by big names from the concert, legit and vaudeville stages are frequent. Night club headliners doubling on tv come and go week after week and capture a large viewing audience in tv spectac-

These developments tend to make a visit to the local cinema a commonplace experience except when films of exceptional entertainment value are presented. The result is plain for all to see—that where TV is available the Australian cinema, which offers only mediocrity, must languish.

On the other hand there is inescapable evidence that the genuine headliner will bring flourishing returns whalever the opposition.

flourishing returns whatever the opposition.

In the past few months records have been established by Warners' Australian-produced film, "The Sundowners," and there has been a general upsurge in grosses throughout the Hoyts group with top-ranking films like "Oklahoma," "Never on Sunday," "Return to Peyton Place," "The Hustler," and the perennial "South Pacific." These films strengthen my view that public interest in good films has never wavered and never will. The story of "Oklahoma!" supports this claim in startling fashion. The Cinemascope version of "Oklahoma!" was released in Sydney six years ago and played in our largest cinema for 10 weeks. Subsequently it played the suburban, country and drive-in engagements. It was generally regarded as a most successful film, short of record breaking class.

Its re-presentation in Todd-AO at the Paris Theatre, Sydney, has astonished the trade by its phenomenal-performances.

We in Hoyts are especially proud of the figures for "South Pacific." Attendances for the Todd-AO version in the capital cities already exceed three million, almost one-third of Australia's total population. "South Pacific" will gross more money in Australia than any film past or present (and maybe future). The Sydney season began the fourth year at the Mayfair Theatre on Boxing Day: a fantastic achievement in a city with only two million people.

As for the future? There's the alternative to fight and regain lost ground or to lile down and die. Not for one moment do I believe that there is any problem that the capacity of those who are dedicated to this business can't overcome—nor do I think there will be any lack of enthusiastic determination to make a strong bid for the publics' patronage.

Television has a great "softbelly" that makes it particularly vulnerable, and in my opipion it could not function in its present form without the backbone of old feature films. From an exhibitor point of view, the selling of these films to tele was a classic example of hari-kari.

Already there are unmistakabl

1962 is a year for hard work and, I feel, of definite progress.

50-Year Flag Up at Union Theatres

By ERIC

Sydney.

Greater Union Theatres, Australia's only motion picture organization embracing all phase of production, distribution, exhibition and film processing, this year celebrates its 50th Anniversary. Half a century of vision and enterprise since it was first founded on the trail-blazing beginnings of its four pioneer companies, Wests, Spencers, J. D. Williams and Amalgamated Pictures.

The story of Greater Union is the story of the growth of the industry in Australia from tin sheds to a national institution representing a multi-million dollar investment held by hundreds of Australian shareholders.

From a few-standard situations

tralian shareholders.

From a few-standard situations it has developed into 129 modern theatres located in all capital cities of the Commonwealth and its subsidiaries include Cinesound Studios which turn out a weekly newsreel, short subjects and feature films; British Empire Films which distribute Rank Studio product, British: Lion, Anglo-Amalgamated and Regal Films; Automatic Film Laboratories and Sixteen Millimer te Australia Ply: Ltd. distributors of 16mm. prints of Rank, Universal, Columbia feature films.

But in celebrating its Jubilee

Columbia feature films.

But in celebrating its Jubilee Year, Greater Union's pride in cherished traditions is overshadowed by a belief that it is now entering into an entirely new business phase brought about by the social revolution which is sweeping the country. It is engaged in a battle with brand-new competitors each fighting for a share of the average family's leisure hours.

Under the chairmashin of Nor-

Under the chairmanship of Nor Under the chairmanship of Norman B. Rvdge, also managing director of Greater Union, the organization is gearing itself for a battle of new ideas to create for films a brand new image. Its executives believe the industry's future is becoming more and more dependent upon the multi-million dollar hard-ticket theatrical production which must be packaged in new-style theatres re-equipped and remodelled to match the new importance of specialized merchan-

lcy of heavy expenditure for remodelling and re-equipping for
70mm hi-fi stereophonic presentation. Recent evidence of this is
the Sydney Forum, Melbourne
Chelsea and Adelaide Wests Theatres. And as this is written, the
3,400-seater dreadnought State
Theatre, Melbourne, closes down
for a unique architectural experiment.

Inside the four walls of the State

ment.

Inside the four walls of the State
will be built a luxury air-conditioned glant-screen 1,000-seater
with a new note in decor for preseptation of hard-ticket attractions.

entation of hard-ticket attractions.
Accent of Greater Union is on salesmanship, with managers trained to sell hard and often to reduce the "unsold seats" which becomes the yardstick for selling drives with solid incentives. For one drive the major prizes were two round-the-world trips. This year Greater Union will celebrate by launching a two-pronged drive via its City Theatres Division and its distribution branches in all States.

Its distribution branches in an States.

Some of the most colorful pages of Greater Union history lie in its distribution, which started out 50 years ago under the name of Australasian Films, releasing four features wealth made un into two iralasian Films, releasing four fea-tures weekly, made up into two programmes plus shorts. Contracts for the full yearly service were mainly verbal and were renewed year-after-year on the same un-written basis. The vast goodwill built up with exhibitors has ac-crued to British Empire Films. In those days country exhibitors ran their picture houses as side-lines to their main business and it was common for film salesmen to negotiate deals in such strange set-tings as a sugar-cane mill, milking

was common for film salesmen to negotiate deals in such strange settings as a sugar-cane mill, milking; and even in undertakers' parlors. Many country halls were managed by committees and it, is on record that one such committee, in all seriousness, called two rival film salesmen into the Board Room and announced that in order to be perfectly fair they had decided to book one man's product but buy the printing from the other.

(On the production side, Australia claims to have been the first country to produce a five-real feature, "The Kelly Gang" and was actively making newsreels in 1896.)

BRITISH & IRISH STUDIOS

ARDMORE (Ireland)-3 Stages -100 ft. x 80 ft. (With tank, 24 ft. x 20 ft. x 10 ft.)

2—100 ft. x 80 ft. 3— 60 ft. x 50 ft. s: Stages 1 and 2—\$2,800 per week. Stage 3—\$1,400 per week.

ABPC (Elstree)--6 Stages

ABPC (Elatree)—6 Stages

No. 1—100 ft. x 74 ft.

No. 2—150 ft. x 100 ft.

(With tank 33 ft. x 30 ft. x 8 ft.)

No. 3—150 ft. x 100 ft.

(With tank 30 ft. x 23 ft. x 8 ft.)

No. 4—150 ft. x 100 ft.

(With tank 19 ft. x 30 ft. x 8 ft. deep at one end with a right-angled leg 10 ft. wide x 79 ft. long, first 10 ft. of which is 8 ft. deep and the remaining 69 ft. is 4 ft. deep)

No. 5—137 ft. x 115 ft.

(With tank complete with spill wall, 89 ft. x 49 ft. x 3 ft. 6 inches)

No. 6—100 ft. x 74 ft.

Exterior Facilities

Outside tank 150 ft. x 200 ft. wide at the Spill Wall end and tapering both sides to 80 ft. wide at the camera pit end. Depth is 6 ft. to Spill Wall. Two extra pits sunk in the Main Tank.

(i) 30 ft. x 20 ft. x 7 ft. (i.e. total depth 13 ft.) (ii) 30 ft. x 15 ft. x 3 ft. (i.e. total depth 8 ft.). The backing to this tank is 220 whole is angled to receive maximum sun hours.

Rates: By negotiation.

BEACONSFIELD—3 Stages

BEACONSFIELD—3 Stages

No. 1—115 ft. x 55 ft. No. 2— 23 ft. x 49 ft. No. 3— 80 ft. x 50 ft. Rates: On application.

BRAY-4 Stages

No. 1—90 ft. x 60 ft.
No. 2—48 ft. x 40 ft.
No. 3—About to be rebuilt
No. 4—70 ft. x 40 ft.
R.C.A. Megnetic recording channels.
Large lot and three mobile generators available.
Rates: On application to A. Nelson-Keys, Hammer Films.

BRIGHTON-2 Stages

No. 1—62 ft. x 32 ft. No. 2—42 ft. x 32 ft. Rates: \$1,400 a week for either stage.

BUSHEY—2 Stages

No. 1—66 ft. x 33 ft. (Soundproofed).

No. 2—35 ft. x 20 ft. (Mute stage; being soundproofed).

Rates: Included complete up-to-date (daily rate pro rata).

of offices etc.

No. 1—\$1,900 per week (daily rate pro rata).

No. 2—\$ 700 per week (daily rate pro rata).

Salaries and Wages. Cost plus 12%.

Properties etc. Cost plus 10%.

For hire of equipment on daily or weekly schedule, rates on application.

MERTON PARK-3 Stages

No. 1—72 ft. x 66 ft.
No. 2—65 ft. x 45 ft.
No. 3—Insert stage, 25 ft. x 20 ft.
Rates: \$252 a day shooting.
\$126 a day building and striking.
Insert stage without equipment, \$28 a day.

MGM-LONDON (Elstree)-9 Stages

MGM—LONDON (Elstree)—9 Stages
No. 1—7,100 sq. ft.
No. 2—11,520 sq. ft.
No. 3—18,820 sq. ft.
No. 4—11,520 sq. ft.
No. 5—7,100 sq. ft.
No. 6—11,500 sq. ft.
No. 6—11,500 sq. ft.
No. 7— 6,620 sq. ft.
No. 8— 3,750 sq. ft.
No. 9— 3,750 sq. ft.
Rates: 7 cents per day square feet of studio space, inclusive of all facilities and equipment.

NEW ELSTREE-6 Stages

NEW ELSTREE—6 Stages

No. 1— 95 ft. x 50 ft. |
No. 2— 50 ft. x 30 ft. |
No. 3— 50 ft. x 30 ft. |
No. 4—100 ft. x 44 ft. |
No. 5—100 ft. x 44 ft. |
No. 6—120 ft. x 50 ft. |
Rates: No. 1—\$2.240 per week. |
No. 2—\$ 980 per week. |
No. 3—\$ 980 per week. |
No. 4—\$1,820 per week. |
No. 4—\$1,820 per week. |
No. 5—\$1,820 per week. |
No. 6—\$2,660 per week. |
Initial building work at half total weekly rental, Other rates on application. on application.

PINEWOOD—7 Stages

No. 1—165 ft. x 110 ft.

No. 2—165 ft. x 110 ft.

No. 3—165 ft. x 110 ft.

No. 4—101 ft. x 82 ft.

No. 5—10 ft. x 82 ft.

No. 5—110 ft. x 82 ft.

No. 5—5 ft. x 80 ft.

No. 7—57 ft. x 80 ft.

Special Effects Stage—89 ft. x 80 ft.

Process Projection Tunnel—262 ft. x 32 ft.

Studio Lot. 72 acres, including concrete area of 40,000 sq. ft.

New Music Recording Theatre (at Denham Studios).

Dubbing Theatre with multiple track dubbing equipment.

Tank—194 ft. long. Spans 216 ft. at "horizon" end 102 ft. at eye-level. It has a working depth of 3½ ft. of water and holds approximately 3½ million gallons of Water. Center of tank contains a second, deeper tank 50 ft. long, 16 ft. wide descending 8 ft., giving a working depth of 11½ ft. of water. Backing measures 260 ft. long x 60 ft. high.

Rates: On application.

SHEPPERTON-11 Stages

-150 ft. x 120 ft. -150 ft. x 120 ft. -100 ft. x 120 ft. -100 ft. x 120 ft. -73 ft. x 44 ft.

Data For Theatres **Under British Quota**

10000	3.36	(Te - 1)	e stall fac	
Per .		%		%
Year	Pres	cribed		chieve
1954-55		25		29
1955-56		25	7.	29
1956-57		26		32
1957-58		26	وأفعيران	35
1958-59		26	11	38
1959-60		27	42. Ja	40

Owing to a change of quota terms in the Films Act (1960)— from ending Sept. 30 to Dec. 31— figures for 1960-61 will be for a 15 month period and, as yet, are not available.

British quota prescribed is 30%, ut the average is brought down by theatres in competitive situations being granted relief or exemption

The British Way: **Knights & Dames**

By DICK RICHARDS

The first thespian to be honored British Soverign and dubbed a knight was Henry Irving.

That was in 1895. The profession was proud of Irving's honor as it seemed that, through his recognition by Queen Victoria, actors had at last officially been lifted out of the "Rogues and Vagabonds" category. For five centuries under

Statute Law they had been classed as that, right up until a relieving Act was passed in 1824.

Since then, of course, similar honoring of actors and actresses
has become commonplace, though some feel that the awards are doled out stingily compared to the inevitable dry as dust names of civil and municipal servants who crop up regularly in the twice rly Honors Lists. The creation of a new actor Knight or actress Dame is always well received in showbiz as it is recognized to be not only a personal honor but one for the entire business of enter-

tainment.

Does it mean anything in terms of money? The late Sir Aubrey Smith dryly answered that question, when an over zealous reporter posed it. "It certainly does," replied Sir Aubrey, "it means that everything becomes, more expensive in the shops!"

pensive in the shops!"

Does it do anything for a film at the boxoffice? Highly unlikely, or the film "Our Man in Havana" which boasted Sir Alec Guinness and Sir Ralph Richardson in the cast, and was directed by Sir Carol. Reed, would have been a boxoffice humdinger. But, of course, titles are not used in billing.

are not used in billing.

At present there are 11 knights among actors, directors and producers. Apart from Sir Alec, Sir Ralph and Sir Carol can be named Sir Gielgud, Sir Donald Wolfit, Sir Laurence Olivier, Sir Tyrone Guthrie, Sir Lewis Casson, Sir Michael Balcon, Sir Michael Redgrave and Sir Cedric Hardwicke, who was created a knight in 1934, the earliest of the present 11.

The house of becoming a Dame

the earliest of the present 11.

The honor of becoming a Dame of the British Empire has been conferred rather less in showbusiness than have knighthoods. There are currently Dames Flora Robson, Peggy Ashcroft, Margot Fonteyn, Marie Rambert, Maggie Teyte, Ninette de Valois, Edith Evans and Sybil Thorndike, the latter being the veteran holder of the title since 1931. Incidentally, the first woman to be created a Dame entirely for her services as an actress was an American actress, Genevieve Ward, who was created a Dame in 1921. vieve Ward, w Dame in 1921.

No. 6— 72 ft. x 44 ft. No. 7— 72 ft. x 94 ft. No. 9— 72 ft. x 103 ft. (scoring stage). No. 10— 36 ft. x 35 ft. (insert stage). No. 11— 70 ft. x 40 ft. (trick stage). Total: 124.908 sq. ft. Sound facilities: Westrex RCA megnetic and optical.

Cutting rooms: 36. Rates: On application.

TWICKENHAM—3 Stages

No. 1—116 ft. x 62 ft. No. 2—50 ft. x 40 ft. No. 3—95 ft. x 60 ft. Re-Recording and Dubbing Theatres.

Prescribed and Achieved | 19 ho's English Language Is It?

By TED WILLS (Chairman, British Screenwriters Guild)

I heard the other day of a British script-writer who took with him on his honeymoon (a) a "Dictionary of Current American Usage and (b) his bride. This was not because his new wife was American but simply—he whispered in her ear because he had a deadline to meet or the scripts for a new Anglo-American TV series entitled: "Perry Mason of Scotland Yard." This incident underlines the

grave plight of the British screenwriter today. Pants are outer-wear over there and under-wear over here, and unless you can grasp a simple essential like that you might as well go back to the BBC

The confusion begins as it usually does, with the simple things in life. Indicate to an English audience that you are going to take a girl back to the hero's flat and they know that if the girl accepts, it will be comfortable. The American audience would be puzzled. To it a flat is "an expanse of Jevel country" and he straightaway would lose his grip on your story and begin to wonder how they are going to make out on the flat in all that London fog. Or he may even think the girl has accepted an invitation to visit a particular type of boat. know that if the girl accepts, it

of boat.
Maybe you clear this hurdle and get the girl up to the flat—sorry, I mean apartment. You're not out of the wood yet. Even the bathroom can land you in trouble. When the girl asks for the bathroom so that she may wash her hands, the chances are that, over here, she actually wants to go to the bathroom to wash her hands. I am told that this simple objective could be misunderstood in America.

When she gets to the bathroom, he turns on the hot water tap and hey, wait! That American viewer

is alipping again. What's this guy giving us—tap? Why don't he use a aimple every-day word like fau-

giving us—tap? Why don't he use a simple every-day word like faucet?

The bathroom operation over, you settle your girl in front of the fire, while a succulent chicken is broiled on the gridiron. See what I mean? You've allenated millions of good American viewers and you've only just got the girl home. Who ever heard of cooking chicken on a football field? You can't heat chicken broiled on the gridiron" was a good homey line, but it will have to go. Forget the chicken and pass the lady a plate of cakes. Watch it! In England she will expect a plate of sweet, creamy pastries—not a dish of fried buckwheat.

So, after the meal is sorted out, comes the problem of washing-up. Who said after the meal? In England you wash-up (the dishes) afterwards: in America you wash-up (our hands) (in the bathroom?—Oh no!) before the meal. Isn't this where the girl came in?

Gentlemen, I propose an International Conference (convention to you) somewhere in mid-Atlantic, for the sole purpose of hammering out a common language. Let's give and you take it. In return we'll accept apartment. Delicate questions like whether pants are to be worn outside or inside we can put to arbitration.

After all, we owe something to each other. Like, for instance, the

worn dustree or inside we can put to arbitration.

After all, we owe something to each other. Like, for instance, the phrase "take a powder." Old-fashloned American slang? Mate, this began eighty years ago as rhyming slang, when one Cockney would tell another to scarper (beat it), in the immortal words: Take a powdered chalk," (walk). You see, there are many problems to be sorted out. In my next X picture I want to use a scene in which the private eye "tatters the kip." As far as I'm concerned, this would imply the simple operation of breaking up a brothel. But until we meet out there, I'd better hold it back.

Data on London's First Run Houses

Academy, Oxford Street: screen 25 ft x 10 ft 6 ins. max.; 514 seats; \$1.77 top, 71c min.; capacity gross \$490.

Astoria, Charing Cross Road: screen 47 ft x 21 ft 6 ins max.; 1,357 seats; \$3.51 top, \$1.06 min.

Berkeley, Tottenham Court Road: screen 24 ft x 12 ft max.; 540 seats; \$1.42 top, 54c min. capacity gross \$488.

Cameo-Polytechnic, Regent Street: screen 25 ft x 11 ft 6 ins. max.; 630 seats; \$1.34 top, 64c min Carlton, Haymarket: screen 35 ft 8 ins. x 15 ft max; 1,159 seats; \$2.19 top, 71c min.; capacity gross \$1,400.

Casino, Old Compton Street:
scene 65 ft x 26 ft max; 1,155
seats; \$2.13 top, 92c min.; capacity
gross \$1,915.
Cinephone, Oxford Street:
screen 14 ft x 22 ft 6 ins. max; 421
seats; \$1.35 top, 63c min.

Coliseum, St. Martin's Lane: screen 51 ft x 23 ft max; 1,800 seats; \$2.80 top, 71c min.

Columbia, Shaftesbury Avenue: screen 14 ft 6 ins. x 31 ft 8 ins. max; 706 seats; \$2.46 top, \$1.06

Curzon, Mayfair: screen 28 ft x 11 ft 6 ins. max; 490 seats; \$2.46 top; \$1.06 min; capacity gross \$1,372.

Dominion, Tottenham Cour Road: screen 50 ft x 23 ft max, 1,712 seats; \$2.19 top, \$1.06 min

La Continentale, Tottenham Court Road: screen 29 ft 1 in. x 12

ft 3 ins. max.; 487 seats; \$1.34 top. 49c min.; capacity gross \$434.

Leicester-square Theaire, Leicester-square: screen 27 ft x 16 ft max.; 1,738 seats; \$2.19 top. 71e

London Pavilion, Piccadilly Circus: screen 30 ft x 15 ff 9 ins. max; 1,186 seats; \$1.77 top, 77e min. min.

Metropole, Victoria: screen 45
ft x 20 ft 6 ins. max.; 1,394 seats;
\$2.19 top, \$1.06 min.

New Victoria, Victoria: screen 40 ft x 19 ft max.; 2,574 seats; \$1.06 top, 49c min.

op, 49e min.
Odeon, Leicester-square: screen
46 ft x 21 ft max; 2,113 seats;
\$2.19 top, 71c min.
Odeon, Marble Arch: screen 40
ft x 19 ft max; 2,124 seats; \$1.77
top, 71c min.
Park-Park-Park-

Paris-Pullman, Kensington: screen 18 ft x 9 ft max.; 250 seats; \$1.48 top, 49c min.; capacity gross \$252.

Plaza, Regent Street: screen 44 ft x 26 ft 6 ins. max.; 1,889 seats; \$2.13 top, 71c min.; capacity gross \$2,058.

\$2,058.

Rialto, Coventry Street: screen
25 ft 6 ins. x 10 ft 6 ins. max., 594
seats; \$1.77 top, 71c min.; capacity
gross \$672. Ritz, Leicester-square: screen 23 ft x 10 ft max.; 412 seats; \$1.06 top,

Royalty, Kingsway: screen 44 ft x 17 ft max.; 936 seats; \$1.90 top, \$1.06 min.

Studio One, Oxford Street: screen 24 ft 9 ins. x 11 ft max.; 556 seats; \$1.34 top, 56c min.

Warner, Leicester-square: screen 45 ft x 20 ft; 1,580 seats; \$2.13 top, 71c min.

Admission Grosses

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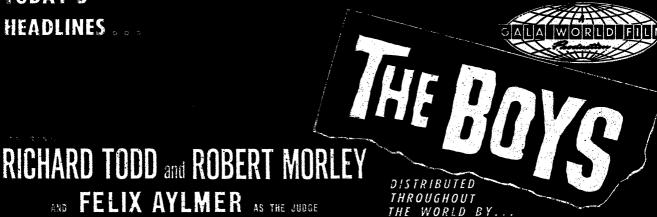




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Culture-Schmulture, It's Out Of Season

By HAZEL GUILD

Frankfurt.

Last year's German feature "Das Spukschloss im Spessart" (The launted Castle in the Spessart') Haunted Castle in the Spessart' (The Haunted Castle in the Spessart') had the dublous distinction of being the worst of least Germany. They awarded it the designation of being the "worst lime of the year by a well-known director" (Kurt Hoffmann).

So the angry young crities hated Spessart's Alamo," too, the worthy classification, while Chaplin's "The Great Dictator" and Laurence force in the worst film of the year by a well-known director" (Kurt Hoffmann).

So the angry young crities hated Even though Colombia's "Gotta" (Total Laurence of the federal and film industry assistance, if it is handed out in such a haphazard way?

United Artists' "Alamo," too, the film was cited the highest possible rating, "especially worth way?

If a film takes in \$1,250,000 at the box office, the "worthy" classification, while Chaplin's "The Great Dictator" and Laurence force in the properties of the federal and film industry assistance, if it is handed out in such a haphazard way?

If a film takes in \$1,250,000 at the worth of the pox office, the "worthy" classification, while Chaplin's "The Great Dictator" and Laurence force in the pox office, the "worthy" denoted the "worth" denoted the pox office, the "worthy" denoted the "worth" denoted the pox office, the "worthy" denoted the "worth" denoted the "wo

So the angry young critics hated

But the German public loved it.
The light little comedy about spooks in the old castle earned most of any German film last

Culture, unfortunately, is an elusive commodity that everyone claims to have but apparently won't buy at the cinema.

While the film critics here are crying for "better" pictures to save the retrogressing industry, truth of the matter is that most of the German films turned out to be "artistic classics" recently have never made their print costs. Local product that has taken honors in international film festivals have not brought the customers to the box office.

Reason cited that the world-

not brought the customers to the box office. Reason cited that the world-famed UFA Film Distributors of West Germany just folded is that its "culture" pictures turned out to be flops. UFA sunk over \$1,000,000 in the Bernard Wickl production of "Das Wunder des Malachias," which won Wickl the award of best director at the Berlin Film Fest. Most critics agreed that it proved Germany could really make an artistic production that would win international acclaim. That; and several other "artistic" productions from UFA, accounted for the firm's recent exit.

for the firm's recent exti.

The only UFA film that has been a tremendous hit in the last couple of years—the witless comedy "Hoch Tourist" (High Tourist) starring Cologne comedienne Willy Millowitsch.

Willy Millowitsch.

Biggest German hits last year were, first, "Das Spukschloss im Spessart"; second CCC's "Der hrave Soldat Schweik" (Brave Soldat Schweik" (Brave Soldier Schweik) re-make of a hit play starring German comedienne Heinz Ruehmann as the simpleminded soldier who manages to make idiots out of his Nazi leaders; and the re-make of a hit Austrian musical "Im weissen Roessi" (In the White Horse Inn), a Constantin release.

Biggest U. S. Hites

Biggest U. S. Hits

Biggest U. S. Mits
Biggest American clicks were
Metro's spectacular "Ben-Hur";
United Artists "The Magnificent
Seven," "The Unforgiven" and
"Alamo"; Universal's "Spartacus,"
Columbia's Brigite Bardot starrer
"The Truth" and Paramount's
"Psycho."

"The Truth" and Paramount's "Psycho."
Right now, the West German producers, distributors and exhibitors are crying for financial aid in the form of subsidies or premiums from the federal government. And a major preblem arises.

The premiums to date (about \$1.000.000 last year) have been handed out to films' that the government officials feel "increase the prestige of the German people abroad and at home," and hence, once the government-moguls get into the act, there is a tendency to shy away from alding any film that presents Germany in an unpleasant but realistic light.

Too, the industry's own Film Classification Board can cite films as being "worthy" or "especially worthy" and any pics that fall into these groups receive so me highly important tax benefits.

The hit-or-miss system of classification, too, has met with many criticisms.

For instance, "Das Maedchen

"worthy" rating:

Even though Columbia's "On the Waterfront" earned nine Oscars, it received only the "outstanding" system and through the "classification" predicate. But Gina Lollobrigida's ment's premiums which are based "Bread Water and Fantasy" was dubbed "especially outstanding."

So, the critics wonder, just what the public?

Teenage Actors Accent Germany

Berlin. Film production in West Germany presents an uncertain equation for the promotion of new talent. Established stars continue to resent and, if possible, to flee the "cartel" of the German producers which has made \$25,000 per picture absolute tops for any star

Some notion of present activity in talent may be gleaned from the stress on television, legitimate the-afre and disks by the country's long-list (150 names) agent, Elli Silman, an American and rep here of Music Corp. of America. Queried by this reporter on her own boxoffice personalities she referred to Senta Berger, Loni von Friedel. Sabine Sinjen, Judith Dornys, Ingrid van Bergen, Elke. Sommer, Karin Huebner and Heidl Bruehl, among others. The noteworthy significance of this statement lies in the fact that nearly all of them are being between 18 and 21. The teenager cult which also hit Germany is still very much in evidence. long-list (150 names) agent, Elli

in evidence.

Senta Berger, 20, was one if not Germany's most active screen actress in 1961. She was seen in numerous Brauner pix. (Incidentally, Brauner, calls ther "his mastrian beauty "Germany's answer to Sophia Loren." She has already commanded Hollywood (Richard Widmark) interest.

Lonf von Friedel, 18, is also Austrian beauty "Germany's answer to Sophia Loren." She has already Lonf von Friedel, 18, is also Austrian beauty "Germany's answer to Sophia Loren." She has already Lonf von Friedel, 18, is also Austrian beauty of the state of the s

commanded Hollywood (Richard Widmark) interest.

Lonf von Friedel, 18, is also Austrian. She's perhaps the most talented actress among Mrs. Silman's newcomers. She's under contract with the famous Viennese Burgtheater (six months per annum) and should go places. Her starring role in UFA's "Two Among, Millions" garnered her lots of kudos.

Sabine Sinjen, 19, has been seen in several starring roles and can be registered as one of Germany's most adored teenage actresses. But Mrs. Silman is very careful about her publicity. She doesn't want to "over-expose" her. The fate of Romy Schneider, whom the German press "killed," has warned her.

man press "killed," has warned her.

Judith Dornys, 21, beautiful Hungarian-born Canadian living in Paris, former primaballerina of W-Berlin's Municipal Opera, has been sick for quite a while. But is now climbing fast. She is, as to her manager, "a real little lady."

Ingrid van Bergen has already several films to her credit. She recently registered a big success in the local musical, "Prairie Saloon." Her manager calls her "a modern version of Marlene Dietrich." Her hoarse voice and sexy appearance justify this title. She too should have U.S. possibilities. Miss van Bergen enacts now the title role in the German tv series, "Typically Lucy," the German tv series, "Typically Lucy," the German tv series, "Typically Lucy," the German ty series, "Typically Lucy," the German typically stateside "I Love Lucy."

fication, too, has met with many criticisms.

For instance, "Das Maedchen Rosemarie" (Rosemarie), the German pic about an incredibly successful call girl and how her rise reflects the growing German economy, was a giant hit at home and abroad. It has been the biggest money-maker in America of any German film since the war.

This film failed to win a classification Board, or any subsidy or premium from the German FIIm Classification Board, or any subsidy or premium from the government,

While critics were complaining that the Federico Fellini pic "Las announced with immoral ads, promising the public "adultery, or-increment," in the stream of the stream of the stream of the stream of the stateside "I Love Lucy."

Elke Sommer, 19, is perhaps "the stateside "I Love Lucy."

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Elke Sommer, 19, is perhaps

achieved national fame via her portrayal of Eliza Doolittle in the Berlin production of "My Fair Lady." With her, a new German nusical star was born. And there's Heidi Bruehl, 20, one of this courtry's three most successful young recording artists. She's been filming for many years. Miss Bruehl freemtly guested in the U.S. and word goes that she'll appear in a Hollywood production this year. In the male category. Mrs. Sil-

Hollywood production this year.

In the male category, Mrs. Silman has high hopes for Dietmar Schoenherr who has a successful domestic tv series. "Visit From Paris." Schoenherr was the first German screenplayer to branch into the recording field some years ago. A Philips contractee, he debuted with the "James Dean" song. Also on Silman's roster are

huted with the "James Dean" song.

Also on Silman's roster are
Klaus Kammer, Thomas Holtzmann, Helmut Wildt, etc. who all
belong to the ensemble of Cityowned Schiller and Schlosspark.
Theatre, The local stage scene has
reached an impressive standard.
Ernst Deutsch, German vet actor,
said that one day one will speak
perhaps of Berlin's 20s, in connection
with the great Berlin theatre. He
mentioned such names as Kammer
and Holtzmann.

Here are Elli Silman's hig

and Holtzmann:

Here are Elli Silman's big clients: Lilli Palmer (British passport), Liselotte Pulver (Swiss), Carlos Thompson (Argentinian), Peter van Eyck (U.S.), Paul Hubschmid (Swiss), Bernhard Wickl (Swiss) and Harriet Andersson (Sweden), Hubschmid, who once filmed in Hollywood under the name of Paul Christian, is Henry-Higgins in Berlin's "MFL," a stout success for Hubschmid too Wickl ("The Bridge") rates as one of Germany's top pic directors, Miss Andersson reached international acclaim via numerous Bergman features.

Yanks Lead 14 **Keys**; France In German Surge

For many years Germany's own films have dominated the German market. Statistics covering West Germany's most important 14 key cities (including Wherlin) compiled by Filmblaether, Berlin trade paper, constantly reyealed that native productions garnered the lion's share of playdates. In March 1961, however, U.S. features took over again—for the first time since the 1952-53 season—the leading position. They captured 35.8%. (German films: 34.0%) of the screen time that month, per Filmblaetter. Their upward trend had already been obvious within the months before, while German films were seen on the decline.

The current situation sees American product at 37.4% of the playdates in 14 key cities in January and 40.4% in February. German pictures registered 34.1% in January and only 23.0% in February. The French films come next with 13.5% in January and 13.1% in February. They too have been on a constant upbeat these past months. Italy can be regarded as fourth strongest nation on the German market.

Sundry Slants on German Woes

"I know why the German film industry is sick, sick, sick— tra the directors. Most of them have become too old. We need young, unused, modern, spirited people."

This is the opinion of 30-year-old record star and musical comedy actor Freddy Quinn. He, like just about everyone else in the German film industry, from the costume-fitter to the cutter to assistant producer to the Banker to the star, has an opinion about how to revive the film business.

Here's what some of the others think:

"What we need are not managers who 'plant' authors, but producers who make a complete change and activate the potential which is today lying fully unused—namely, to collect young talent who have something to say and who choose the films as their medium, offering the possibility to work in freedom."

(Joe Hembus; author of a German book called "The German Film Cannot Be Better").

Whe'll Take Risks?

"Please don't aim your blows at the producers, who would like to take chances with those angry young men." The producer is always interested to support something new. But please, give me the names and addresses of any angry young men who are willing to risk their life savings along with the producer who undertakes an artistic production with a new genius directing—and where are the unhappy distributors and the banks willing to go along with this?"

(Well-known Munich film producer Ernst Neubach).

Repetition of the Familiar

"Too much of the same old faces. Ten German stars last year had five or more roles, 13 stars had four, 25 had three films. Gert Freebe appeared in the most films again, nine pictures, while O. W. Fischer had seven roles. And not a single part in a German picture for some of our old friends like Romy Schneider, Hildegard Knef, Paul Hoerbiger, Caterina Valente, Zarah Leander, Maria Schell, Horst Buchholz..."

(Editorial in the German paper Pfalziche Volkszeitung).

Faisity, That's What
"False themes, false directors, over-valued actors—cut the comedy, start making films that cost no more than \$200,000 with new names, new people."

(Editorial two months later in the same paper).

The Villainy of Video

"Television last year collected \$187,500;000 tax-free in Germany.
At the same time the firm industry had to pay out \$21,000,000; in entertainment tax.

"In the face of the television competition, this entertainment tax for films is a schizophrenia of a particularly unbelievable form."

(Editorial in Echo-Filmspoche).

Borrowing From Italy, France
"Perhaps among us lives a German Antonioni, an Alain Resnals in Munich, a Visconti in Hamburg. When the German film industry will be healthy, we must adopt the system of our neighbors. The film theatres must receive subsidies, like the stages and operas."

(Subsequent exitorial in above paper).

Siodmak's Comment

Robert Slodmak's explanation of why he shot a French production, with French language, when the picture "Affaere Nina B." (Affairs of Nina B.) was by a German author, and has two German stars and a German locale: "Three reasons for going to France with this film—first, a pure German film of this cost (about \$800,000) could not be amortized in Germany; second it is easier to finance a big film in France because of federal help that would not be given in Germany; and third, a film that is called a French picture is easier to sell on the world market, including Germany."

Foreign & Domestic German Faves Per Poll Of Theatre Operators

According to a survey among 1,000 W-German exhibitors com-piled by Filmblaetter, W-Berlin trade paper, Elizabeth Taylor and Burt Lancaster are considered the most popular foreign screenstars with the German public. The results:

want to terman public. The Feaults:

Female: 1. Elizabeth Taylor, 2. Sophia Loren, 3. Gina Lollobrigida, 4. Doris Day, 5. Audrey Hepburh, 6. Ingrid Bergman, 7. Shirley MacLaine, 8. Brigitte Bardot, 9. Kim Novak, 10. Marilyn Monroe, 11. Susan Hayward, 12. Deborah Kerr, 13. Francoise Arnoul, 14. Jean Simmons, 15. Debble Reynolds, 16. Mylene Demongeot, 17. Silvana Manganoi, 10. Natalie Wood, 21. Jean Seberg, 22. Simone Signoret, 23. Anita Ekberg, 24. Martine Carol, 25. Jeanne Moreau, Makes 12 American, seven French, four Italian and two Swedish stars among the top 25.)

Male: 1. Burt Lancaster, 2. Rock Hudson, 2. Jean Gabin 4. Carollogation of the control of th

male: 1. Burt Lancaster, 2. Rock
Hudson, 3. Jean Gabin, 4. Cary
Grant, 5. Tony Curtis, 6. Chartion
Heston, 7. Anthony Perkins, 8.
Frank Sinatra, 9. Gregory Peck,
10. Kirk Douglas, 11. John Wayne,
12. Jean-Paul Belmondo, 13. Richard Widmark, 14. Elvis Presley, 15.
Jerry Lewis, 16. James, Stewart,
17. William Holden, 18. Yul
Brynner, 19. Paul Newman, 20.
Audie Murphy, 21. Anthony Guin,
22. Montgomery Clift, 23. JeanClaude Brialy, 24. Marlon Brando,
25. Eddie Constantine. (Makes 21
American and 4 French stars German homegrounds.)

among the top 25.)
These are most popular German stars:
Female: 1. Ruth Leuwerik. 2.
Liselotte Pulver, 3. Nadja Tiller, 4. Johanna von Koczian, 5. Lille Palmer; 6. Marianne Koch, 7. Heidi Bruehl, 8. Sabine Sinjen, 9. Sonja Ziemann, 10. Luise Ulrich, 11. Barbara Ruetting, 12. Ingrid Andree, 13. Karin Baal, 14 Maria Schell, 15. Marika Rockk, 16. Grethe Welser, 17. Caterina Valente, 18. Conny Froboess, 19. Heidemarie Hatheyer, 20. Ellen Schwiers, 21. Cordula Trantow, 22. Christine Kaufmann, 23. Trude Herr, 24. Johanna Matz, 25. Ingrid van Bergen.
Male: 1. Heinz Ruehmann, 2. O. W. Fischer, 3. Gert Froebe, 4. Hansjoerg Felmy, 5. Peter van Eyck, 6. Peter Alexander, 7. Hardy Krueger, 8. Walter Giller, 9. Freddy Quinn, 10. Hannes Messemer, 11. O. E. Hasse, 12. Bernhard Wicki, 13. Martin Held, 14. Carlos Thompson, 15. Horst Bucholz, 16. Mario Adorf, 17. Goetz

nard Wicki, 13. Martin Held, 14. Carlos Thompson, 15. Horst Buch-holz, 16. Mario Adorf, 17. Goetz George, 18. Joachim Hansen, 19. Horst, Frank, 20. Joachim Fuchs-berger, 21. Hanns Lothar, 22. Hans Soehnker, 23. Gustaf Gruendgens, 24. Paul Hubschmid, 25. Ewald Balser.

Meanwhile. In The East Over to East Germany, these are most popular East German film players according to a survey of the East German film paper, Film-

the East German film paper, Film-spiegel:
Female: 1. Christine Laszar, 2.
Annekathrin Buerger, 3. Christel Bodenstein, 4: Angelika Domroese, 5. Doris Abesser, 6. Inge Keller. Male: 1. Guenther Simon, 2. Stefan Lisewski, 3. Ulrich Thien, 4. Erwin Geschonnek, 5. Juergen Frohriep, 6: Horst Drinda.

MUNICH AS RENTAL CENTRE

Berlin Critics So Tough German Distribs Open Pix Elsewhere

By HANS

Berlin.

The (West) Berlin film reviewers have the reputation of being the toughest in Germany. Although, their influence may often be overestimated, there is no denying the fact that some of the local critics are a special thorn in flesh of film companies. "They are overly fastidious," has been an often heard comment. Other characterizations range from "unfair." 'unjust," 'too tough' to even "vicious." The press chief of a leading German distributing company said a while ago. "We now premiere in other German cities, even small towns, rather than Berlin." He reasoned that a poor review in Berlin hurfs the prospects for all West Germany. Complaints of German distribave had some merit though this how-tough-can-a-critic-get problem can be discussed for hours and still would solve nothing. Borgelt, of the German Export Union, once marked. "The problem of film criticism is as old as film criticism." W-Berlin has a dozen (the boulevard gazettes included) newspapers. All have their film reviewers of whom, however, some don't exactly descrye the label, One paper, to tite an example, even sends its sports reporter to review films.

In general, all firstruns are reviewed. As a rule, the distributing

sports reporter to review films.

In general, all firstruns are reviewed. As a rule, the distributing company or the exhibitor sends an invite (two tickets) to the newspaper. Normally, the invitational tickets are addressed to the film editor of the paper. Within the past years, there has been an increased number of films to which critics weren't especially invited. This goes for less important pix which are given mass release. In some such instances, distribs say "What's the use of inviting the press? They would hack the film to pieces anyway, so let's forget about critics."

For the appearance of the re-

about critics."

For the appearance of the reviews, there's a rule: The dailies (morning papers) carry the review never before two days after the reviewer has seen the film. It's sort of a gentleman's agreement. The boulevard papers which appear around high noon bring the review already on the day after the preem.

By HANS

Berlin.
In reviewers speaker, his very figt talking style being the less the film ten be over leaving the ocal critics is unique. In this se has no combettenying the ocal critics but his opinion is rell formed and tounded. An excel ent analyst, he also appears on teevision and his less of film overly fast of the heaft o

German video in the U. S. He's on Peter von Zahn's payroll.

Bild-Zeitung, one of Europe's largest papers, has no Berlin film critic that reached arominence. It's a paper for "the liftle man in the street." B. Z., an'ther paper of same standard, lhs no regular critic either. Revie'ss are handled the superficial way.

Der Kurler, pythaps Berlin's finest boulevard 'aper, has two vets in the film 'zviewing field (Mrs.). Ilse Urba's and Walter Kaul. Their revie'ss reveal much knowledge. Frau fUrbach is 'a severe critic but he with much humanity.

Der Tag, CDU 'atholic Democratic Union) spon red paper, has in Werner Fielde a vet too. He also, gives out wiff film reviewing over the radio (\$ B) but stands entirely in Luft's hadow.

Der Telegraf, SPD (Special Democratic Party), has (Mrs.) Dora Fehling and Klaus Kasper as major film critics. The are apparently not too influen u.

Montags-Echo, hich appears only on Mondays at has a special edition on Sunda evening, has Bodo Kochanowski a good writer. W. Berlin has c'e trade paper Filmblaetter, head'b by Robert G.

By JOHN KAFKA

Berlin likes to fancy itself the film capital of West Germany, and so does Munich. The case for this city is impressive in that so many of the top-rated producers, directors, screen scenarists and players are here, This is the seat, too, of all but one of the major German distributors.

As for the security of the lates of the la

As for the Munich studios, they come first in facilities, 12,500 square meters topping Berlin's count of 9,900 and Hamburg's 6,000.

6,000. Most significant fact of all in support of Munich's assertion of trade leadership is that the proposals and tentative plays to rescue the semi-prostrate German film industry from its present troubles are principally of Munich origin. It was here that the bulk of the still-active producers met during March and April (in partial secrecy) to explore cures.

secrecy) to explore cures.

One may also mention the "Angry Young Men," a local phenomenon. These are impatient showmen who despise the dead hands, as they call them, of old-timers who have lost their way in today's competitive and internationalized film business. Failure of the German branch has barbed their tongues. They want new blood and ideas given encouragement.

ment.

It is to be remarked that several screen personages of some weight in the United States, Lilli Palmer, Maria and Maximilian Schell have formed their own German corporations in Munich.

rations in Munich.

Draws U.S. Units

The paradoxical fact, is that this city can cope with the crisis in all cinematic branches other than production. Studio rentals leave nothing to be desired, distribution companies have fairly weathered the storm, and the cinema's attendance shows an up curve.

ritic that reached arominence. It's present the appearance of the reviews there's must be a paper for "the light man in the street." B. Z., art, ther paper of a gentleman's agreement. The boulevard papers which appear around high noon bring the review already on the day after the present. The boulevard papers which appear around high noon bring the review already on the day after the present the superficial way.

The socaled trade shows for exhibitors: (to which press people). The social trade shows for exhibitors: (to which press people). Often not the exhibitors around high state the right people. Often not the exhibitors are even charwomen and waiters.

The length of a review naturally depends on the importance of the lim. Flims such as "Judgment at Nuremberg" or "Last Year all Aurenberg" or "Last Year all Min review vehicle on paper, last to many films annually around 500 shown in the city.

Berlin lageti seen gets priestly on the city of paper (the citys Genman feeling it the superior medium.

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SEES SELF TOPS | As Frankfurt Area Showmen Size Up Local Film Reviewers

By HAZEL GUILD

Trankfurt.

"Thing we like best is a real denuctation review," claims a topnotch publicity chief for a U.S. film distributor in Germany, "The public wants to see for itself if the film is really that bad.

film is really that bad.

"It's a lukewarm review that's bad for business.

"And an all-out rave from one of the subbler critics may indicate to an average filmgoer that the film is going to be just too arty for him. So he stays away."

Trouble with the film critics in Germany, claim the press agents who deal with them most, is that they are an effete little crowd, writing to charm, amuse, titlate and delight members of their own limited, exclusive corps.

and delight members of their own limited, exclusive corps. Feeling, of exploiteers here is that the most widely published film criticisms in Germany have no relation to the entertainment business, and their reviews, good or bad, issually do not change the results at the boxoffice. Here is the way the top film publicists rate the most prominent film critics in the Frankfurt area:

Bild Zettuns — Critic Peter

their is the way the top film publicists rate the most prominent film critics in the Frankfurt area.

Bild Zeitung — Critic Peter Knievel is personally "a nice guy" but looks for sensational angles in keeping with tabloid paper, "Bild" is the top circulation national newspaper of the land, but lacks prestige. "His writing style is slanted for his two-cent paper."

Frankfurt Abendpost — Critic Willy Thiem is strictly a longhair writer, takes the intellectual approach to a film and treats it as if it were a play.

Frankfurt Allgemeine Zeitung. —This is the top prestige paper in the country, similar to the New York Times in respect and readership. "If the paper publisher and editor Dr. Karl Korn writes it, you get a fair review. He has worked with the Film Classification Board, knows the field thoroughly, but is beyond the film industry." If the review comes from Martine Ruppert, "Man, it's tough, He can crucify the picture if it isn't artistic enough, He hates entertainment." Should local editor Lothar Pappke, handle the assignment, "He's very clever and generally kind. But he hates to Interview dumb starlets who don't know anything but their bust measurements, and gets very sercastic."

Frankfurt Neue Presse—Heinz Dieter Steinbiehl looks for the offbeat angle, He's an angry young man, but has a good knowledge.

Frankfurt Nachtausgabe — Critic-photog Frau Jutta Thomasius likes the light angles for her tabloid-type paper. East to hade in a deer valued to the film in the paper in the country, similar to the New York Times in respect and reader of the prostory of the provided the paid a maximum of one of the provided the paid a maximum of one of the provided the paid a maximum of one of the provided the paid a maximum of one of the provided the paid a maximum of one of the provided the paid a maximum of one of the provided the paid a maximum of one of the provided the paid a maximum of one of the provided the paid a maximum of one of the provided the paid a maximum of one of the provided the provided the provided th

man, but has a good knowledge.
Fran it urt Nachtausgabe —
Critic-photog Frau Jutta Thomasius likes the light angles for her
tabloid-type paper. Easy to handle.
Another critic, Paul Weber, has
excellent knowledge of the film
industry, generally very fair.
Frankfurt Rundschau — Heinz
Ungureit "can be dangerous." He's
a member of the Young Critics
Group, who distinguish themselves
yearly by picking the worst German film and worst German director of the year. Generally, they
select a big boxoffice hit. This
year they chose Helmut Kautner
as the best-known director who
made the worst films recently,
citing his "Schwarz Kies" (Black
and Gravel) "Dream of Lieschen
Muller"
Spiegel — Weekly "Time"-like

man film and worst German director of the year. Generally, they select a big boxoffice hit. This year they chose Helmut Kautner as the best-known director who made the worst films recently, citing his "Schwarz Kies" (Black and Gravel) "Dream of Lieschen Muller."

Spiegel — Weekly "Time"-like magazine which accents gossip and sensationalism likes to attack the German (and foreign) films. "It would rather be clever than accurate" And generally runs "the most unfavorable reviews of any German publication." But the readers are as tongue-in-cheek as the weekly, and don't take too much note of its slams.

Dr. Gunter Groll, toughest critic in the country. "Tries to imitate the famous Berlin critic of the 20s Alfred Kerr. Loves short paragraphs, bon mots. He doesn't care if he does an injustice, he wants to show his brilliant lideas."

Haml urg Die Welt—Critic Dr. Georg Ramseger "hates anything land? Never, never, never.

that's 'entertainment,' loves anything that's 'ertistic'." Says another publicity topper, "If you want to know the boxoffice grosses, read his review in reverse. He hates a light entertainment hit, loves an arty film that's a flop."

Studios Cartel On Film Actors Crimps Germany

Is the salary scale established by the West German Exhibitors and Producers' Carlel driving the stars out of the industry just at a time when, the films need the talent most?

The actors insist that many of their breed are deserting the medium because of the grossly unfair salaries set up by the film-makers.

deserted the German film-making field.

Austrian actor Karlheinz Boehm, who fell in the 50,000 marks (about \$12,500) category, recently commented, "I wouldn't consider making a German film at that salary,"

Some producers have been passing under-the-table fees or gifts, he charged. In addition, he said, since he has appeared in American films, he has been affered as much as three times his scale for a role in Germany.

Having just wound up work in Germany.

Having just wound up work in Germany.

Grimm" for Metro-Cinerama, and "The Four Horsemen of the Apocalypse" he had no need to accept work under the low German fee arrangement.

Andrew Committee and the second of the secon

Careless Script Writers as Villains

Soul-Searching in Germany to Account for Lethargy Of Its Film Output were written just too poorly—such as 'The First Applause' and 'Dr. Wohlgemuth' which we intended to produce—have the courage to criticize the German film. You yourself haven't registered a single film success. You are trying to put the blame on producers, distributors directors and stars. What was the case with 'Dr. Wohlgemuth?' Couldn't you write the script completely independently, with no producer's influence whatsoever? And you know why we could not make the film. Because you were lacking concentration. At the time you wrote the

Rerlin. The German film has reached its absolute all-time low, both finan-cially and artistically speaking. The collapse of UFA marked the negative climax. Several other once powerful companies had been liquidated before. It's bared (at this writing) that of the remaining outfits, three may be on the verge of bankruptey.

To an outsider, all this sounds rather strange if not paradoxical. After all. Germany is one of Europe's richest nations. Nearly all industrial branches benefited from the much cited "Wirtschaftswunthe economic miracle. This also applies to many branches of show business. However, the films didn't benefit. Something must be

Naturally, the critical situation of the German film industry has not developed overnight. The rapid advance of television must find mention too. At least it strongly effected this country's cinema attendance figures. But there are also other reasons.

The critics put it this way: For many years after 1945, the German film producers have been turning mostly escapist fare for the out mostly escapist fare for the public. For a time, the Germans, anxious to forget what happened during the unholy Hitler era, responded even if they were of mediocre quality which, in fact, mostly they were. Yet as a new generation grew up, the audience for Teutonic pictures began to shrink drastically. Large segment of the new generation gave an obvious preference for foreign films. Many of them even show a strong dislike for German features. Be that as it may, for many years German films dominated the domestic market. The current situation sees American pictures holding the top position.

Bill of Particulars

Bill of Particulars

Bill of Particulars

Walther Schmieding, one of W-Germany's better known film critics, puts the blame not only on producers and distributors (their bad taste) but also on the official and semi-official boards (for having misused their functions), the poor link between German literature and film people, the ignorance of the film science (still neither a chair at a university nor a film academy in the country), the press (for giving gossip and scandal over-stress) and even large segments of "sincere" critics who often are writing merely for writing's sake.

(Mrs.) Elli Silman, prominent talent manager in Germany, said

(Mrs.) Elli Silman, prominent talent manager in Germany, said this: "In the main, I must blame the German producers for the critical situation of the German producers are no producers but just inanciers. Most of the time they chase around collecting money for their films. The German producers have no feeling for planning. And they have been spoilt by the quick and easy money they made during the first postwar years. They could then sell the biggest rubbish, These times are over. All that counts now is quality."

Turns Critic

Turns Critic

Artur Brauner, head of the CCC. He puts the blame on-too many, He mentioned directors who lack enthusiasm, authors who turn out sloppy work (money is their prime interest), the unfair competition of feeting with the content of the of television which operates protec-tively under much better condi-tions, sans the heavy amusement tax. He also chides the public which isn't very discriminating. In the main, however, Brauner puts the blame on authors.

the blame on authors.

Currently Brouner is in dispute with one of his former screenwriters, Gregor von Rezzori. Rezzori heavily attacked the German film in a magazine feature entitled "The Catostrophy of the German Film." Brauner wrote him a letter: "You the author and co-author of such failures as 'Under the Stars of Capri,' 'Labyrinth,' 'Dear Augustin,' 'Storm In the Teapot,' One Calls It Amore' and scripts which haver-saw filmization because they

script, you accepted another assignment: To write reports on the Olympic Games. But as you wanted to collect the money for the script too, you wrote carelessly."

Why no German renaissance like Italys?
Brauner: "The press keeps telling me how good the Italian and French and how poor our films are. I Such comparisons aren't quite justified. For one thing, we only see the top productions from those countries. We know, however, that there are many socalled 'new wave' films in France which couldn't find a distributor. Also this: The Italian filmites can dedicate themselves to realistic subjects — the Italian public swallows them. The greater part o' the German audience avoids realism, doesn't want self-criticism either. Also, the Italians and French can dig in historical themes because these countries' history is good and colorful. Germany hasn't such a history."

Munich as Rental Centre

invented by its electronics department. "Electro-Cam," for instance, doing the work of a movie and tv camera at once, might be the dream of any filmmaker who hopes to advance the borders of cinematic art by experimental camera work.

art by experimental camera work.

At its place of origin, the Arnold & Richter studies, "Electro-Cam" has still to be used, which is no great surprise if you look at the titles of the pictures shot on the lot: "White Birches," "Crazy Aunts," Tough Guy on Crooked Ways," and "Turkish Cucumber."

The one picture that was actually done in Electro-Cam Geiselgasteig's "Thin Air,"

vehicle for a local comediocrity by the name of Willy Millowitsch, shows the paradoxical situation in a nutshell. Munich's facilities are

anous the paradoxical situation in a nutshell, Munich's facilities are sought after by American filmmakers for their technical perfection. The German industry will either disregard that potential or merely resort to it to grind out the lowest lowbrow stuff.

A Stripper.

Accounting for this are statistics showing that of those slapstice farce's or "Heimatschnulzen" ("home-sweet-home mellers") five out of ten will collect coin on the domestic market, with three at least bringing their budget back and only two winding up in the red. In times of crisis, you must not be choosy, a truth to which also the censors of the "National Voluntary Selfcontrol" seem to get wise.

wise.

Arnold & Richter-generated
Turkish Cucumber" marks the
first German try to ride in on the
international "nude wave" The
Wiesbaden scissors were already
at work to cut out more than a
half of the fleshpot, then let themselves be stopped by the consideration of a homegrown "strippie's" export chances, let alone
the novelty's expected domestic
draw.

draw.

There are two more Munich motion picture lots to mention. The new and glant (six stages, 2,900°sq. meters) Riva Studios in Munich-Unterfoehring is a continuous sell-out by video bookings only. The same is "Carlfon's" main line, with one deflection to the theatrical feature field on record. "Bank Robbery in Rue Latour," Curd Jurgens' not-solucky attempt at doubling, or rather quadrupling as producer, writer, director, and protagonist, originated there.

Recently, the studio was taken over by Radio Luxembourg, IPA (Paris' "Information Publique Allemagne") and a yet unrevealed German partner, and bestowed on the new monicker "Telestar." Particular policy is up to still pending decisions, but all Munich plants achieved during the past twelve months near-capacity booking by shrewdy following this three-ways formula: "Go after Yank business, grab a bite of the tv bonanza, and stay clear of poor risks in the theafrical feature department ruch films of artistic quality!"

In the line of motion picture distribution, Munich at least fared much better than other cities. The spectacular 1961 and early 1962 crashes, including their chain reaction which deprived Berlin of its UFA. Film hans a caused only minor-to-medium casualties hereabouts.

"Union" and "Atlas" disappeared but NDF. (Neuer Deutscher Filmverleih) was quickly and with hardly any damage to anybody reborn as "Nora Releases." All three of the Munich-located major distributions, Gloria, Bavaria and Constantin survived unharmed, or even strengthened by having absorbed the sounder portions of UFA-Filmhansa's bankruptcy film stock. Gloria alone took over 92 features.

features.
And Nora; adding 38 former UFA-FH items to the current output of its producer-associates, Waldleitner, Ulrich, and Schubert, seems to be getting into the big league by this very transaction. Before long, Munich might harbour four "majors," against one in Hamburg ("Europa") and none in Berlin.

Rundown of German Pix Directors

By HANS HOEHN :

Berlin.
In 1961, the German film reached its new low, both financially and artistically. Resultantly, German directors suffered too. Helmut Kaeutner, once this country's top director, marked the deepest slump in his long career. Kurt Hoffmann flopped. Neither Wolfgang Staudte nor Rolf Thiele created something special. Bernhard ("The Bridge") Wicki directed Germany's most ambitions and interesting film of the year, "The Miracle of Malachias," but its overall outcome left much to be desired Moreover, it was too costly a production to break even in the homeland. The old-timers continued making seen-and-forgotten pix. A few newcomers tried their luck. The results were varied. None of them stirred international attention as yet. But there's still hope. Here, in alphabetical order, are 63 German film directors and their 1961-1962 status:

Axel von Ambesser: He's got something which

Axel von Ambesser: He's got something which most German ple directors lack: Charm. But 1961 wasn't his year: If supplied with adequate material, he's one of the better German directors.

Franz Antel: Routine.

Helmuth Ashley; A former cameraman who re-veals directorial talents, His "Murder Game" was one of the best German pix of the 1961-62 season. Josef von Baky: Fundamentally a good director. But a victim of the notorious German film crisis.

Erica Balque: Woman director, wife of pic director Helmut Kaeutner, the latter's assistant for many years, turned out her first pic, "Too Young For Love," last year. Her directorial debut wasn't bad. But question remains whether or when she'll direct a second feature.

a-second feature.
Wolfgang Becker: No special status.
Geza von Bolvary: Died last year.
Eduard von Borsody: Nothing heard of him lately.
Geza von Criffra: Now as before, the most active
In the land. He still sticks to his stx-pix-a-year routine. Experienced maker of German escapist fare.
No delights for the critics.
Hans Deppe: Not as busy as in former years.
"Robert and Bertram" was one of his last pix. He
too no joy for the critics.
William Dieterle: He's now dedicating himself
to the theatre and television.
Thomas Engel: Nothing heard of him lately.
Ulrich Erfurth: German comedies for the home
market.

Thomas Engel: Nothing heard of him lately. Ulrich Enfurth: German comedies for the home market.

Rolf Hausen: One only remembers his name. Veit Harlan: Has been inactive for several years. Never could live down "Jew Suss."

Falk Harnack: He's better at home with the stage. Dietrich Haugk: Young director whose first films weren't yet memorable but he has obvious talents. Kurt Hoffmann: His 1961 effort, "The Marriage of Mr. Mississippi," wasn't convincing. His forte is the comedy. He should stick with it. As a comedy maker, he has no competition domestically, Georg Jacoby: One of the oldtimers in the land. Werner Jacobs: Quite active. But such pix as "White Horse Inn," "Marland!" or "Love Letters From Tyro!" are not prestige items.

Rudolf Jugert: Where is his reputation?

Helmut Kaeutner: He walked off with the "worst achievement of a well known film director," award of Junger Filmkritik, a group of young German film reviewers. Latter coludn't decide which of his last films, "Black Grave!" or "Dream of Lieschen Mueller," was the worse one. Kaeutner, possibly this country's most gifted director, was at his lowest in 1961. Yet he doesn't the says) care what the press writes. Continues being active.

Werner Klinger: One of his last films was one of the most macabre German postwar productions, "Fountain of Life," which dealt with Himmler's efforts to "breed" a Germanic noble race. (Choice German girls were brought together with choice German males with the purpose to "create" proseny for the Fuehren.)

Leopold Lahola: Nothing heard of him since he made "The Devil. Played the Balalaika."

Fritz Lang: He's German film history, but what mone?

Wolfgang Liebeneiner: Hasn't come along with something special in recent months.

more?
Wolfgang Liebeneiner: Hasn't come along with something special in recent months.

something special in recent months.

Franz Marischka: The most active of the (Austrian) Marischka dynasty. Lineup of his last efforts include "Don't Go Home Alone," "That's How They Love and Kiss in Tyro!" and "On Sunday My Sweet One Wants to Go Sailing With Me." The corny titles speak for themselves.

Paul Martin: German musicals for home consumption... "O Sole Mio," "Adleu, Lebewohl, Goodbye" and "Ramona" are among his latest efforts.

Paul May: Another victim of the present film

dilemma.

Kurt Meisel: Does better in the legit theatre.

Eric Ode: German escapist fare.

John Olden: More prominent as a tv director.

Harald Philipp: He too was much better in 1959
and 1958 when he turned out such war films as

"Penalty Battalion 999" and "Division Brandenburg"

Penalty Battalion 999 and Livision hurg."
Hans Quest: Very successful with a tv series, "The Scarf," a detective yarn that kept millions spellbound.
Arthur Maria Rabenalt: One of the oldtimers who still directs pix. Little lately.
Geza von Radvanyi: Continues being busy Four pix last year, "The Giant Wheel," a remake of "Four Poster," was among them.
Aloe von Rathony: He's quite ambittous. Still underestimated. His current job is "Death of a Playboy,"

derestimated: Institute of this famous late father (Max) may be a heavy burden. He couldn't convince the domestic press as yet. Perhaps the critics are demanding too much of him. His "Town Without Pity" didn't do so well, blamed on script and pace. (His "Everyman" hasn't been shown in Berlin as yet.)

and pace. (His "Everyman" hasn't been shown in Berlin as yet.)

Harald Reinl: Maker of thriller fare. "Steelnet of Dr. Mabuse" one of his last pix. Average director. Juergen Roland: Young man with a tv background. His "Transport" didn't come up to expectations. Whether he'll go places still uncertain at this time. Wolfgang Schleif: Average.

Rudolf Schuendler: ditto.

Robert Siodmark: Not much heard of him in recent months. Spends most of his time abroad.

Wolfgang Staudte: His last film dates back many months. Shows a walt-and-see attitude. Reviewers.

months. Shows a wait-and-see attitude. Reviewers here still have confidence in this director whose pix always showed above-average quality.

R. A. Stemmle: Has long left the directorial field.

R. A. Stemmle: Has long left the directorial field. Primarily busy writing scripts.

Rolf Thiele: His last films were either confusing or just nothing. Now his "Lulu" is awaited.

William Thiele: Nothing heard of him lately.

Will Tremper: His "Escape to Berlin" has been his only directorial effort to date. Has had several projects of which the last one was torpedoed by the Ufa Flimhansa bankruptcy.

Georg Tressler: Filming in his home country, Austria.

Austria.

Gustav Ucicky: He passed away last year:
Frits Umgelter: Works in the film and to biz.
Nothing special, cinemawise.
Victor Vicas: He, a man with US-passport, made
"Two Among Millions," last year. One of the better
German pix of 1961. His handling of the players
impressed.

German pix of 1961. His handling of the players impressed.

'Alfred Vohrer: "Dead Eyes of London" (Edgar Wallace yarn) and. "House in Kamerun" among his last efforts. Average items.

'Herbert Vesely: Former avantgarde short film maker. His soon-to-be-released "Bread of Former Years" marks his debut as a feature film director. German critics put much hope in this young Vienness-born director. A new waver?

nese-born director. A new waver?

Ladislao Vajda: Hungarian-born Spanish director is one of the few who can achieve the subtile touch. He hardly makes more than one film per annum. His German Heinz Ruehmann starrer, "The Llar," was one of the best domestic films of 1961. Vajda's works offer something that has become rare in films: Charm. He follows the Lubitsch pattern.

Alfred Weidenmann: He didn't rate much attention in 1961, Are his golden years over?

Frank Wisbar: Another man with U. S. passport. Hasn't, come up with an attention-getting film in quite some time.

Helmut Weiss: Mostly comedy stuff, for the native

Helmut Weiss: Mostly comedy stuff, for the native Bernhard Wicki: The creator of "The Bridge" and "Miracle of Malachias" is still the German critics biggest hope.

niggest nope.

Franz Josef Wild: "Mrs. Cheney's End" provedthat he's a promising director. Direction revealedskill and intelligence in many sequences.

Franz Peter Wirth: "Till the End of All Days" was
among his latest efforts. His status was better when
he was still a newcomer in the directorial field.

Jochen Wiedermann: He directed the much cited "Cellar Children." Last directorial effort was "I Can't Be Slient Any Longer." Shows directorial care and devotion. Hasn't achieved here particular prom-

ence as yet. **Eugen York:** One only remembers his name.

W. Berlin Cinema Biz No Longer on Skids

Trade reports here indicate that cinema attendance no longer is don the decline. Several houses even reports an upbeat. Within the past if months (since Jan. 1, 1961), the number of West Berlin cinemas has gone down from 260 to, 216. The advantage of this reduction is that the surviving cinemas are so now somewhat better off at the wickets. Regarding the West German SPIO proposition to put 3% of the ticket price into a common fund from which domestic producers could draw for credit to finance new pix, the local cinema owners organization is still undecided.



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Germany's Chiseling Exhibs; Distribs Decry 'Slow' Payments

By HAZEL GUILD

By HAZE
Frankfurt.
German film theatre operators are "hold back" chiselers. Their failure to pay their rentals with anything like promptness is the root-cause of much that is now wrong in the German film industry. With money they owed distributors, theatre operators have reared new theatres and now that times are tough they are paying their own building mortgages first—still stalling the distributors.

This blunt analysis of the "great German 2".

-still stalling the distributors.

This blunt analysis of the "great German. film vice" is made by a distributor, who asks that he not be named. Others bear him out, though American film companies and film showmen generally do not comprehend the "do-nothingism" of the abused handlers of film.

of the abused handlers of film. Why is there no open discussion of the problem? For all practical purposes of reform there is ione. And yet exhibitor welshing or stalling is the single most crucial reason for tight credit in the film industry here.

"The fall-off of the stock market "Crux of the problem is that the exhibitor does not pay for his film rentals for months after the picture is out of his house," the unnamed distributor charged. "This is the long-time problem in Germany, that the distributors cannot get their money, and cannot pay the producers. Meantime, the exhibitors hold onto the money for

months, and everyone is afraid to raise a stir about it."

reise a stir about it."

"Many of the exhibitors, who own two or three houses, retain payments for six months, and have enough money to finance another, house. This is one of the factors which accounted for the rapid regrowth of cinemas in West Germany after the war." An exhibitor with the receipts from three houses in his pocket for six months has enough capital to build a fourth house—hence the speedy re-development, and growth of chains here.

re-development, any given an chains here.

Some of the exhibitors bought into the stock market when it was going up and up in the 1950's. And the capital they used was money that actually belonged to the distributors and producers," he roted.

"Generally, it is estimated in the "Generally, it is estimated in the industry that close to \$4,000,000 is being withheld for at least four weeks," he noted.
"The fall-off of the stock market for the last two years in Germany has taken some more of the

notes in these risky long-term cases."

One solution he suggested was that all the distributors band togethen and refuse to deliver prints to the West German cinemas for a week. "If all the distributors would agree to this action, we would have the strength to force prompt payments."

Meanwhile, the trouble is increasing in the West German industry with an extreme shortage of new films available. It is estimated that the West German production will be down to 50 or 55 films this year, a serious drop from last years '78 home products, the 90 produced in 1960 and the 102 that the country brought out in 1959.

Don Wood to Do 'Tunnel 28'

Berlin, April 24.
"Tunnel 28" is the title of an American film which Walter Wood is going to produce here next month.

month.

Picture, which stars Don Murray and Christine Kaufman, will depict the successful flight of 28 East Germans through a self-built tunnel to West Berlin on Jan. 24, 1962.

will refuse to play their films. So it is especially difficult to deal with the owners of important first-run houses in key cities."

"One distributor recently told me that he is fortunate if he can get 10% of a down-payment when he makes an outright sale of an action house film to an exhibitor," he said. "He has to take the other 90% in notes, and no bank is willing to take over on the exhibitors' notes in these risky long-term cases."

One solution he suggested was one properties of the support Frankfurt.

Two problems formerly confronting the American distributors in West Germany—(1) possible threats of restrictions on the number of imports, and (2) strong suggestions from the German filln-makers that the Americans should be forced to show German-made films at a high guarantee in the States—are now nearly non-existent, according to U.S. Motion Picture Export Assn. chief, in Germany, Stephen L. Beers.

Major problem

Major problem currently facing the U.S. distributors here, though, is that they may get just too successful—and thus be the target of attack from envious competitors, and from the home-grown industry, Beers finds.

and from the home-grown industry, Beers finds.

"The German government at Bonn has several times reiterated to me that there is no thought of applying any restrictions on the imports, and there is no talk of any limitation of pictures," he said.

"Our relationship with the German authorities under the Gentleman's Agreement on self-limitation of imports has worked out very well. What would happen whenand if the films become part of the economic arrangements of the Common Market would of course be a different situation. I feel that the Germans aren't going to support any restrictive measures against American films. But we do have to watch this," he added.

A couple of years ago, some of the German distributors tried to force American distributors to take German films. Info America with

a suggestion of a high guaranteed rental, since they felt that the Americans were taking so much money out of Germany and argued that they should be supported in their attempts to make money with German films in the States.

"I think there are no longer so many people in Germany who do not understand why German films don't do better in America," Beers said. "Previous missionary work has convinced them that there is a free market for German films, if they make any films that appeal to the American audiences."

to the American audiences."

Beers noted that if the German Export Union gets the increased federal financing that it expects next year, perhaps it can increase its efforts to exploit outstanding German films in the States. The counter-argument, of course, is that no matter how much the German Export Union can spend, the films must appeal to Americans.

With the current "grists" it the

must appeal to Americans.
With the current 'rerisis' in the
German industry—fewer films and
dropping receipts—the localities
would like to see more GermanAmerican co-productions, both in
terms of acquiring outside financing, and in the hope of making
films suitable for American distribution.

"But this has been voiced more as a hope, and no pressure has been put on the MPEA companies," Beers stressed.

have to watch this," he added.

A couple of years ago, some of the German distributors tried to force American distributors to take German films into America, with noted.

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UFA-INTERNATIONAL-



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Hamburg.
The hub of the Hamburg film industry is the Hamburg Film Studio Facility Co. situated in the suburb of Wandsbeck, about 15 minutes from the centre of town. It is surely among the most modern in Europe. Set up in 1947 by two men who have since become leaders in the W-German film industry; Walter Koppel and Guyla Trebitsch. Trebitsch

Trebitsch.
Studio Hamburg covers 45,298 square metres, not counting the back lots for open-air sets, which covers almost as much ground

NEWTON
again. There are 10 film stages,
the largest measuring 1,000 square
metres by 12,50 metres high; and
the smallest 300 square metres by
9 metres high. Four other stages,
each measuring 400 square metres
by 9 metres high, can be thrown
open to make two larger stages of
800 square metres each. There is
also an aquarium-like studio for
underwater filming, and three
stages are equipped with floodable
pits for other aquatic scenes. To
house preliminary rehearsals there
is a semi-basement studio under one of the star

are 400 square metres by 5,80 high. The studies are equipped with all the most up-to-date gadgets and can cope with the shooting of every type of pic from a giant spectacle to a quickle; and there is a permanent staff of 500 which, when called for, can be raised to 700.

called for, can be raised to 700.

Hamburg is improving and enlarging its facilities. One of its latest achievements is a new sound stage capable of accommodating any sort of musical aggregation normally used for supplying background or featured incidental music for films.

At the moment a new six-floor office building is being erected which will house the studio administration, as well as contain the

istration, as well as contain the offices of the Real Film Company

the Europa Distributors, and other independent companies which are either permanently based in Hamburg or who have temporarily rented studio space to make a pic. The Rialto Film, which specializes in filming Edgar Wallace books, (busy on the 30th a specializes) in himing Edgar Wanace Doors, (busy on the 10th at moment) will also have rooms in the new wing.

Koppel and Trebitsch also founded Real Film in 1947. Last year a reorganization changed both the structure and the name of the

structure and the name of the studios.

It had become obvious that tv In Hamburg would need more extensive studio space than available in the initial smallish tv centres. Rather than embark on the very expensive, lengthy and risky venture of building, new studios with sufficient capacity, the Real Film was approached with a proposition for an outright sale of studio space. The deal was clinched and, in 1961, Real Film sold 80% of its holdings in the studio to the Hamburg Commercial Tv Company and retained 20% for itself. The new company was christened "Studio Hamburg Atelierbetriebsgesellschaft" inbH" with the presidency of Trebitsch.

Arrangement allowed Walter

was christened "Studio Hamburg Atelierbetriebsgesellschaft inbH" with the presidency of Trebitsch. Arrangement allowed Walter Koppel to concentrate solely on the production of feature films and remain untroubled by the cares of maintaining such a large studio. There is now the prospect of dividends. Deal likewise removed possibility of new competitive studios being built in Hamburg. Lastly, deal is working side by side the feature film industry and tv.

This co-existence of the two rival media under one roof, and its advantages; for all concerned, has been stressed in speeches by W-German film-men.

One of latest features made in Studio Hamburg is the Lilli Palmer-Carlos Thompson plc based on Somerset Maugham's stage play "The Constant Wite," entitled in German "Finden Sie, dass Constantes sich richtig verhalt,?" which had its premiere in Hanover on March 30. Sophia Loren and Maximilian Schell are at Studio Hamburg working on Jean-Paul Satre's stage play "Altona," with Vittorio di Sica directing. That this important foreign film should be made at Studio Hamburg is a sign of its status in the film world, be sides being a morale booster in the downeast atmosphere this spring. Other studios in the small village of Bendestorf, a frw miles outside Hamburg, are much smaller than the ones in Wandsbeck, though of an equally high technical standard.

There are three stages and sound stage covering in all an area of 1.560 square metres. The size of the whole studio complex is 18,000 square metres.

of the whole studio complex is 18,000 square meters.

Bendestorf Studios' greatest advantage is that it is situated outside the city, but within easy reach of it on the autobahn, and in a beautiful country setting, which makes it ideal for pix with bucolic backgrounds. Literally on the doorstep there is an excellent selection of locations—from softly undulating landscape and romantic woods, to green fields, lakes and moorland.

Junge Film Union founded the

woods, to green fields, lakes and moorland.

Junge Film Union founded the Bendestorf Studios in 1948; then in 1952 they were taken over by the Fink Film Co., the present owners. There is a permanent staff of 120. Its facilities are rented to independent producers and also to tv. Fink also shoots features of its own and is preparing one at the moment, as yet untitled.

The value of the Bendestorf Studio is estimated at four million German marks (\$1,000,000).

It is interesting to note that among the many features made in Bendestorf is the film that made Hildegard Neff internationally known; "Die Sunderin" (The Sinner), and also the Christian Jaque Franco German co-production "Bluebeard."

Germany's Cinema **Gloom Premature**

Tales of doom in the German film industry may be highly exaggerated so far as the "death of the cinemas" is concerned. True, boxoffice receipts have been down for the last couple of years. True, some of the houses have folded.

But a little closer examination of the individual houses that have closed up, been turned into super-markets, furniture stores, or bowl-ing alleys reveals the full picture.

Most of these houses were doomed anyhow. They were the result of too-speedy expansion in the early post-World War II years, they were badly located, they were downright dirty or unattractive.

One house that folded recently in this city had been an action house near the railroad station, counting on a dreary trade consisting of foot-weary street-walkers, bored travellers caught between trains, American Gls aimlessly wandering the area in search of a little action.

In the early-1950's, when housing was desperate here, this all-night theatre served another purpose—it was a cheap flophouse for bums who could afford a quarter for a seat to sleep in all night, but not the price of a hotel bed.

not the price of a hotel bed.

But came the constantly improved economy, and this theatre failed to clean up its cellar atmosphere and its unattractive entrance. A few years ago it folded, and the doom-forecasters noted that it was another sign of the dying theatre business in West Germany. In truth, the times had improved, and this theatre had failed to keep up by making its atmosphere a more appealing one.

A major first-run house in

atmosphere a more appealing one.

A major first-run house in
Frankfurt indicates absolutely the
opposite situation. The owner recently revealed that he has to put
in helty costs every year for improvements, to keep the atmosphere appealing to the pulfic in
subtle ways.

subtle ways.

Installation of a complete new air conditioning system last year, and a new multi-colored \$10,000 curtain this year are just a few of the expenses that he has had to put into the budget to maintain the cinema's appearance.

As a result, he finds that he draws cinema-goers from a radius of 50 kilometers from Frankfurt, who would rather trod on wall-caryeting, wander through a beautiful marble lobby filled with displays from leading shops, and

beautiful marble lobby filled with displays from leading shops, and plunk down on soft body-contoure seats, paying double the admission they would have to hand out in a dumpy village theatre.

Frankfurt now has 77 theatres including a couple of modest buwell-equipped new houses. Town's highest number was 81.

well-equipped new houses, Town's highest number was 81.

"I've found the answer," explained the owner of a 450-seat house in a town of 120,000. "I play a different film every night. Only a couple of American pictures, like The Apartment and The Man in the Snakeskin' have run over for two or three days.

"It's all nonsense complaining about the movle industry. My seats are 94 percent occupied."

Most of the theatres that have been folding have been badly managed or poorly located out in the suburbs. With the improved economy, the Germans have taken to drive the gas buggy into the big city to see what's going on rather than staying in suburbs where the neighborhood cinema is playing some re-issues.

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By ALDOUS HUXLEY

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CCC-FILM ARTUR BRAUNER

U.S. Selling Non-U.S. Product

Frankfurt.

About one third of the films heirz distributed in West Germany this year by the major American distributors are European product, and not United States-made pics, according to a surprising new study by the publication "Film-Echo." It reveals the following.

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John Huston's "FREUD" (Universal-International)

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1962 Byron Haskins' "CAPTAIN SINBAD" (King Bros. Production)

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MORE FAMOUS AND APPRECIATED ABROAD THAN IN HOMELAND, BERGMAN REMAINS MAIN INNOVATING FORCE—BUT OTHER OMENS OF GROWTH NOTED—WRITERS GAIN IN APPRECIATION-BUDGETS RISE—'WE ARE NOT A NATION OF EROTOMANIACS'

By FREDERIC FLEISHER

Stockholm.

Almost all discussions about films in Sweden sooner or later develop into a more or less serious analysis of the works, or private life, of Ingmar Bergman. Both forms of discussion tend to become highly speculative. On the arty side he has been awarded most of the major film prizes on both sides of the fron curtain. On the gossipy side he is now married for the fourth time, is the father of six children and his relationships with several of his actresses have gained considerable publicity. Sweden is a small country and almost everyone has a friend with an "inside" story about Bergman.

Although many Swedes have never been very fond of Bergman's films (until recently most of them did rather poorly at Swedish box offices), they have been experiencing a nationalistic pride in his world-tame and are convincing themselves of his greatness though they are not always able to appreciate it. At the same time, however, some are quite worried that foreigners will believe that life in their country corresponds to Bergman's visions. They protest that the problems of Ingmar Bergman are not theirs. As one film critic has put it: "We are not a nation of erotomanics."

As the international reputation of Ingmar Bergman has spread and grown, the bulk of Swedish film production has become rather colorless (though more often lensed in color). Bergman's "Through a Glass, Darkly" (reviewed in Vantzry, Jan. 3, 1962) stands head and shoulders above all other Swedish productions of the past year. In fact, most of Swedish films have only local interest and are rather unimaginative. Most attempts to break out of this rut have been failures.

Arne Sucksdorff's "The Boy in the Tree" (Sandrews) was the season's most pretentious effort and it was swallowed by some critics but not by audiences. It dealt with a teenager who only feels harmonious when he tramps about the woods eating birds' eggs. His parents give him material things, but they have little time for affection. This drives the boy to join up with a juvenile delinquent an

By FREDERIC FLEISHER

but he is also one of the main initiators of the new trends in Swedish films. After the death of Carl Anders Dymling, Svensk Filmindustri's chief of production, almost a year ago, Bergman was appointed the chairman of the company's provisional production. He is scheduled to hold this position until Kenne Fant takes over in September or October. At present, Fant is in the final stage of directing and producing "The Wonderful Adventures of Nils," a CinemaScope and color film based on the children's book by Swedish novelist Selma Lagerlof. This release is expected to cost about \$400.000, which is a precedental figure in Sweden, and will be dubbed into English, French and German. 20th Century-Fox will handle distribution in a number of countries.

When Kenne Fant moves into Svensk Filmindustri, Bergman will start on a one year vacation during which time he will stage an opera in Hamburg, Bergman claims that he and his wife will spend most of the year studying music, most especially Bach, Before leaving, Bergman will finish editing "The Communicants" and will write and shoot another film.

If Sweden is in the process of getting a new generation of film makers a good deal of the credit for the new movement must go to Bergman. During his year as production chief and artistic leader of Svensk Filmindustri, a number of new, interesting and even daring productions have got underway. Veterans Alf Kjellin and Gunar Hellstrom have returned from Hollywood to direct a feature each. Newcomera include Hans Abramson and Vilgot Sjoman.

Hans Abramson, who has been schooled by Gustaf Molander. Ingmar Bergman and Lars-Eric Kjellgren among others, is employed in the drama section of Swedish television. His first feature, "Briggen Tre Liljor"

Vilgot Sjoman. Who has been schooled by Gustaf Molander, Ingmar Bergman and Lars-Eric Kjellgren among others, is employed in the drama section of Swedish television. His first feature, "Briggen Tre Liljor" (The Big Three Lilles), which has already been released, was aimed at youngsters primarily. It showed considerable promise, but was somewhat vague at times and rather too adult for children and too childish for adults.

and rather too adult for children and too childish for adults.

Vilgot Sjoman is a prominent novelist and critic who has written a number of screenplays during the past decade and a half. Sjoman spent almost a year in the United States studying film making and has recently published a book on Hollywood Before starting to direct his first film, "The Mistress" (Sjoman has written the screenplay and Bergman is producing). Sjoman worked as Bergman's assistant on "The Communicants."

Svensk Filmindustri is said to have invested about \$2,000,000 in Bergman's next two films and the new generation of film makers. Another Svensk Filmindustri experiment was "Lustgarden" (The Garden of Eden). The rather conventional comedy was directed by Alf Kjellin. The experimental aspect of the film was the color photography, handled by Gunnar Fischer. The color results were unusually successful.

Appreciate Writers

A major trend in Swedish films is that the production

Appreciate Writers

A major trend in Swedish films is that the production companies are taking a much greater interest in writers. Sandrews and Europa have also been grooming a number of talented younger writers and directors while Lorens Malmstedt, one of Sweden's outstanding independents from the 1940's and the early 1950's, is producing his first serious film in almost a decade. "Vaxdockan" (The Wax) Doll) deals with a lonely man who works at night.

He finds a display doll in a store room. In his mind the display doll comes to life. This marks the first inde-pendent, quality feature to be made in Sweden for sev-

reral years.

By far the most popular feature of the year was LarsBy far the most popular feature of the year was LarBy far the most popular feature of the year was LarMagnus Lindgren's "Do You Believe in Angels?" (Sandrews) which has earned about \$400,000 in Sweden. The
story centered on a young upper-class girl whose flance
was pictured in society columns of weekly magazines with
a notorious beauty. As her pride was hurt, she accepted
an invitation from a young, shy dreamer to go on a
weekend sailing trip. "Do You Believe in Angels?" is
said to be Sweden's greatest box-office success of all
time.

an invitation from a young, shy dreamer to go on a weekend sailing trip. "Do You Believe in Angels?" said to be Sweden's greatest boxoffice success of all time.

"Mein Kampf" Click

Sweden's most profitable export item has been "Mein Kampf" (Minerva) which has been shown in ninety-five countries and surpassed the record-breaking figures of "One Summer of Happiness" (Nordisk Tonefilm), Sweden's big seller of a decade ago.

American features have been getting a somewhat smaller share of the Swedish market in recent years. Of the 320 features released during 1961, U. S. products accounted for 125 films while 138 were released in 1960. Four years ago American films represented about 50% of the market. Films from European countries have been receiving an increasing share of the market while the number of Swedish films dropped from 20 to 15.

During the past year or two the sale of tickets has become rather stable. By and large, television has made its impact and the theatres have made necessary adaptations and changes. The general trends have been that audiences bother less about the mobile circuits.

Sweden has about 800 real film theatres at which at least four performances are presented weekly. There is another group of about 1,475 places where between one and three performances are run weekly. This latter group has been most strongly hit by television and motorization. During the past decade, Swedes have become car owners and now prefer driving to key cities to see films earlier and in a smarter environment.

The large chains and many of the independents have modernized and renovated quite a few of their theatres throughout the country. They have also opened new theatres in the substyregard these trends as most encouraging. Erik Pettersson, managing director of the film theatre owners' confederation, points out that it shows that the people in the industry believe in the future of films.

Erik Pettersson also says that one of the most noteworthy trends in the isases of audiences has been the increased interest i

Honest Reviews, If Some 'Politics', Mark Stockholm

As a rule in Sweden, all dailies publish criticisms of new film, usually the day after the firstern opening. This system is used by all dailies in Sweden, not selly those in Stockholm. Most weekly and monthly fingazines also carry film reviews. However, they tend to review only those considered "the best" or reversely, those releases considered "the best" or reversely, those releases considered "the badest." It has been tradition in Sweden that at least the critics from the dailies attend the first-run openings in the theatre and it is very seldom that they are invited to see films in projection rooms or at "previews."

Length of a review depends upon the film itself. From a few lines to as much as a column—or more. If and when a film has got plenty of advance publicity, and by one or another reason is considered "a big production," it might very well rate a column. Naturally the review is then very detailed. considering the artists, the director's ability, etc., the review may be very frank.

The classical example of a short film review is from the 30s when a provincial daily presented a film saving only: "Yesterday I attended the opening of ... Unfortunately." Another classical example was the reviewing of "The Robe," the first CinemaScope feature. Most Stockholm dailies gave the film a column and better yet hardly one critic liked the film.

By SVEN G. WINQUIST

One does not hear raised in Stockholm the question of personal integrity. A critic is usually not bound to any film company, he shired and paid full time (she) is hired and paid full time (she) is hound to any film company to must have in mind that in that it was "good acting, able direction, good screenplay, but the story itself showed a lack of reality in today's world."

This political influence was particulary observed in all Stock-individually in the story itself showed a lack of reality in today's world."

A reviewer from a Communistic under the opening of Stanley Kramer's "On The Shore," the opening of Sta

who feel that a Sweden without stom weapons is bound to be loose in a coming war, found the film was mostly "dirty propaganda which might help the isolationists and perhaps also be of great help to the Communists who might prefer a Sweden unable to guard itself with enough modern weapons." On the other hand, critics agreed it contained first rate acting, direction and artistic value. Stockholm reviewers are guoted.

agreed it contained first rate acting, direction and artistic value. Stockholm reviewers are quoted by the film companies, but what a reviewer has to say in a provincial paper is very seldom quoted in ads or on posters. Some 95% of all films shown in Sweden have their run opening in Stockholm and actually, the Stockholm reviewers are the first to express any opinion at all.

How do today's critics look at American film vs. films from other countries? Here, too, the world is divided into two blocs, with America on one side, but not Russia on the other. Of more concern here is "realism or not." Realism is not considered general in American films.

Swedish critics do not favor the domestic productions, Ingmar Bergman might be an exception. His great popularity abroad seems to have contused some local reviewers. As foreign writers display such enthusiasm about Bergman, Swedes seem 'not to know' how to act. Compared with foreign reviews, most Swede hotices have been very cold in reception of his films.

Denmark's Production, 1962

Copenhagen.
Planned feature production here in the Danish apital include these:

ASA
This studio has "a number" in prospect for later in 1962. It meanwhile is completing 'Rikki and Her Men" based on the Danish novel, "Kan Man Det" by Sara Kardon.

From Bent Christensen is expected during un to feature length; e and release. 1962 a cartoon film which will run Details are lacking as to theme

HENNING-JENSEN

CHRISTENSEN

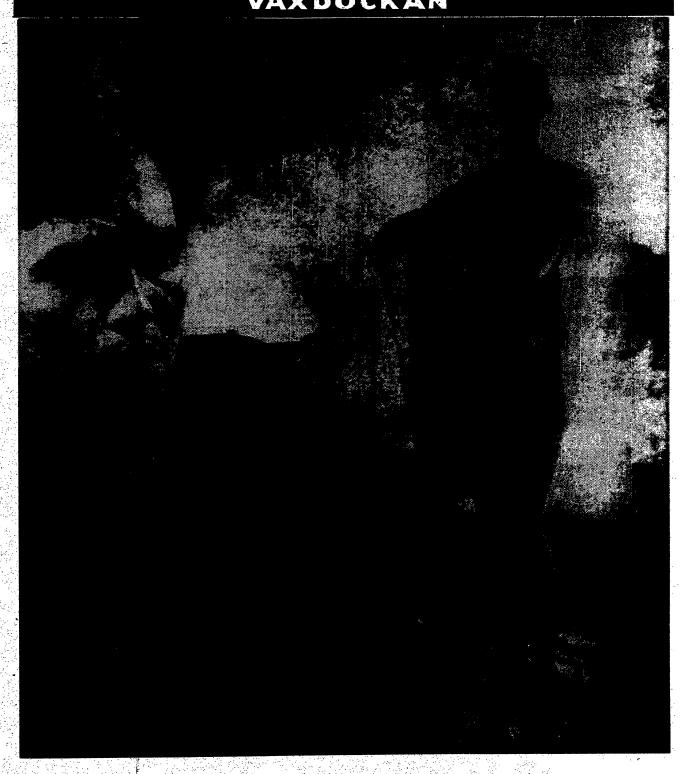
The partner-ship of Astrid and Bjarne some notice here-Henning-Jensen, which has drawn

tofore in the United States are engaged at present suitside Denmark, shooting in Norway and Sweder outside Denmark, shooting in Norway and Sweden a film version of the late Norwegian novelist Knut Hansun's "Pan." The Swedish actor Jari Kulle is

CONSTANTIN
Preben Philipsen continues in 1961 with his of British melodrama king-that-was, Edgar Wallace. He has other co-productions lined up.

NORDISK Same Swedish favorite. Jarl Kulle, alluded to in connection with the Henning Jensens, will do one for this organization. Nordisk is a suddle which dates back well before World War I when, in the silent film era, Denmark was an active supplier in the world sprocket celluloid markets.

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Cairo-Born Internationalist Exports Sweden's Documentary-Like Love

By FREDERIC FLEISHER cast will be Swedish while the dialogue will be in an English and a Swedish version. Although Goldstein is not primarily in production, he hopes to be able to assist film makers with Swedish atudios and talent.

Goldstein will be traveling to the United States in the latter part of April and will then continue to Latin America during May and June. He will then hop over to Africa before returning to Scandinavia.

Swedish International Motion Pictures in Stockholm has the appropriate cable address of "SINPICTURES."

Denmark's Film Imports

(NUMBER OF FEATURES RE-LEASED IN DENMARK FOR CALENDAR YEAR 1961 BY COUNTRY OF ORIGIN.)

Austria

Germany—We Great Britain Holland -West

Holland
Italy
Japan
Mexico
Norway
Spain
Sweden
Switserland
USSR
USA

By FREDERIC

Stockholm.

With an eye for the commercial potentials of Scandinavian films, twenty-four year old David Goldstein, born in Cairo of a Jewish father and a Hungarian mother, set up Swedish International Motion Pictures in Stockholm three years ago. Goldstein, who speaks English, Arabic, Yiddish and Swedish, came to Sweden from London, where he had met his Swedish wife. Duning his three years in Sweden, Goldstein has established outlets for Scandinavian films in Spain, the Middle East, Los Angeles, Latin America and the Far East, He handles most European contracts on his own.

Goldstein not only functions as an apport and the present and the same and and the same and and the same and apport and the same and apport and the same apport and the same

handles most European contracts on his own.

Goldstein not only functions as an export agent for Scandinavian films, but he also imports non-Scandinavian productions for Scandinavian distribution. He is on the look out for independent, commercial films. He is particularly interested in American action-thrillers and westerns. He believes that there are many westerns that can do quite well at the box-offices if handled with judgment. Sexy Scandinavian features, Goldstein feels, are the Scandinavian equivalent to westerns. The open-air, action filled, almost documentary atmosphere of sexy Scandinavian features has tremendous potentialities abroad. Goldstein claims, however, that the Scandinavians have not always been willing to go out and get themselves an international market for these features.

When pointing out some of his morits out that

for these features.

When pointing out some of his merits, Goldstein points out that as an agent he approached Rank Overseas with Arne Sucsdorffs "The Arrow and the Flute" (produced by Sandrews). He claims that the Sucksdorff color feature had only gained limited attention when first released, but has now gained new life. new life.

first released, but has now gamed new life.

By and large, Sucksdorff's rather arty feature does not fit in too well among Goldstein's other export items. Three of Swedish International Motion Pictures more recent export productions in relude "The Young Sinners," "The Passionate Demons" and "Preludes to Ecstasy." Goldstein and his associates have placed the Norwegian "The Young Sinners" in thirty-six countries during the past year and a half. Norwegian irretor Nils Reinhardt Christensen's "The Passionate Demons" has been tagged as a "wave" film by some while "Preludes to Ecstasy" is Finnish.

The common denominator for

Ecstasy" is Finnish.

The common denominator for these films are youthful passion, often in the nude and against a summer, nature background and mixed with violence. "Preludes to Ecstasy" opened in Tokyo a few weeks ago and is due for a Los Angeles opening in early April. Swedish International Motion Pictures has handled Swedish productions like "Nothing but Blondes" (Metronome), "The Man in the Middle" and most recently "Swedish Girls in Parls."

YANKEE FIRST-RUNS IN DANISH CAPITAL

Copenhagen.
Among the most successful recent American releases in Den

cent American releases in Denmark:

"GUNS OF NAVARONE," 14 weeks

"SPARTACUS," 11

"NORTH TO ALASKA," 10

"101 DALMATIANS," 16

"GOODBYE AGAIN," 7

"BUTTERFIELD 8," 8

"JUDGMENT AT

NUREMBERG," 6

"SOUTH PACIFIC," now in its
third year.

TV Oft Mediocre **But Still Deadly**

State television program and not much likelihood at present of there being a second channel or any ercial television, Copenhagen and hinterland cinemas are nevertheless suffering from television competition. This is despite the fact the television entertainments are not of a very high standard.

There has not as yet been any notable closing down of chemas as in some nations but it is abso as in some nations but it is abso-lutely clear that whenever there is an international football match or some such other popular event, such as The Melody Grand Prix, the film halls might as well close altogether. According to latest sta-tistics, there are around 750,000 television sets in use in Denmark —approximately one in six of the population.

More Supply Deprives Denmark's Producers of Old Certainties

By MARK DENE

By MARI

Copenhagen.

For many years there has been a steady annual production, of about 12 feature films in Denmark, mostly from the same small group of producers. Despite the size of the kingdom (4,500,000) and the fact that there are under 500 cinemas, Danish films usually earn a profit from distribution within the country. However, since film houses still pay a very high entertainment tax, this profit would probably disappear were it not for the fact that the State makes a special tax refund to support Danish production.

No doubt encouraged by the track record of prosperity and with an absolute disregard of television and other hazards, a number of newcomers have entered the field and so at the start of the current season there was an all-time high of 27 new Danish features on the market.

of 27 new Danish features on the market.

For a country this size, this really is a lot of production. There was considerable head-shaking and, as it proved out, some of the pictures came unstuck. Whereas hitherto, a Danish picture could always be sure of a booking and a long run, playing time here was suddenly at a premium. It would seem that many of the producers for reasons best known to themselves, took little or no notice of what was going on in the film industry in other parts of the world. Had they done so they might have realized that "made locally" is no longer enough to sell a film. (Editorial aside: This same situation

is repeated in Switzerland where the former sure-thing situation has feined with expanded production.)

There has been a great deal of speculation going on here as to the Common Market and whilst the outcome is still anybody's guess, nevertheless Danish producers must of necessity, give serious consideration as to what the future may hold for them.

Although producton is of course.

Although production is of course, continuing, the signs are that next season there will not be as many pictures as there were at the start of this one.

Productions Current

Productions Current
Despite the enlarged number of new Danish films, many of them successes; only a handful can be considered an international standard commodity. The most outstanding is Bent Christensen's "Harry and the Butler"—which was nominated for a Hollywood. Oscar. This whimsteal tale about an old tramp who suddenly comes into a very small fortune and decides to use it all on filring a butler for just a few weeks has undoubtedly been the top-grossing picture here this year, if not for all time.

A newcomer to the feature field,

all time.

A newcomer to the feature field,
Knud Leif Thomsen wrote and
directed "The Duel." Critics and
public alike went for this film in
a big way. It is a very frank, but
not "sexsational" story of a confict of morals. Royal Theatre actor John Price gives an inspiring
performance. The film has been
chosen as Denmark's official entry
for the Berlin Film Festival.

Astrid and Biarne Henning Jen-

Astrid and Bjarne Henning-Jen-sen, writers and directors of pre-vious prestige "Paw," this year produced "Dreams Are Not For Sale" which also won critical ac-claim.

claim.

ASA Studios have a number of films planned and are presently completing "Rikki and Her Men." based on the sensational Danish novel "Kan Man Det" by Sara Kardon.

DENMARK'S PIONEERING 900-CAR DRIVE-IN

Mogens Fisker has opened Scan dinavia's first drive-in cinema on the outskirts of Copenhagen. There oom for 900 cars and it is situated amidst very pleasant scenery.

ated amidst very pleasant scenery.
Sound system was designed by
a local company, Bang & Olufseu,
and uses transistorized speakers
picking up the sound on an induction system. Ozoner operates
from late. April until mid-September and the Danes like it very
much.

The only snag as far as Mogens-Fisker is concerned is that, owing to the peculiar licensing system that operates in this country whereby nobody is supposed to own more than one cinema, Fisker has to close his other theatre whilst the drive-in is functioning.

COPENHAGEN FILM DIRECTORY

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Asa Filmudlejning, Hauchsvej 13, Copenhagen V.	Tel: Hilda 2	330
Constantin Films, Vesterport 405, Meldahlsgade 1, Copenhagen V	Tel: Central	9977-9957
Dansk Svensk Film, Reventlowsgade 28, Copenhagen V	Tel: Centra	93-94
Film-Centralen-Palladium, Gyldenlovesgade 21, Copenhagen V		
Gloria Film Frederiksberggade 16, Copenhagen K.		
Nordisk Films Kompagni, Frederiksberggade 25. Copenhagen K		
Teatrenes Films-Kontor, Frederiksberg Alle 41, Copenhagen V	Tel: Centra	l 3069-4209-1085
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Siebios	
Asa Studios (Lau Lauritzen), Asavaenget, Lyngby, Copenhagen	Tel- 87 97 00
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Nordisk Film Studies, Mosedalvej, Valby, Copenhagen	
Troisman Frint Sendres, Intoscuatvej, Valuy, Copentiagen	161. 30.10.33
Palladium Studios, Strandparksvel 36-38, Hellerup, Copenhagen	Tel: Hellerup 7000
Saga Studios, Annettesvel 19, Charlottenlund, Copenhagen	
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١	Arno Studio,	Vesterport 494	, Meldahisgade 1,	Copenhagen V	Те	l: Minerva 308

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١	Ankerstjerne,	Lygten 49. Co	penhagen N	٧		Tel:	Aegir 1700
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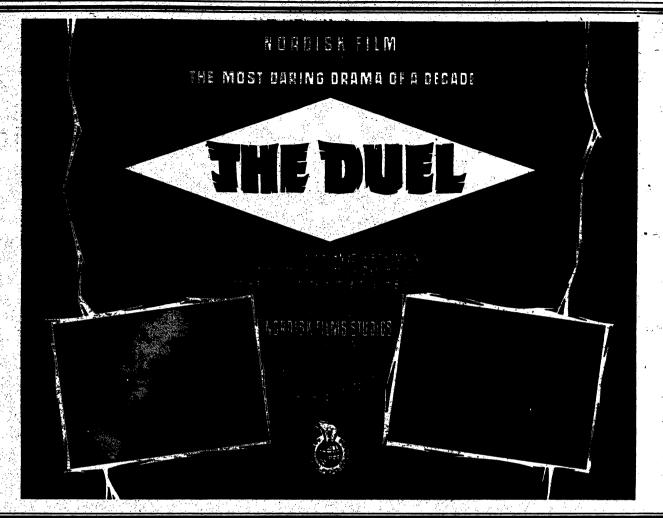
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Produced and directed by

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HARRY AND THE BUTLER

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Spain's Rising Film Status **Makes Its Critics Tougher** In Judging Native Product

By HANK WERBA

Madrid.

A half-dozen film critics probably enjoy as much prestige in Spain as the major city reviewers do in the United States. Some reap this influence primarily because of the prestige of the paper they write for; several, because their long-standing position as critics almost coincides with the history of motion pictures in Spain. Small of motion pictures in Spain. Smail in number, this group of critics is in an enviable spot. Its members are eagerly sought after to repre-sent Spain on film festival juries in all parts of the world. Their counsel is listened to with respect by Spanish film authorities and film industry organizations and they are catered to by producers and distributors alike.

and distributors alike.

As a result, reviews of this small handful of critics extend far and beyond their own papers. They influence film writers and commentators in general and film reviewers writing for the major provincial newspapers in Spain. In addition, exhibitors right across the Map of Iberia analyse their reports; in many cases, before acquiring product.

Film criticism during the next

ports; in many cases, before acquiring product.

Film criticism during the past decade seems to be steadily evolving. A cleavage of critical appreciation, depending on whether the film reviewed was foreign or native, was once evident. For many years the film critics treated Spanish film with "benevolence" in most instances and often with generosity. This has been particulary true from 1935-1980, when the local film industry showed initial signs of developing quality product and healthy market standards. The critical attitude was one of encouragement and often of personal sponsorship of a trend that tickled national pride and prestige.

The accelerated growth of Span-

The accelerated growth of Spanish film-making in the past two years has developed a feeling among the critics that responsibility must now become a corollary of industry maturity and that they are therefore entitled to judge with greater and more severe objectivity.

American and foreign films have always been judged with rigor, even though many films lost their original shape after passing through censorship and sounded differently when dubbed into the local idiom. Also, until recently there has been a tendency among critics to parallel a soft approach on the local scene with indiscreet blasts at shortcomings of American films. Here again, the attitude is changing and a welcome, more critical objectivity is likewise applied to American and foreign entries.

Television is starting to make space introads on entertainment pages but film reviews continue to be moderately complete and fairly lengthy. The reviews of Miguel Perez Ferrero (Donald of "ABC"), Carlos Fernandez Cuenca in "YA" Luis Gomez Mesa in "Arr'ba" and Alfonso Sanchez in "Informaciones" are the film critic standard bearers in Madrid along with Montes Jovellar and Pedro Rodrigo of "Medrid" and Garcia de la Puerta in "Pueblo." In Barcellona, Martinez Tomas of "La Vanguardia" has far the widest Vanguardia city, but in a good section of northern Spain.

Special mention should be made Television is starting to make

of northern Spain.

Special mention should be made of small film mag critics who have rarely wavered in calling a screen spade a spade. Critics like Pascual Cebelloda of "Revista International de Cine," Juan Ripoli of. "Documentos," and Juan Cobos and the "Cine Ideal" group have maintained an upright posture through the years for their limited circulation mags.

Film criticism alone does not

Film criticism alone does not provide economic security. As a result, critics write for other newspapers and magazines, deliver film commentaries on radio and television, write screen plays or dubbing scripts and in general are compelled to pad their incomes with other employment.

Spain's Theatres Short Joy: Can't Pocket Taxes Cancelled Previously Madrid.

Spanish film exhibitors, who recently received the green light fund boxoffice tax bite, received a get.out from under the film credit und boxoffice tax bite, received a setback last week when notifed by the ministry of interior that these added charges cannot be passed along to filmgoers without permission from their film officials as

well.

In a letter to the Sindicato Nacional de Espectaculo, interior ministry spokesmen pointed out that there could be no boxoffice interior, without the authorization from the ministries of interior, finance and information. The exhibitors asked their sindicato chief to point out that the tax was not a tab hike but merely the application of a ministerial order authorizing exhibitors to pick up an 80,000,000 peacta contribution from moviegoers for the medium-term film credit fund. This fund will make available 150,000,000 pesetas (\$2,500,000) annually to Spanish film producers.

The b.o. tax was acheduled to

The b.o. tax was scheduled to become effective on April 1 but will be held in absyance until the three ministries put their heads, together and reach agreement on filmgoer participation.

Films Unreeled **In Spain**, 1961

From Jan. 1 to Dec. 31, 1961 the total features exhibited in Spain from all sources amounts to 276. Breakdown is as follows:

U. S. A.	126
	53
Italy	
Germany	
France .	
Britain .	
Argentin	
Sweden	
Sweden	
Poland .	
Co-produ	

Co-productions 8
As these figures expose, the highest number corresponds to American production which exceeds by 29 the number exhibited in Spain during 1960 which was only 97. American product belongs to the following companies: Metro, 26; Paramount, 21; 20th-Fox, 19; WB, 10; United Artists, 10; Walt Disney, 5; Allied, 4; Republic I, and other independent producers, 5.

TI Cid, 'Story,' Guns' B.O. Hits in Holland

D.U. 1115 In Holland

In recent months, Holland has had only three pictures which have done extremely well at the box office. "El Cid" and "Guns Of Navarone" are top grossers, both with long runs. "West Side Story" (UA) at the Du Midi Theatre here, now in inith week, looks to be another big grosser.
"El Cid" now in 20th week at the Flora Theatre here, still is doing good business, and has scored on its dates in Amsterdam, Rotterdam, The Hague and Ulrecht.
"Guns" played the Lumiers

Ulrecht.

"Guns" played the Lumiere Theatre in Rotterdam for 26 consecutive weeks. In Amsterdam, "Guns" started with a six week run at the City. Theatre, then moved to Du Midi, and later moved to the Capitol for another 11 weeks. In The Hague the same picture, the results were comparable.

Film Biz Marking Gonzalez's 20th

Madrid.
Cesaro Gonzales is celebrating this year his 20th anniversary as one of the film industry stalwarts and all branches of the industry are supporting an entertainment sindicato proposal requesting the government to honor him with a Medalla de Trabajo (Labor Dec-

government to honor him with a Medalla de Trabajo (Labor Decoration).

During the past 20 years. Cesareo Gonzalez produced 100 films, organized one of the most active distribution networks throughout Spain and even entered the exhibition seene this year by reconverting Valencia's legit Treatro Eslava into the most modern movie salle on the Levantine coast.

Gonzalez is probably the only Spainsh producer who has systematically championed the practice of signing promising film talent to long term contracts. Spanish stars such as Carmen Sevilla, Lola Flores, Emma Penella, Paquita Rico, Joselito, Jorge Mistral and many others served their tinema apprenticeship and later developed into the screen draws under Gonzalez's tutorship.

The veteran film industry figure has, in the course of the past five years, contributed heavily to Spain's entry in the Latin-American film market, He achieved this with Joselito, a southland songbird, who has starred in almost a dozen melody pix. All have drawn popular support at home and in Spanish-speaking countries. In addition, Gonzalez has toured Latin American markets year after year to drum up exhibition time, not only for his own product, but for Spanish pix in general.

Despite his accent on musical folklore and run-of-the-mellers. Cesario Gonzalez helped put Spain on the Int'l film festival map with his avant garde production winners "Muerte de un ciclista" (Death of a Cyclist) and "Calle Mayor" (Main Street) at Cannes and Venice.

Spanish government bestowal of the Medalla de Trabajo on the white-haired veteran this year is

Venice.

Spanish government bestowal of the Medalla de Trabajo on the white-haired veteran this year is regarded as a dead-cinch certainty. The presentation ceremony is expected to have full film industry participation and all the solemnity of Hollywood's Milestone Awards.

Spain's Unreleased Backlog: 370

Spanish distributors have stored up a backlog of 370 films at have all the necessary clearance for exhibition but no con-

Spanish distributors have stored up a backlog of 370 films that have all the necessary clearance for exhibition but no contracted playing time. Figures revealed last week break down into Contracted playing time. Figures revealed last week break down into Contracted playing time. Figures revealed last week break down into Contracted Playing time. Figures revealed last week break down into Contract Playing and include 21 retarded Yank entries. The list also includes four Danish imports and even one from Formosa. While no one is ready to apply the term "long awaited" to more than a small group of the total number, film circles consider this backlog an ominous development for distributors and Spanish producers who have relatively vital investments at stake.

Most distribs hopefully bide their time for a pay-dirt Gran Via opening although the evident B-quality of these pix makes them more suitable and more profitable screenfare in first re-run situations. Also, three-hour spectacles such as "The Alamo," "El Cid," "Guns of Navarone" and "Can-Can" have immobilized premiere aslies for months at a time.

Notwithstanding, the distrib impasse can be mainly attributed to the exaggerated number of minor release banners whose financial base or available credit limits them to the importation of tax-free product from other. Spanish-speaking countries. Unless the film jam is broken during the unseasonable summer months, a considerable number of distributors will either exit the industry or merge respurces to release pix with playdate power.

Presumed Top Spanish Product

(Madrid Playoff, 1961)

Spains own features during the last calendar year are indicated below. It should be stated, again, that the Spanish mentality is totally unaccustomed to the U.S. practice, notably in VARIETY, of quoting or estimating actual money receipts.

Title	Release
"Ha llegado un angel" (An Angel Arrived)	. 60
"Placido" "Carino mio" (My Darling)	. 56
"Usted puede ser un asesino" (You Too Can Be an Assassin)	. 53 . 42
"Boton de ancia en color"	. 42
"Mi noche de bodas" (My Wedding Night) "El pobre Garcia" (Poor Garcia)	42 42
"Un taxi para Tebrouk" (Taxi for Tebruk)	
"Siempre es domingo" (It's Always Sunday)	. 35
"El Coloso de Rodas" (Colossus of Rhodes)	35 35
SALABO LASARA CATACON TINE LEBBL	

Liberalize But Hold Controls

That About Summarizes Spain's Credo Concerning **Common Market Posture**

Madrid.

Although Spanish authorities are alowly but surely preparing entry into the European Common Market, there has been little evidence of an official attitude to motion picture problems arising from such a move. Commerce Ministry representatives can define future postures this country will adopt in many spheres of economic and agricultural activity, but seem in no hurry to anticipate the repercussions which ECM membership will have on film commerce.

Pulse-taking is consequently limited.

Pulse-taking is consequently limited to reactions expressed by film industry leaders—particularly those who represent Spain in international film groupings such as the International Federation of Distributions as followed by the International Federation of Distributions also feel that Spains film Film Poducers Asan. (FIAP) or authorities will continue to govern

that dismantlement of protective structures would bring on a film industry crisis in these countries. The builtetin underscores German charges that ECM insistence on clone away with covernment talk. charges that ECM insistence on doing away with government subsidies is an obstacle to solving the current German film crisis. Also cited, in the fear expressed recently a Brussels by Common Market delegations of the International Federation of Trade Unions, that ECM abolition of controls and state film protection would expose these national film industries to outside domination.

Position of Spanish distributors.

PESETA FEES ON FILM IMPORTS

Madrid.

Importers of foreign films in original versions, with or without sub-titles, pay fees of 20% and 5% of the below figures. MPEA has tried unsuccessfully for years to modify the discriminatory charges imposed by Spanish film authorities. Bulk of the above charges is deposited in Spain's film aid fund which provides subsidies to native film makers. Exchange rate: 60 to \$1.

FEATURES U.S.	Britain Italy France Gerr	nany
1. 严重的 (1. 4. 4. 7 kg) 1. 4. 4. 4. 4. 4. 4. 4. 4. 4. 4. 4. 4. 4.	(Thousands of Pesetas)	
Black & white normal 650.	275. 250. 215. 21	io.
Black & White scope 650.	325. 250. 250. 2	l 0.
Color normal 750.		IO.
Color scope 1.000	500. 320. 350. 26	<i>i</i> 0.
SHORTS		·e
Black & white normal 20.	10. 5. 10.	5.
Black & white scope 25.		5.
Color normal 30. Color scope 40.	20. 6. 20. 20. 6. 20.	6.
Color scope 40.	20. 0. 20.	•

the International Film Bureau. the international riim bureau. From statements issued or published to date, all indications are that Spain supports Italian, French and German resistance, to ECM's attempted elimination of government controls and subsidies.

ment controls and subsidies.

Documentation in this sense is with Spain's expected entry into the Common Market.

Spanish Distributor's bulletin, pointing out that Italy, France and Germany have succeeded in post-poning film liberalization measures all means, but don't give up conat least until 1969 on the grounds trols."

the number, of dubbing permits accorded each year for foreign film imports. This authority, will in a large sense determine the exploitation of foreign films in the Spanish market, regardless of all other free trade standards adopted with Spain's expected entry into the Common Market.

Illicit Trade in Chaplin Prints

Along with cocaine - peddling, ounterfeiting and smuggling, bootleg prints and clandestine deals for old Charlie Chaplin features are becoming a popularly

illicit trade on the Continent.

Counteraction to eliminate this continual eruption of celluloid piracy is becoming a fulltime, world-hopping job for Rachel Ford, supervisor for Chaplin of world distribution.

Although United Artists has re lease rights to Chaplin films and helps ferret out unauthorized prints, Miss Ford stated that Chaplin film piracy is most often

ing the Madrid hearing the culprit revealed purchase of Chaplin copy prints toff other copy prints from a peddler in Lichtenstein, but the judge ruled he acted in good faith. The Spanish defendant, who doubled or tripled his investment months before he was brought to trial, turned over the bootleg copies for which he no longer had any use.

copies for which he no longer nanany use.
"Hardly a week goes by," the Chaplin rep said, "without initiating anti-piracy legal action somewhere on the map." It is, of course, flattering to Chaplin that people will break the law to release his films but it is costing a pretty shilling to safeguard the tremendous commercial stakes these films represent.

helps ferret out unauthorized prints, Miss Ford stated that Chaplin film piracy is most often detected months after the fact via fan letters from enthusiastic spectators.

This channel of indirect, vague fan references brought her to Spain where she semi-successfully brought a "pirate" to justice for illegal release of "The Kid." Dur-

YANKS: GO HOME OR 'BAREMO

U.S. Sales Going Economical

From 1925 to 1930 the Spanish film industry was marked by the epidemic opening of American distributing offices in Spain, then meaning Barcelona. Universal, Paramount, Fox, Metro, Columbia, WB-First National opened head offices here, paying high salaries to everyone and causing a real revolution among the conservative Spanish distributors who carried their business with perhaps 10 employees each, while American exchanges started with staffs of 40 or 50.

Now the trend of the American exchanges is to evoke goddess Economy, reduce their staffs, pay less than local firms and the rumors of amalgamation keep people anxious. At the moment of writing only Metro's Portugal branch has been amalgamated with

Hope for Loan Easement in Spain; Three-Film Package a Hindrance

When the Spanish government, 60% of budget expenditures. announced its film industry credit plan three years ago featuring a revolving fund of 450 million pesetas (\$7,500,000), Spanish pro-ducers were immediately inclined to accept this dramatic form of state aid as a bonanza. During the period that the law has been in effect, however, only four production companies have succeeded in fulfilling multiple requirements qualify for medium-term peseta

Conditions imposed by the new law were regarded as extreme. For one, only producers presenting a program of three film projects could qualify and few film making banners could shape that many packages far enough in edvance to get their hands on revolving fund credit. Another onerous condition laid down by the law was the requirement for bank guaran-tees to support loan applications. Also, bureaucratic procedure seemed booby-trapped with obstacles and delays.

stacles and delays.

During the past year, the Producers' Assa. has submitted an analysis of credit pitfalls to Spain's film authorities together with a series of recommendations, and both, according to film sources, appear to have reversed initial thinking in official quarters, at least to the point of agreement in essaying experimental modifications for fuller producer participation in the credit scheme.

The Instituto Nacional de Cine

tion in the credit scheme.

The Instituto Nacional de Cinematografica caretaker of the credit fund, has agreed in exceptional cases to approve unlimited credit for a single project. If the three-film minimum program requirement were relaxed even further, there is no doubt that the majority of Spanish producers would avail themselves enthusiastically of credit funds. Producers say they would like to eliminate this condition entirely and operate from picture to picture as they feel credit becomes necessary.

The Instituto has also provision-

ture to picture as they feel credit becomes necessary.

The Instituto has also provisionally endorsed a producer proposal to link loan guarantees to distribution agreements (both national and foreign) and to a portion of the subsidy producers receive upon film completion. Previous insistance on bank guarantees exposed many film-makers to the fierce scruity of money institutions with results that sometimes place the personal or corporate solvency of film producers in a precarious light. Acceptance of release contracts as loan collateral eliminates the fastidious bank approach, and restores state aid financing to normal film industry procedures.

On the bureaucratic level, producers have asked to have credit available at the start of shooting. Law formerly required film-makers to submit film bookkeeping and account for all production expenditures up to the point where the credit loan became effective. In other words, if the government is shelling out 40% of budget in peseta credit, fund dolers would no longer have to check through

60% of budget expenditures.

Producer proposal to use only a portion of the state film subsidy for repayment of loans would modify credit law requirement mortgaging the subsidy to the Banco de Credito Industrial, state bank administering peseta loans.

Optimism now dominating in film circles as a result of banner production last year will be accentuated when long-awaited adjustments in the credit law get expected approval in the coming months. Amendments will make it possible for the Spanish film industry to produce and coproduce on a film-making scale that gives promise of boosting Spanish pix to new heights in competition for world markets.

By HANK WERBA

America's Motion Picture Export Assn. has, during the past two years, confronted Spain's system of foreign film license allocation that defies all Yank efforts to get what MPEA minds consider a fair shake in Spain.

shake in Spain.

This system of allocation, generally referred to as the Baremo, is an offspring of the Spanish Distributors Assn. dating back to 1958. To many film observers, the Baremo was conceived as a fool-proof device to protect expanded gains of these Spanish distribs developed during the preceding MPEA embargo years. Thus Baremo is, in a sense a penalty brought on the Americans by their own previous "strike."

Spanish government: film au-

own previous "strike."

Spanish government: film authorities accepted the premise that new Spanish firms formed when American companies pulled out of the local scene and companies that mushroomed from regional to full national status during the same period, merited the protective element the Baremo affords.

As worked out to the Senaite

ment the Baremo affords.

As worked out by the Spanish Distributors Assn., the Baremo point system is based on such distributed in the proceeding distributed in the proceeding three-year span, (b) Number of Spanish pictures distributed in Spain during the same period, (c) Number of hranch offices and total employees, (d) Amount of capital (Continued on page 1241) (Continued on page 124)

SPAIN'S REVENGE | Spaniards Big-Think for 1962: **Should They Sell Latin Lands** Regionally or Via Big Distribs?

Actresses As Producers A Spanish Phenomenon; Reverse of Hollywood

Madrid.

Unlike Hollywood, where screen ctors have formed their own motion picture production companies it is the Spanish actress who is now branching out as film-maker. Elena Espejo started the trend

two years' ago when she registered the production banner Espejo Films. A year later, songstress Maruja Diaz teamed with her husband Espartaco Spartoni to register M.D. Productiones. M.D. was one of the most active ban-ners last year with four productions to its credit. During the past tions to its creat. During the pass six months, Carmen Sevilla joined with her enterprising pop-tune writer husband Augusto Alguero to produce their own films. Lola Flores thereupon announced she intended to move along the same next.

path.

Rounding out the growing list of distaff producers are Lolita Garrido and Lolita Sevilla, each of whom expects to have a feature in the can under their banners before the year ends.

esign to promote distribution of its product in at least the Spanishlanguage markets has already taken form with the birth early taken form with the birth early this year of Cinespana. With 27 ranking producers (representing 90% of exportable film product) lending their support, the organization has yet to reach a fundamental decision before commencing fullscale operations in June. As Cinespana chiefs see it, they have to elect between two release patterns:

Spanish film industry's ambitious

(1): Deal with major dis-tributors of Spanish-language pix such as Columbia, Rank or Peli-Mex or, (2) Make arrangements with regional or national distribu-tors throughout Latin America.

tors throughout Latin America.
Columbia recently offered Cinespana execs distribution handling of 25 to 30 Spanish features in this language market. Pell-Mex is reported ready to take on an even larger share of the annual Spanish output. Rank terms and organizational network makes that a distriba contender too, although no official negotiations have yet been initiated with them.

The drawback in all three cases

The drawback in all three cases is that each "outsider" is compelled to give priority to its own product. This chiefly explains Cinespana's hesitancy.

The majority of Cinespana mem The majority of Cinespana members prefer the regional arrangement and talks along these lines have already been held with distributors for the following zones: Uruguay-Paraguay. Chile. Brazil, Ecuador, Bolivia, Peru, Venezuela-Colombia, the Caribbeans, Central America and Mexico. Majority sentiment is that regional distribs would probably agree to release aminimum or 35 Spanish pix a year with enough incentives offered to push the product as it has neverbeen done before in the Latin American markets.

Cinespana is organized on non-

American markets.

Cinespana is organized on nonprofit lines and charges will only
reflect basic expenses.) Except for
a board member from the Instituto
Nacional de Cinematografia (Spanish Film Institute) and the Banco
del Credito Industrial, Cinespana
will be almost autonomously governed by its members and a board
of directors consisting of Jorge
Tusell, president; Cesareo Gonzalez
and Jose Luis Navascues, vice
prexies; Miguel Echarri, secretary;
David Jato, director general and
board members Lledo, Belmar and
Isasmendi.

Leading membrs of the organi-

Leading membrs of the organization do not underestimate the amount of capital required to launch Cinespana as a major competitor for screen time in Latin America and in other markets. They have good reason to believe the government's medium credit film fund will advance them the peseta equivalent of between \$3\(^2\) and \$4 million This represents 50\(^2\) of the total Cinespana investment which will be used mainly to set up affiliates, to provide advance distribution guarantees and to deploy publicity and promotion arms in saturated penetration of habla Espanol lands.

Cinespana will seek distribution

cration of hable Espanol lands.

Cinespana will seek distribution guarantees only for their headline films—perhaps only four or five. The others will go for whatever the market will bear or whatever the market can be pressured to yield. It is in this spirit of minimum demands and lots of room for incentive peso-racking that this new, formidably-planned international distrib combine hopes to make a quick dent in at least one big area of world film commerce for Spanish producers have dreamed

Spanish producers have dreamed for years of just such an organiza-tion as Cinespana. They are de-termined to make it work. They also optimistic in predicting

ALLOCATION OF AMERICAN AND FOREIGN LICENSES TO SPANISH DISTRIBUTORS

(Under Baremo Point System)

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HISPANO FOX	2	3	3		4	1	3	3	12	7
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^{*} Three licenses still awaiting allocation to regional distribs.



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Spaniards Rediscover European

Films As Nationalistic Lines Blur

Barcelona.

The idiosyncrasy of the Spanish moviegoer is above all that he distractive entertainm and as long as he sees something moving on the screen, he is reasonably happy. Do not assume this trait implies a young person. There are many from 50 to 70 who would not forego their weekly screen fare action. The Spanish moviegoer is not generally speaking a cultured person "mass audience," is just that. Hence good

Educated as they perhaps would say, to American production pace ever since 1918, audiences got used to the luxury of presentation adherent to American films originally in 1920s and 1930s the beauty and affraction of the stars took by surprise the Spanish people, used mostly to the French lyceum type players of Pathe and Gaumont previous to World War 1. Spanlards surrendered to the charms of the actresses and hardly less to the agreeable and easy going ways of the Hollywood male types. Not only in Spain, but all over the world the American star created a type, or a school. This was depend-"hoxoffice."

Time has, in the interim of re time has, in the interim of re-cent changes in Hollywood, modi-fied the implications for Spain. There has been a re-discovery by Spaniards of the celluloid of France, of Italy, of Britain, of Sweden.

Sweden.

There has been here—there still is—some confusion as "co-production" blurs old nationalistic trademarks. It is not easy anymore know what is an "American" or an "Italian" film, because of mixed casts, to say nothing of the hodge-podge of talent in the scripting, directing, producing, banking facets.

Some natives here will continue some natives here will con-tent before today's cocktails of im-ported stars, borrowed scenery and dubbed voices came into fashion.

Cimex Readying U.S. Mart Drive

Mexico City.

Cimex apparently has spruced up its shelved project for an as-sault on the general American market. Although Luis Anciola is market. Although Luis Ancion is not talking, it has been learned from other sources that the dis-tributorship would like to start a river of Yankee coin from film product flowing south of the Rio Grande

Grande.

There have been sporadic attempts at exploitation of Mexican films, both with English sound tracks and subtitles, ever since the success of "Adam and Eve." "La Cucaracha" and some other pix have also grossed satisfactorily in American markets.

The most recent plants.

nave also grossed satisfactorily in American markets.

The most recent picture "The Empty Star," with Maria Felix, is reported to have grossed \$24,000 in one week in New York City. However, this came from showing an English subtitled version at the Studio Theatre and simultaneous showing of the Spanish version in other houses. Producer Emilio Gonez Muriei was happy about this return since it is from only one area.

But what Cimex is plotting now, according to an inside source, is not sporadic releases, but an aggressive program of perhaps 12 pictures a year, with these either dubbed or subtitled. Subtitling on "Star" was criticized by American film crix. So Cimex will pay considerable attention to turning out a more professional job.

What started all the new interest is the producers' envy of the hig.

what started all the new interest is the producers' envy of the big grosses in Yark market by foreign product such as "La Dolce Vita," "Never On Sunday," etc.

Another Barcelona Legit Honse Goes Pictures: Town's 27 First-Runs

Town's 27 First-Runs

Barcelona.

Once again the legit theatrepicture house problem has been
made manifest with news that the
Romea theatre, over a century old,
will become a picture house next
season, or before. Most of the dalites and magazines have filled columns with regrets at the loss of
another stage to the screen. It is
undoubtably true that a city like
Barcelona without a good surviving
legit house is something difficult to
understand, but since legit theatres here yield no profit ti is enly
natural that proprietors turn to
celluloid.

In Barcelona nowadays a legit
theatre has dim prospects. Notice
that the trend is to pocket theatres,
which means scarcely seating 100

theatre has dim prospects. Notice that the trend is to pocket theatres, which means scarcely seating 100 persons: per the Windsor, Alexis, Candilejas, Cupula del Coliseum and Panams. Jointly they sum up about 500 seats, and not all of them make a profit. Companies playing in these tiny theatres although full of good will are not first rate.

Legit theatres which continue to good business are: Apolo, Comico and Victoria, always dedicated to musical shows and in the same theatre district El Paralelo. There also survives the Barcelona and Talia, besides the Calderon in a distinguished district, which fayors drama, ballet, musicals, etc. This forms the theatre group in a city over 2,000,000 inhabitants.

Against this are 27 first run

over 2,000,000 innabitants.

Against this are 27 first run
picture houses and 75 second run
houses all in town, the farthest
about a mile from the Ramblas.

New Quota For Spain Favoring Yank Releases

The recent request from the Spanish Distributors Assn. to the director general of cinema for an director general of cinema for an increase in the quota of U.S. film licenses from the present total of 88 to 100, will probably be accepted by Spanish film authorities, according to film sources, here. Although American companies operating in Spain would only receive two or three added licenses from a quota increase, the boost would add considerably to U.S. film revenue from this country, since Yank banners will either sell the added product outright or bring them out on Spanish screens via percentage rentals from liberian distribs.

While the French and Italian

German quotas could change dur ing the current year. A British delegation has already opened negotiations with Spanish authorities to increase the present Union Jack quota of 25. Great Britain releases all film product through one major Spanish franchise tied to Rank and through other local outlets, Negotiators appear to be on the right track for a license hike in time for the 1962-63 season.

'Baremo'

invested, and (e) Total pesets Invested, and 6) Total peseta earnings and total taxes reported.

Total points in each case determine number of foreign licenses each distributor receives. The accompanying four-year tabulation published last year by the Spanish Distributors Assn. sets American quotas apart from the other foreign film industries only because the American import quota is such a dominating one and because of the basic interest shown by all native distribs to acquire them. During the past two years, the quota for U.S. imports totalied 88. Other countries with government-to-government film agreements for with commercial pacts including film tradel received the following license quotas: Italy—30, France—30, England—25 and Germany—15.

The Baremo went into effect in earnings and total taxes reported.

license quotas: Italy—30, France—30, England—25 and Germany—15.

The Baremo went into effect in 1958 despite the efforts of former MPEA negotiator Frank Gervasi to establish a subsidiary paternessuring (1) Continued MPEA authority to dole out at least part of the American quota to its member companies in Spain, and (2) Supplementary. Ilcense allocation guaranteeing Yank companies minimum required for black-lak operations in this country.

Unfortunately for Gervasi's successor, Leo Hochstetler, the subsidiary measures remained unlateral proposals and were never agreed upon mutually when Spanish roundtablers charged that MPEA promises of specific aid to the local film industry never materialized.

In spite of Hochstetler's determined

rialized.

In spite of Hochstetter's determined try last year, the 1961-62 Baremo remained unmodified. Under it, Metro and 20th Fox received three licenses each, Warner Bros. and Columbia, two each and Paramount received one lonely little license. American companies (Universal, U.A. and A.A.) faired much better by releasing through Spanish franchise companies.

The new director general, for

Spanish franchise companies.

The new director general for clnema, Jesus Suevos, recently indicated his full support of the Baremo for the foresceable future, Until a better or more equitable plan is presented, or until he can he convinced that American interests are in leopardy and require special consideration, MPEA must live with the Baremo.

Government and Spanish film

from a quota increase, the boost would add considerably to U.S. film revenue from this country, since Yank banners will either sell the added product outright or bring them out on Spanish screen trains a percentage rentals from Iberian distribs.

While the French and Italian quotas (30 licenses each annually)

Barcelona's 2 Studios Shot 25 In 1961

Spanish production is preponderantly taken care of by the Studios in Madrid, specially since foreign technicians and producers have made Madrid their starting point. However, Orphea and IFI studios, both in Barcelona, have during 1961 produced the following moving pictures which total 25. IFI 7 and Orphea 18.

ORPHEA

El amor de los amores Los castigadores No cuelgue por favor Cuidado con las personas formales Palmer ha muerto Placido

Los aventurados. El hombre y su culpa Tierra de todos Carta a una mujer Los Rodriguez Detective con faldas Los atracadores Encuentro en Mallorca Cerca las estrellas La cuarta ventana Dos anos de vacaciones

Mo disparese contra mi Juventud a la intemperi Regresa un desconocido Tena de muerte Sendas Cruzadas El ultimo verano Donde pongo a esto muerto? (The Crows) (Love of Loves) (The Lady Killers) (Please Don't Drop the Line) (Beware of Formal People)

(Palmer Is Dead) (Placido) (The Adventurers) (Man and His Fault) (Everybody's Land) (Letter to a Woman) (Los Rodriguez) (Skirt Detective) (Hold Up Men) (Meeting in Mallorca) (Near the Stars) (The 4th Window) (Two Years Vacation)

IFI

(Don't Shoot Against Me) (Youth in the Open Air) (An Unknown Returns) (Death Sentence) (Cross Roads) (Last Summer) (Where Do I Put This Dead Man)

Loans Stimulate Film 'Cooperatives'; 25% of All Films Made in Spain

One of the recent significant developments on the Spanish film production scene is the spectacular growth of cooperatives. To some observers, the co-op factor is regarded as a healthy sign of independence and initiative among creative and technical cineastes. Others, however, regard the strong co-op showing as evidence that the film producer has not as yet established his hegemony in sufficient numbers to cement film industry foundations.

foundations.

Cooperatives made an auspicious entry in 1957 when three crack directors, Juan Antonio Bardem, Luis Berlanga and Nieves Conde helped found Films Espanoles Cooperatives, but the group folded after one film. Since then, and until last year, co-ops achieved hesitant, limited results. In 1961, the movement assumed aspects of a major phenomenon when co-op production accounted for close to 20 film projects or almost 25% of all films produced in Spain during a banner year.

Spain affords singular induces

Spain affords singular induce-Spain affords singular induce-ments to cooperate. Co-op groups, are eligible for a twin loan—one from the autonomous cooperative wing of the national sindicatos and another from the Sindicado Nacional del: Espectaculo. Peseta loan is between 20% and 30% of total budget. Particular advantage, is that, both loans are forthcoming at the start of shooting whereas the usual Espectaculo loan is granted mildway through filming. Another decided advantage is

granted inidway through filming.

Another decided advantage is that cooperatives need not calculate profits before and after taxes, since they enjoy benign recognition from the finance ministry as a tax-free organization. Calculated saving is 10% of budget.

Percentages

culated saving is 10% of budget.

Percentages

Further reducing the need for capital butlay, the co-op has sindicate authority to make minimum salary payments of 40% to creative talent and 50% to staff and technicians during production. Remainder comes out of the proportionate split of profits.

One of the most active banners to date is Copercines. This group completed "Fray Escoba" (Friar With a Mop), "Teresa de Jesus," and "Ella y los veteranos" (The Girl and the Oldtimers). "Fray Escoba" went into release for holiday trade last December and has racked up smash grossers in all situations. "Teresa de Jesus," directed by Juan de Orduna and starring stage and screen actress aurora Bautista, was one of the major openings in the Easter Sunday exhib sweepstakes, with expected heavy Copercines profit-sharing. The same group now has a star-studded cast (for Spain)

filming "Plaza de Oriente," with Mateo Cano directing. In preparation, are "El divino impaciente" ilmpatient Good), from a Jose Maria Peman stageplay and "Los tres hombres buenos" (Three Good Men) hased on a novel by Jose Malorqui.

Cooperative Cinematografica Union, with Jose Maria Elorrieta directing, turned out four films. Of these "The Sword of Zorro" and "Rosa de Lima" star Yank Jead Frank Latimore. "Rosa" also stars Maria Mahor and Virglio Texeira and has potential religioso appeal at the boxoffice.

Castilla Cooperativa took advantage last year of co-op liberty to coproduce and filmed. "El Sol. en el espejo" (Sun in the Looking Glass) entriely in Spain. Almost simultaneously, Castilla coproduced. "Barcos de papel" (Paper Boats), starring Pablito Caivo, as a complete production in Argentina. "Espejo" was directed by Antonia Roman with a cast starring Yvonne Bastien, Maruja Asquerino and Argentine actors Luis Davilla, Enzo Viena and Alberto Dalbes. Both films were coproduced with Alcardi of Argentina. In addition to Cooperative Gacela, with one production in the can and two in preparation and Cooperativa ACTA with its recent release. "La venganza de Don Mendo" (Don Mendo's Revenge), four new cooperativas have recently been organized: Delfin, LCE, Constelacion and Artis.

Cooperatives, which elected a slate of officers headed by Alonso Peaquera, Jesus Tordesillas, Manuel de la Rosa and Jose Luis Aloza. Other film figures on the Cooperativa Koule Eduardo Manzano, Augusto Boue, Rafael Salvia, Vicente Casanova, Antonio Roman, Jose Maria Elorrietta, Ramon Crespo Tadeo, Villalba and Eduardo Manzano, Marus Elorrietta, Ramon Crespo Tadeo, Villalba and Eduardo Manzano, Marus Elorrietta, Ramon Crespo Tadeo, Villalba and Eduardo Manzano, Supplementation and Cooperatives on the Cooperacion Manzano, Augusto Boue, Rafael Salvia, Vicente Casanova, Antonio Roman, Jose Maria Elorrietta, Ramon Crespo Tadeo, Villalba and Eduardo Manzano, Eduardo Raman, Augusto Boue, Rafael Salvia, Vicente Casanova de Posa Maria Elorrietta, R

Baremo Allocation Point Values

	Company's operating span	2 points for
,	Number of employees	each 3 years 1/5 point for
•	Branches Capital	each 1 point for each 1 point for each
	Total net	million pesetas 1 point for every 100,000 pesetas
	sh Films Distributed by Classification National interest 1a 1b 2a 2b	8 points 7 points 4 points
Spani	sh Films Distributed in Excess of Four-to 1 film in excess 2 films in excess 3 films in excess 4 films in excess 5 films in excess	6 points 9 points 12 points
Forei	gn Films For each quota film For non-quota film	
la la	As Investment Factor American European Spanish Non-quota pix	8 points 6 points 7 points

'Family'Print Vs'Stag'Print

Mexico City.

Mexico has its own slant on foreign markets and is devoted to the aly sales strategy of shooting two versions of the same filmone for the family trade and one for the international stag line. The partly undressed, or simply undressed, female form has been photographed for different tastes right along.

Here's a practical demonstration of how the twin versions work. Start with the version for Mexico and ordinary outlets. Here the central figure, a funnyman, is seen along these lines:

(1) The Family Version

The opulently made up and costumed hero has a harem. A line of screen hopefuls perform a dance. The hero sings, then dances with his "favorite" Later, there's the inevitable gale banquet. The hero makes a thousand passes at his "loved one," grimacing and fondling her in a manner approved by the local censors. And so the picture gets an exhibition permit.

(2) The Free 'n' Easy Version

This selfsame sequence, however, gets a spicier twist in European version, with exculsion of Spain, of course.

version, with exculsion of Spain, of course.

Again our hero has a harem: The line of girls go through their prancing paces. The hero sings and singles out his favorite for a dance. And there is a banquet. Only, after gating and drinking and making merry, our hero orders his harem to strip. He becomes embroiled in intimate proximity to his "favorite" who, little by little, is divested of clothing by her "master." And since there is a line drawn, even in broad-minded Europe, our comic hero and his number one wench, cavort around in the altogther either under dim lights, or via the well-known method showing disrobed shadows.

Physical Endowment Vs. Talent

[In Mexico, as Elsewhere]

Mexico City.

Mexico's "New Wave," emulat-ing Europe, has not developed in any spectacular fashion. As a mat-ter of fact, the trend has largely been taken over by curvaceous sen-oritas out to carve careers in mo-tion pictures or other entertain-ment mediums, in one way or an-

other.

There is, of course, a serious segment of the "new wave," but these elements, many connected with small experimental theatrical groups, do not garner much attention, rather avoid being in the public limelight. They are dedicated beginners, both male and female, who seriously seek to improve themselves and their dramatic techniques.

The names, as such are unim-

techniques.

The names, as such, are unimportant for, in the main they are untried unknowns, who have yet to gain attention of producers and impresarios, with the latter, beset by financial woes, grimly hanging on to the "sure thing" policy of using "names" to coax unwilling customers to the boxoffice.

Recently this reliance on for

customers to the boxoffice.

Recently this reliance on top performers has not paid off the handsome dividends of the past. In motion pictures, especially, Mexican fans are showing more and more, and in no uncertain terms, that they are fed up with a steady diet of the same old faces over and over again. A tight group of two dozen or so big name stars, headed by Maria Felix and Pedro Armendariz, are the ones in greatest demand and their names appear in picture cast credits with monotonous regularity.

Not that these performers are

Not that these performers are

Mex Film Bureau Plans Strict Pre-Censoring Of 'Montezuma' Film

Of Moniczima Film
Mexico City.
Censorship division of the Film
Bureau has announced its intention of going over the "Montezuma" screenplay, searching for
insecuracies or scenes considered
'in bad taste," or derogatory to
Mexico's Aztec past. Kirk Douglas, who plans to produce the epic
in Mexico next year, is due here
in August to huddle with officials,
censors, studio and union heads.
The high budget production also

censors, studies and muon heads.

The high budget production also will have location sites in Spain and Cuba, tracing the story of Hernan Cortez, the "Conqueroy" of the New World and nemesis of the last of the Aztec emperors.

or the Aztec emperors.

Mexican historians Francesco Monterde and Dr. Arturo Arniaz have written a complete history of the Aztec capital Tenoxtitlan, its life, and that of the Emperor. This will be background in the film which will culminate in an assault on Tenoxtitlan.

n Tenoxtitlan.

Douglas will interpret the Span-rd Cortez while Rock Hudson har en offered role of Montezuma.

not competent, in the main, or los-ing drawing power at the boxoffice. They are, as a matter of fact, con-sidered the backbone of any pro-duction where the budget exceeds \$80,000 (U. S. value). But they have been making higher and high-er salary and percentage demands, which cut is on already low pro-ducer profits. And sometimes the obvious poor casting is reflected in outspoken fan displeasure.

outspoken fan displeasure.
Such officials as Jorge Ferretis.
of the Film Bureau and Federico
Heuer, of the Film Bank, have
been beating warning drums for
years now, telling producers that
they had better do something about
building up a new talent reservoir.
But while there has been much
talk, the general result is disheartening as a whole.

Not there has a leak of talent

not that there is a lack of talent.
But the old veterans look askance at a too drastic influx of new blood.
And some promising youngsters find that the medium is not a royal road to riches. As a matter of fact, it is not infrequent that a film player or entertainer, has a profession to fall back on such as law, dentistry, etc., to fill out gaps between engagements. Many aspirants get tired of waiting for the break that never comes; others get lost; and a small segment drift off for opportunities in other lands.

Youth They've Got If Not Always Judgment

Not Always Judgment

So the "new wave" in Mexico has deteriorated to a rather size-able group of young senoritas, more or less easy to look at, with talent ability not the main factor. The young ladies who hog the "new faces" scene pay less attention to talent, capacity, professionalism and technique than to an aggressive, determined bid to remain in the public sey via all sorts of publicity tricks, pulling strings of so-called influential persons, and indulging in all sorts of ego building up capers.

It is not the intent of this analysis of the situation to single out a handful of names for objective criticism. All of the "new faces," with few exceptions, are at fault in cheap bids to gain notoriety; they do not shun vulgar or mediocre displays, and the one common denominator all possess is youth, good looks, and in most cases good figures. Of course, the Latin idea of a good figure varies widely from the Anglo Saxon view. Here, for example, if a gal is hippy or broad in the beam, with possibly a corresponding bulge in tummy and derriere, this is considered "sexy."

Quite a few performers of dubious talents as singers and dance

nere, this is considered "sexy."
Quite a few performers of du-bious talents as singers and danc-ers have gotten away brazenly in scrambling up to the tops of their chosen profession because of an outsized posterior, or fiesby charms on the shelf. South of the border 1 is not essential to emulate a farilyn Monroe or Jayne Mansfield in the area immediately below the teck to be a rousing hit with the wolves.

'Internationalization' As Mexico's Cure

·

********* By EMIL ZUBRYN ***********

Mexico City.

If there is one word that can aptly describe Mexico's motion picture industry it is woebegone

There is a complete and general disorientation as the industry goes from one crisis to another. Neither officialdom, nor producers, distributors or exhibitors have up with the one plan, in a plethora of "reinvigorating plans," to put the industry on a healthy financial footing. Nor is there any accord on just what direction should be

on just what direction should be taken.

Some of the more seasoned and serious producers, such as Jose Luis Bueno, insist that the road to salvation lies in coproduction with all other countries. He means Hollywood, Italy, France, Germany and Japan. But Bueno adds that coproductions should be made with "any nation" where investigation shows profits can be made.

Playoff of Mexican pictures within the republic presently is not recuperating production budgets. Bueno said. And despite all current talk of increased exhibition time, a better hereak for independent exhibitors, etc., his opinion is that Mexico must buckle down to a serious effort aiming at coproduction, with this the only "sure fire" method to conquer new markets so far not exploited by the republic because of the lack of sufficient national product that can compete with other production centers.

But coproduction is not an easy route either. Bueno was associated with III Task Productions in shooting of "The Wounds of Hunger," and while his commitment was not an actual, cash outlay the set up studio facilities, made arrangements with unions, and generally handled Mexican end) he hoped that the film would lead to regular collaboration. At this writing Bueno is out of the picture, production has suspended and com-

collaboration. At this writing Bueno is out of the picture, production has suspended and completion of film is uncertain.

deal pending with Indonesia, and ened because of lack of a detersaid that this would be an important market for Mexico. At least
this producer does change with the
times and he is urging others of
als confreres to think seriously of
a sustained attempt at coproduction, no inatter how difficult this
may be at the outset.

Nat Cole Films

Midwal, Zoesiek exceptions and ened because of lack of a determent and the industry itself, and he scored the fact that
government taking over of
the two major exhibition circity has no improved conditions in the 18 months of fedexploitation of films. Grovas

Miguel Zacarias is another producer thinking along international lines. He has in mind "The English Teacher," starring Nat "King" Cole in September of this year. But another brainstorm of his wear which he wanted to star Cole and Silvia Koscina fouled on same old rocks—money. The Film Bank has not provided sufficient advance to make production possible.

One of the major stumbling

provided sufficient advance to make production possible.

One of fine major stumbling blocks in using international talent in Mexico is that local producers just can't pay the astronomic salaries asked by names. Some bypass this with percentage and other deals. Zacarias, for example, offered Cole exploitation rights in the U.S. and Canada as compensation for nominal cash fee for services. And Miss Koscina was offered distribution rights in selected European markets.

Some producers feel that "deals" can be arranged with stars having hoxoffice value in International markets. And this phase is being explored.

Tight Money

Tight Money

Tight Money

The main preoccupation on the home front, however, is the lack of production money. The tight Film Bank policy is hurting the industry more than anything else, producers charge. And a number are considering following the lead of veteran Oscar Brooks who has abandoned feature length production plans to take over heading up the Colombia office of Peliculas Mexicanas for two years.

Lesus Grovas, another serious

lat the nim would lead to regular mexicans for two years. Billaboration. At this writing ueno is out of the picture, producer, who produced his first uction has suspended and completion of film is uncertain.

Bueno also has a coproduction vested in the industry are threat-

ent and the industry itself.

And he scored the fact that government taking over of the two major exhibition circuits has not improved conditions in the 18 months of federal participation in theatrical exploitation of films. Grovas outrightly called the exhibition circuit "a State monopoly," with producers contracting films in same conditions as under former, private management.

ment. Improved exploitation of national product within Mexico is one of the keys for improvement of the Mexican industry, Grovas said. He has adherents, even some so radical as to insist that Hollywood and foreign product be relegated to only a minority participation in the Mexican market. Other, more saner heads, admit that this is, not a realistic approach since, frankly, Mexico has not the production, nor the quality product, to fill its more than 2,000 theatres.

Need of Quality

Need of Quality

Need of Quality
Rodolfo Landa phrased it succinctly when he said "it will not be with decrees or laws that we can force the public to buy admission tickets. Fundamentally, what we need, is to turn out an increased number of quality films which will interest the public within and without our borders."

without our borders."

Admittedly the Mexican industry has been hard hit by loss of its traditional markets in Latin America. But such industry executives:
as Jorge Ferretis of the Film Bureau, Landa, producer Cesar Santos Galindo, Grovas, Bueno, and others, feel that instead of bewalling this state of events industry must concentrate on scripts, direction, acting falent and an aggressive distribution organization to turn out and market product designed for the world market. Today, number of films that can qualify in this respect can be counted on the fingers of one hand.

Diplomatically, Ferretis recently

counted on the fingers of one hand.
Diplomatically, Ferretis recently
said, that the common denominator
of Mexican production cannot be
shrugged off as just consistently
low quality efforts. Mexico produces both good and had films, as
elsewhere, but in past themes have
not been ones that can generally
lend themselves to international
exploitation.

Some industry thinking now

exploitation.

Some industry thinking now turns more and more towards complete State control in financing, studios, production, distribution and exhibition. Actually State has its hands in all of these with exception of production, and just recently, without any advance fairare, revealed that it was reactivating the old Clasa Films Mundiales production unit, federally owned, and dedicated to making of "strictly quality films." But production plans of Clasa have not as yet been announced, cannot be analyzed.

Sees No 'Crisis'

Sees No 'Crisis'

yet been announced, cannot be analyzed.

Sees No 'Crisis'

Federico Heuer, head of the Film Bank; and money czar of the industry, is short tempered with all the talk of "crisis," "lack of financing," "dissolution of production activities by key firms," etc.

"My personal opinion is that I don't think many producers are going to retire from film making," Heuer said. Those who don't have the stamina to face up and surmount troubles as they come, should not be in the business in the first place, he added.

Heuer is an optimist, and he feels that if all elements unite their forces; the current crisis condition will be resolved. There will be no production stoppage in Mexico, and Heuer pointed out that his institution is assigning money each month to producers. This may not be as ample as it was in the past, but he said funds, have to be distributed among as large a number of producers as possible. And again he added that producers themselves, should open up their own purse strings, or seek private capital so that "the film industry can tontinue its prime purpose of tarning out motion pictures, and these should be aimed mot only at the old traditional Latin American market, which has caused most of the present problems, but on a worldwide basis."

From Hack To High Quality

Mexico has made memorable mo-tion pictures. That reality must be respected. It is too simple to dis-miss Mexican films as preponder-antly "quickie" though it is true

miss Mexican films as preponderantly, "quickle" though it is true
that many features here are rush
fobs with 7 to 12 days of shooting
off an amateurish script and with
not much to say for the direction,
photography or acting.

The contrast between the ramshackle productions and the occasional peaks of artistry engenders,
some confusion. To which extreme
of Mexican film-making has the
individual been most exposed?

Among recent Mexican pictures
that come to mind as rating A is
"And God Called it. The Earth,"
directed by Carlos Toussaint; "The
Youths," of Luis Alcoriza," "Brothers of Iron," directed by Ismael
Rodriguez and, of course, his prize
winning "The Important Man" in
which he started ball rolling in
using interpational name stars in
national productions. And of course
there's the postic parable of
"Macario."

Cardenas Epic.

Cardenas Epic

In some of these efforts, as Tous-saint's g-'And' God' Called' It the Earth," dealing with the redistribu-tion of the land to campesinos un-der the Cardenas regime, director took actors with not much boxoffice

der the Cardenas regime, director took actors with not much boxoffice draw, with possible exception of Katy Jurado, and welded their performances into an important film document. Adding the director interpreting roles was Ignacio Lopez Tarso, Jose Luis Martinez, Tito Junco, Bavid Silva, and others.

In Alcoriza's "The Youths," director took a real life drama and turned it into highly vivid, realistic celluloid drama of lot that befell some Mexico City feenagers who stole a car, drove off to Uruapan, by the local police, who then hid their bodies to hide their error. Here, too, there was no reliance on star names, and director Alcoriza drew strong performances from Teresa Valazquez, Julio Aleman and Adriana Role, with many of the supporting players appearing

Mexico City. In a picture for the first time, Ismael Rodriguez is the fair at reality must be too simple to dismael reality must be too simple to dismael reality must be too simple to dismale reality must be too simple to dismael reality must be too simple to dismael reality many limited by of Mexican pictures, in as prepared with for the direction, in script and with for the direction, in script and with for the direction, and the cocartification of the supporting Mexican pictures of as rating A is different with the first time. Ismael Rodriguez is the fair direction of Mexican pictures, because of Miss achievement with move dals with a gunman who kills out of fear. This film did use star "The Youths"), Columba Dominimes, Tolio Alleman (who showed his mettle in "The Youths"), Columba Dominimes, Tolio Alleman (who showed his mettle in "The Youths"), Columba Dominimes Tolio Alleman (who showed his mettle in "The Youths"), Columba Dominimes Tolio Alleman (who showed his mettle in "The Youths"), Columba Dominimes Tolio Alleman (who showed his mettle in "The Youths"), Columba Dominimes Tolio Alleman (who showed his mettle in "The Youths"), Columba Dominimes Tolio Alleman (who showed his mettle in "The Youths"), Columba Dominimes Tolio Alleman (who showed his mettle in "The Youths"), Columba Dominimes Tolio Alleman (who showed his mettle in "The Youths"), Columba Dominimes Tolio Alleman (who showed his mettle in "The Youths"), Columba Dominimes Tolio Alleman (who showed his mettle in "The Youths"), Columba Dominimes Tolio Alleman (who showed his mettle in "The Youths"), Columba Dominimes Tolio Alleman (who showed his mettle in "The Youths"), Columba Dominimes Tolio Alleman (who showed his mettle in "The Youths"), Columba Dominimes Tolio Alleman (who showed his mettle in "The Youths"), Columba Dominimes Tolio Alleman (who showed his mettle in "The Youths"), Columba Dominimes Tolio Alleman (who showed his mettle in "The Youths"), Columba Dominimes Tolio Alleman (who showed his mettle in "The Youths"), Columba Dominime

ers, an mexican, including reading lady Columba Dominguez, played their parts to obsolute perfection.

Modest Costs

All of these four pictures were extraordinary films, able to hold their own among the best produced anywhere. Further, none of these pictures required tremendous outlays of cash, with budgets ranging from \$80,000 to somewhat over \$200,000 to.S.), latter for Rodriguez's "The Important Man."

There have been other good films, and one does not have to go back far into earlier days when the classics "Maria Candelaria," "Pueblerina," and similar pictures dealing with strongly Mexican themes, having a simple but forceful story line, were produced.

"Nazarin," "The Net," "Road to Life," "The Lovestic One," are other recent films which have high quality standards. Such films as "The White Rose," and "The Shadow of a Leader," because of their themes, criticizing phases of Mexican history as in case of latter and touching on delicate themes expropriation of the oil industry) in former, are inherently good pictures even though they have not had much boxoffice success or exhibition dates even within Mexico. This latter not because they are bad pictures, but because of pressures exerted to prohibit their widespread exploitation.

What About Films From East Europe?

RUSSIA

POLAND

YUGOSLAVIA

CZECHOSLOVAKIA

EAST GERMANY

By GIDEON BACHMANN III BURNETH BURNETH

(The author of the following report is an American, Ha spent most of 1961 touring on both sides of the Iron Curtain, studying the international film phenomena, In New York he broadcasts a regular radio discussion of films and is president of the American Federation of Film Societies.—Ed)

films and is president of the American Federation of Film Societies.—Ed)

Traveling in Europe, and especially attending film festivals, one is brought up constantly and sharply by the fact that one's perspective has been severely limited. Not only does it become clear very quickly that an infinite number of good, important, and potentially boxoffice films from the traditional film production centers in Western Europe never reach our shores, but that there exist a whole range of films one has never even heard of. These are the films from the film industries in the Eastern European countries, which for political reasons have had almost no exposure in America. Considering that these industries are expanding, and that we are faced with an increasing product shortage, it seems worthwhite to take a hard look at this possible product source.

Of course, Russian films are exhibited regularly at a number of minority houses in New York and elsewhere. Under the government's exchange programs we have recently seen a few Russian films released by American majors. The Polish chema has had a certain exposure via "Ashes and the Diamond," "Kanall" and "Eve Wants to Sleep," handled via Janus Films and Edward Harrison. Series of films from Poland and Tugoslavia have been shown in one-night stands at New York's Museum of Modern Art. The San Francisco Film Festival has had Russian and Yugoslave entries, and Irving Levin, its director, even made an attempt to popularize Eastern chema by inviting a Russian film critic Karaganov, to sit on his jury last year. But there has been no regular exhibition on a country-wide scale of these films," and no films at all from either Czechoslovakia or East Germany have been in the States, except animated cartoons on 16mm.

I shall not attempt here to explore the political for the source for this default Clearly. Tade with

nave been in the states, except animated carbons on Ishall not attempt here to explore the political or economic reasons for this default. Clearly, trade with these countries is no easy matter, and is being handled very eagily by American films. I am more concerned here with determining whether it is worthwhile to try. How can these films be expected to make out in the American market? Let's take a look at a few.

Some hasic facts: Post war economic rehabilitation in the Eastern European countries has been considerably alower than in the West. In other words, the war, and its effects lingered longer. Considering that the film makers who operate in these countries are mostly young people whose training and experience is post-war, it is understandable that a large proportion of their films still deal with the war.

Secondly, some form of economic centralization exists

deal with the war.

Secondly, some form of economic centralization exists in all these countries, resulting in a certain ideological unity, voluntary or enforced. This means that the films are usually not made without an ulterior purpose; the least one can say is that they carry a message. The force and insistence of this message varies, usually depending on the current political climate, but eyen the Polish or Yugoslav films, created in the least centralized manner, show their horns when the surface is scratched.

show their horns when the surface is scratted. Thirdly, underdevelopment of various kinds continues to exist in some of these countries, so that occasionally the degrees of literacy that can be expected from the average moviegoer (for whom, after all, these films are primarily made) is limited. So we often get films that talk too much or try to say things too clearly and become

repetitive.

It is important to understand that these are factors that are beyond the control of the individual film director, and often one finds this conflict between creativity and necessity marring the best works. Conversely, a very free production set-up is no guarantee for better films—thus the average. Polish film generally exceeds in quality the Yugoslav material, although the Yugoslav economic system allows more basic freedom than the Polish. And to turn the coin around a third time: Czechoslovakia, one of the traditional central-European cultural states, has had no really important films since the political change of February 1948.

RUSSIA

RUSSIA

This is the film industry that has most tradition to live up to. The heritage of Pudovkin, Eisenstein, Dovzhenke and others, represents a heavy artistic responsibility. At the same time, the situation is different now, and the country no longer "requires" hig, sweeping, heroic works of patriotism. The trend in Russian films today, which has often been misunderstood as a rapprochement to Western standards, is towards personal dramas as seen in the larger perpective, as Juxtaposed to "Strike," "Octoner," "End of Saint Petersburg," "Arsenal," "Potemikin" and other classic Russian films, which were a presentation of the larger social drama se exemplified, perhaps, in some personal fates. Of all the great Russian masters, only the work of Dovzhenko finds echoes in today's production, although no films are being made in Russia today of the stature of his EARTH, which remains one of the great films of all time.

The best Russian films are still war films. "Ballad of

today of the stature of ms EARIA, when remains one of the great films of all time.

The best Russian films are still war films. "Ballad of a Soldier," by Tchoukhrai, familiar to Americans, exemplifies these. "The Cranes Are Flying," which also had release in the U. S. via Warner's (under the government program) is a solid, sentimental, average love-and-war story, full of good cinematic ideas, but finally marred by romanticism. It was made by Kalatzov, whose more recent film (surely one that should be bought and seen here) "The Letter that Was Not Sent," is one of the inest examples of contemporary Russian "big" films. The much heralded "anti-Stalinist" wave of films, culminating in the sigary "Clear Skies" by Tchoukhrai, produced only propaganda in reverse "History of the Fiery Years," by Dovzhenko's widow Soltzneva, is a super-epic in color and scope that outdoes DeMille, leaving the viewer dizy and thoroughly subjugated via its sledgehammer techalques. It is a magnificent work of propaganda, done with

care and attention, but finally meaningless and old-fashioned.

fashloned.

By far the most interesting work being done in Russia today is not on the level of the commercial film at all—at the "VGIK" Cinema School in Moscow I was shown five films, short student work, which far surpassed in quality the achieved features shown simultaneously in the great Festival cinema. A great feeling for poetry, for cinematic detail, a sensitive human approach, these were the characteristics of the students work, "Girl From Smolensk" or "Mining in Siberia" are shorts that could grace any program.

Smolensk" or "Mining in Siberia" are shorts that could grace any program.

Besides film directors like Gerassimov, Kozintzev, Kalatozov, Youtkevitch and Arnstam, all of whom are still making good films after a minimum of twenty years as directors, there is a "new wave" of young people, of whom the most-publicized is Tchoukhrai. To this group belong Yakov Alexandrovitch Segel ("The House I Live in," "Goodby Doves"), Alov and Naumov ("Peace to Him Who Enters"), Kuledzhanov, Marien Khouzlev, and others. Again, most of their films are war films, but seen from the viewpoint of individuals. The most sensitive and personal of these directors is Segel.

To summarize: Russian films still deal largely in common issues, on a relatively grand scale. Both old and young directors make good films, but the percentage is small. If properly handled, films like "The Letter that Was not Sent" or "Peace to Him who Enters" should do well in American playoff.

CZECHOSLOVAKIA

The Czech film industry looks back on a fair tradition; especially in the years 1935-1948 a number of excellent films were made, notably "Dalena Cesta" (Distant Journey) by Radok, and "Krakatit" by Vavra. Both were war, films; the first concerned the Jewish victims in Terezin and the second was a surrealist fantasy about a mystical explosive capable, of exploding earth. The films in the current production still run the same gamut from stark realism to a strange kind of central-European mysticism, and here, too, the majority of the better films have war themes.

themes.

One category of films must be mentioned in which the Czechs are masters: animated puppet films and animated fantasy films based on old-fashioned drawings. Jiri Trnka uses puppets which move by single-frame animation techniques to satirize human folbles and world tensions, and Karal Zeman brings alive the tales of Jules Verne utilizing period graphics. The Czech short carton field is equally world-famous, to the extent where it has now become practice for some Western companies to have their standard comedy cartoons drawn and produced in Prague's Kresleny Film ("Drawn Film") studies. American technicians who work in Prague praise the Czech's great technical skill.

great tecnnical skill.

Current Czech feature production which might serve as fare for American theatres includes films by Jiri Weiss ("Romeo, Juliet and Darkness" and "Wolf Trap"), Brynych ("Five Out of a Million") and Krska ("Where Trees Have Sun"). Except for the Brynych, all these are again war themes.

YUGOSLAVIA

This is the most "Western" of the Eastern production countries. It has become very fashionable for French, Italian and American companies to co-produce with Yugoslav studios, which are run by "workers councils" and not by the central government. The techniques and equipment of the studios in Belgrade, Zagreb and Ljubljanare of the most modern, and the Yugoslavs see more American films than any other Eastern country (which are supplied to them without dollar expenditure through the State Department's media exchange guarantee plan). Thus films from Yugoslavia would ordinarily be considered the best bets for U.S. exhibition.

In fact, Yugoslavia does produce a lot of good films.

Thus films from Yugoslavia would ordinarily be considered the best bets for U.S. exhibition.

In fact, Yugoslavia does produce a lot of good films. However, until the end of 1960 80% of all their films were war films, primarily partisan action thrillers and mountain bandit antifascist guerrilla films. In a sense these films are only thematically related to war; formally they are classic westerns. They treat of the period during which the current Yugoslav nation fought for and obtained its freedom, and they treat this material in a hard-and-fast manner. Heroism, devotion, strength human spirits unbeaten by defeat; all characteristics of typical Westerns. Among these, there are a few films of yereat stature, which paradoxically are not considered the best by the Yugoslavs: themselves: "Partisan Tales" and "Through the Branches the Sky" both by director Stole Jankovic—by far the most creative Yugoslav director to-day and a person barely known abroad. These films contained with the best in sensitive war films, such as Finland's "The Unknown Soldier" and our own fistoric "All Quiet on the Western Front." Jankovic commands his medium with humanity and compassion which extends from his subject to his form; thus combining cinematic creativity with a love for his characters which come through to the spectator in the form of deep involvement. He has only made two films, but both important to be seen abroad. Among Yugoslav directors is one, Mitrovic, who went to Hollywood and worked with Kazan for a while, and who

Among Yugoslay directors is one Mitrovic, who went to Hollywood and worked with Kazan for a while, and who now turns out the best of the "fascist-bandit Westerns." The "New Wave" is represented by the work of Sasha Petrovic, whose film "The Two" treats adolescent love.

Petrovic, whose film "The Two" treats adolescent love. This has a certain sensitivity in the outdoor scenes, and ceftain exploitation angles, but as a whole is not up to par with French or Swedish films of the same genre. Films on contemporary subjects, made consciously to counteract the predominance of the war themes, include "The Burning City" (Bulajic), "Song in the Rain" (Hiadrik), "Train Without Timetable" (Bulajic) and "Saturday Night", (Pogacic). "The Ninth Circle" by Stiglic was seen and received an award at the San Francisco Festival. It is another of the pretty standard concentration camp films, as is "Sky Batallion" by Beskovic and Mikolic, and "The Enclosure." made in Yugoslavia by French director Armand Gatti, probably the best of this kind.

EAST GERMANY

The situation of film making here is more interesting and less known than that in any other Eastern country. Almost no films made in this thoroughly Communist country have ever been seen here, except "Wozzek," which ne-body ever dared say was made there during its short-lived New York City release. Nevertheless a number of excelent films have come from East Germany, 'among them "Marriage in the Shadows" (this, too, had a meager release here), "The Subject" (shown once by Cinema Sixten, a New York film society), "Der Fall Gleiwitz" (an excellent reconstruction by Klein & border incident that led to the German attack on Poland in 1939). "Koenleskinder" (starring Ann Kathrin Burger, possibly the East's most exciting actress today), "The Affair Blum," "Rotation," "Council of the Gods," "Stars," "Mother Courage and Her Children," and, of course, the great East-German classic "The Murderers Are Among Us." Perhaps it should be added that four of these films were made by Wolfgang Staudte, a director who has since taken up residence in West Germany, where to date he has not produced any works artistically comparable to the films made in the East.

There exists in East Berlin, where the old German UFA studies at Rabelshere are move operated.

films made in the East.

There exists in East Berlin, where the old German UFA studios at Babelsberg are now operated by the East. German DEFA, a whole group of active, young cinema makers, which includes directors, actors, writers and technicians, who are beginning to see the possibility of film as a creative medium. They are completely isolated, and are working on their own, discovering by their own, efforts film making methods which were explored by Orson Welles in the U.S. in the early 1930s. But they have no way of knowing that their discoveries were made earlier by others, nor does this diminish the value of their effort. It simply means that the works have to be seen and understood in a different perspective. Whether these films could ever be imported to the U.S. is a different question.

The most interesting among the East German direction two youngsters, Konrad Wolff and Frank Beyer.

POLAND

Poland is without doubt the most exciting single film production country in the world today. As such it is far ahead of any Eastern country, and in concentration and relative number of good films produced it is also ahead of most Western countries. It must be born in mind that Poland produced only about 20 films a year since its great-film renaissance began in 1954, and when one considers that among these 200 films there are at least 30 which have a high artistic caliber and a solid, coherent form, the extent of the Polish effort becomes obvious. No other film production country in the world today can claim 15% excellence.

excellence.

The reasons for the creative upsurge of the Pollsh cluema are varied; one of the prime ones is undoubtedly, the "revolution" of Gomulka, which considerably freed directors, writers and actors talk as freely as any equivalent person in the West; and often more candidly. The Pollish spirit is one of the joys of a journey to East Europe—a matchless humor and a damtless subborness make them the Irish of the East. With the added trait of creativity thrown in for good measure.

Delson's film industry is divided into sickly meadure.

ativity thrown in for good measure.

Poland's film industry is divided into eight "production units," each fairly independent, and each supervised by a creative director. Thus the "KADR" unit, perhaps the most famous of all, is supervised by Jerry Kawalero-wicz, today Poland's dean of film directors, and includes among the directors who work within its system people like Andrzej Wajda, who made the "Generation" "Ranal" "Ashes and the Diamond" trilogy.

Within each unit the directors are free to suggest their

"Ashes and the Diamond" trilogy.

Within each unit the directors are free to suggest their own themes, or writers their own stories. If a theme is accepted, there is no overall ideological control.

The basic problems are the same, however. Polish films, especially the best ones, also deal largely with war themes, and principally for the same reasons. Not until 1961 did the Poles make at least 50% of their films on contemporary subjects, and one must sadly say that the contemporary subjects, and one must sadly say that the contemporary films which they did make in 1961 do not come up to the quality of the previous war films, or even the war films made in 1961.

It would take for much space to mention all the really

made in 1961.

It would take too much space to mention all the really good Polish films made since 1954. Among the best which have never been seen in the U.S. are "Night Train" (Kawalerowics), "Farewells, Goodbyes," "The Rope" and "The Common Room" (all four by Wojzech Has, by far the most creative and intelligent film-maker in the East today, and completely unknown here; "Eroica" and "Man on the Tracks" (both by the late Andrzej Munk); the Wajda trilogy, of which only "Ashes" has been seen commercially here, and "Nobody Is Calling," by Kasimierez Kutz. One of the best Polish films ever made. The Last Day of Summer" (Konwicki), had a brief exposure in New York, again at the hardy Chienna Sixteen. I hear that there is now a chance that other important Polish films, like Kawalerowicz's "Mother Joan of the Angels" and Kutz's "People on a Train" will be seen here soon.

"People on a Train" will be seen here soon.

The Polish films are varied, and one cannot do them justice in a short space. Generally speaking their common characteristics are an intense individuality which engages the spectator deeply; a fiery formal attack which leads to an extreme pictorial beauty; a self-delivery to their subjects by the directors, which causes emotional repercussions in the attentive spectator; and a sparseness of treatment which allows for the intelligence of the viewer. The Polish films are mature films par excellence, which cannot help but appeal to a mature suddence.

To summarize briefly: the Eastern European countries produce today a large number of films which, if presented intelligently, could provide important stopage in the product shortage here, especially on the art circuit. They certainly warrant close attention.

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Toeplitz of Poland's Film Academy **Deplores Spreading 'Co-Production**

Hollywood.

Artistic surge forward of the Polish film industry in recent years can be linked significantly to the regular annual enlistment into the industry of gifted students from the Polish Film Academy. About one out of 10 students from the government-subsidized school in Lody is admitted annually into the ranks of professional filmmakers according to Polish film historian Jerzy Toeplitz, director of the Academy and president of the International Federation of Film Archives now on a six-month visit to the U.S. under the auspices of the Ford Foundation.

the Ford Foundation.

Students from four scholastic areas are recruited into the industry each year, number depending on existing needs in specific categories of the film field. Departments from which selections are made are directors-cameramen, actors, unit and production managers, and film critics and journalists. Average annual entry is 25 directors and lensmen, 20 actors, 12 to 15 critics-journalists and 10 production managers. Exceptions occur when supply exceeds demand, such as last year when no new critics were admitted.

About 25 features are being pro-

mand, such as last year when no new critics were admitted.

About 25 features are being produced annually by professional Polish filmmakers, plus 100-150 short subjects of either a documentary, educational or animated nature, according to Toeplitz. Some 80% of the features are fictional or documentary, with 15-20% falling into the educational category. A recent innovation is the "superproduction," which costs from four to eight times as much as the average feature. Toeplitz noted that "Knights of the Teutonic Order." a recent super spectacle brought in for an expenditure of 32,000,000 zlodys (unranslatable into dollars and cents because of the unstable nature of U.S.-Polish monetary relationships) has already made four times its original cost allotment in Poland alone. Ten million of Poland's 32,000,000 inhabitants have seen the picture. The average feature, including the critically acclaimed "Ashes and Diamonds," costs on the average of 4-8,000,000 zlotys. Poland exports some 20 features annually (or 75-80% of its total feature production yearty) in exchange for some 180-200 imports, Toeplitz commented.

The pic historian notes there "is no rigid, dogmatic censorship"

Toeplitz commented.

The pic historian notes there "is no rigid, dogmatic censorship" of films in Poland. Approval of scripts is basically an internal artangement within the industry, he declares, whereby approval comes from a special Scenario Commission composed of some 20 members, the overwhelming majority of them filmmakers, presided over by a Vice Minister of Culture, or head of the Polish Cinema.

Azainst Co-Prods

Against Co-Prods

head of the Polish Cinema.

Against Co-Prods

Toeplitz avows himself, "an enemy of coproductions between countries," seeing in the mushrooming practice in oreal artistic meaning. He feels "commercial reasons prevail" in coproduction agreements. However, he sees in the projected Joseph Conrad biopic to be made as a British-Polish coproduction an exception an "example of one with sense" in that the story has artistic roots in both countries, the noted English writer being of Polish origin.

Toeplitz long has supported an exchange of film students between Poland and other nations, first proposed the scholastic barter some five years ago at the initial annual conclave of the Congress of International Schools of Cinema. Currently some 20 foreign students from both East and West are attending the Polish Academy, and enjoying considerable financial freedom in their academic-cinematic pursuits, "within the limits of budgetary possibilities."

English-Language Pix Still Big B.O. in India By N. V. ESWAR

By N. V. ESWAR

By N. V. ESWAR

Bombay.

With nationhood, the market for foreign films in India was expected to narrow down. English was to be relegated to a secondary status under patriotic favor. But results have been otherwise.

Business with and patronage for foreign films, specially American films, is on the increase, literally day by day. A very conservative estimate is that the increase in box office take is 25% over previous years. Taking the basic year of 1947, when import of foreign films was at the highest, following the World War II stringencies, grosses on U.S. films today can be put at 200% and in the case of some important films even at 400% higher. A gross of something over 22,000 rupees for the first week on "Guns of Navarone" at Calcutta's Lighthouse Theatre, at normal rates of admission and for the normal 21 shows, is quite symbolic.

Psychological explanation is that American features provide maximum escapist entertainment and visual pleasures which are denied Indian films by the Censors. This indeed is one of the major grouses of the Indian film industry leaders who argue that, if the Censors allowed Sex, Glamour and other Visual attractions in Indian films, Indian films would maintain their regular audiences and even take away considerable, segments of audience from imported films. The plea has therefore been that Indian Censors, should adopt the same principles while certifying Indian and foreign films. This the Government has refused.

The increase in boxoffice returns is, however, principally due to the increased in the first of the content of the process of the lot of the increase in boxoffice returns is, however, principally due

government allowing 75% of 1947 imports.

Although a decade ago it was difficult and almost impossible to pinpoint the taste of the Indian audience, its taste today is quite well-defined. It likes top quality spectacle and comedies of the finest order. The success of "Fanny" for nine continuous weeks at Bombay's Eros Theatre recently is a pointer.

Rentals for U.S. films still come mostly from matinee or morning engagements in the interior of the land, with only a limited number of theatres (about 70 or so in the whole of India) exclusively presenting foreign films for regular performances.

American musicals do not find favour with Indian addiences. This is quite paradoxical inasmuch as the Indian interest in Indian films is more for its music than any other element (Europe, too, tends not to fancy U.S. tune pix, due to the strange accents and Americanisms—Ed.)

isms—Ed.

The Reds have shown considerable tenacity in recent months toward the creation of a climate favorable for Soviet films in India by holding a series of festival weeks in small and big towns. But the Indian audience has fought shy of Red films, as their grim class strongle slants are the very opposite of the escapist entertainment films they look for.

Poles' Talent Invasion

visual pleasures which are denied Indian films by the Censors. This indeed is one of the major grouses of the Indian film industry leaders who argue that, if the Censors allowed Sex, Glamour and other Visual attractions in Indian films, Indian films would maintain their regular audiences and even take away considerable segments of audience from imported films. The plea has therefore been that Indian Censors should adopt the same principles while certifying Indian and foreign films. This the Government has refused.

The increase in boxoffice returns is, however, principally due to the increased spending habits of the city and town folks incident to the stepped-up industrial tempo. Of course the spread of manufacturies on a decentralised basis, with a number of satelite townships and colonies around them, also has created more theatres. But improved patronage is more from existing theatres and centres than from the new areas.

The import of about 250. US films is on a restricted scale—55% of the 1947 level. On the other hand, this quota has resulted in the import of only surefire box office pictures. B and C type pictures and musicals are no longer contracted, Ire time to make the import of only surefire box office pictures. B and C type pictures and musicals are no longer contracted. There is now a possibility of the

government allowing 75% of 1947 Torture-Lights of Moiseyev Recalled

(From Press Dept., Soviet Embassy, Washington, March 1)

Editor, Variety:

The author of the enclosed article, motivated by a desire to contribute to a mutual knowledge and understanding of our two peoples, asked us to offer it for possible publication to any American magazine or newspaper which deals with the subject treated in his article. It may be published as a whole or may be quoted in part, as you see fit. Would you be so kind as to give this offer your sincere consideration, and, if you find it possible to publish the article or any part of it, to send us two copies of the issue in which, it appears? These copies will be transmitted to the author, who wishes only to further the cause of understanding and friendship between the Soviet and the American peoples.

If you need more information, the Press Dept will be glad to send you additional data and photographs concerning the subject of the article.

Edward Saratov Press Department

'AMERICA ACROSS FOOTLIGHTS'

AMERICA ACROSS FOOTLIGHTS'

By MARK TATARINOV

(Noosti Press Agency Correspondent)

A new colored documentary "America Across Footlights" was released for the Soviet screen in the latter part of February. When the USSR Folk Dance Ensemble led by Jor Moiseyev started for the United States last April, Anatoli Koloshin, a director and cameraman of the Central Studios of Documentaries, was in the airliner together with the dancers. He made a film there.

First sequences were shot in the air during the flight over the Atlantic. Then he filmed Broadway and the hall of the Metropolitan Opera House on the opening night when 4,000 Americans came to see the Soviet dancers, The announcer's voice quotes the New York Post which wrote that enthusiasm threatened to tear off the roof of the theatre.

Concerts were given for three weeks in New York Then a two-month tour of American cities—Washington, Philadelphia, Boston, Cleveland, Detroit, Chicago, San Francisco and Los Angeles followed. Koloshin made shots of the cities and their residents.

Very impressive are the sequences showing New York with its sky-scrapers and the endless streams of cars, Washington with its memorials to U.S. Presidents. The cameraman also shows a project of a future monument to Franklin Delano Roosevelt.

Koloshin shows how American cashonaut Shephard was received in the capital of the United States. The announcer says: "Together with the Americans we rejoice in his exploit. He has won his reward."

During his stay in Philadelphia Koloshin filmed Chestnut Street "the most historic" street of the city, the Freedom Bell. Carpenter's Hall where the Declaration of Independence was signed, and many other things sacred from the point of view of American history.

In Detroit Koloshin visited the Ford Museum displaying transportation means of all times and peoples. In Minneapolis he filmed a monument to the poet Henry Longfellow At the time of this part of the film the lines of Hiswatha are heard from the screen. A scene in Los Angeles shows members of the p

(The above covering memo and statement explains a bit of Russian film documentary enterprise about which, until now, there was some mystification. As it happens Russian photographers can be about as aggressisely obnoxious as America. In his review of the Moissewer Dance Co. opening IVARIETY. April 28, 1961], Robert J. Landry took violent objection to the blinding lights thrown directly into the eyes of the firstnighters at the Met after gach number: "What price album for return to Russia? The continuing punishment, the flying squad itself, one man in brown shirt sleeves, pushed into occupied boxes, made photography the hideous assault upon dignity and decency it frequently is.")

Russia Reports 4-Billion Admissions; Feature Production In 1962 at 70

According to an interview with Soviet Vice Culture Minister N. Danilov, in the official paper Lyvestia, film attendance in Russia during '61 was over 4,000,000,000. But there are still far too few theatres, especially in the hinterland. An extensive seven-year plan is building a flock of freshones.

plan is building a flock of fresh ones.

Over 70 features will be made in 62 with most treating contemporary subjects, according to Danilov.

Mosfilm Studios will do 25, Maxim Gorki Studio 11, Lenfilm, in Leningrad, 13 and the Dovchenko Studios in Kiev 12, plus other pix in the growing sectional production around the country.

Danilov stressed that features would treat life today in the Soviet Union. One, "The 49 Days," would deal with four shipwrecked Russo soldiers who survived for 49 days and received the highest medal of merit. Another, "The Sinner," concerns a peasant girl in a religious family who is shown the

light (of atheism) and led to free-dom by a young man in love with her to help her overcome preju-dice and become a true Soviet citizen

"The Base" will deal with the "personality cult" and two Russo officers who run into it and sur-

Memories

A fading matine idol wrote his autobiography. To promote it, his publisher sent him on an autographing tour to book and department stores throughout the country. He developed a routine which has since been copied many times.

been copied many times.

He would ask each matron
who came up to him with a
book to be autographed her
first name and then inscribe
her copy: "To (name) with
ford memories of that wonderful night in Vienna."

Ken Giniger

YUGOSLAVIA-ROMANIA **EXCHANGING TALENT**

Belgrade.

mount it after the war and destalinization.

Grigori Choukral, who made "Ballad of Soldier," does another pacifistic war pic "Men of the Earth" about a Russlan and a German pilot who land together after being shot down.

Serge Bondarchouk does a two part "War And Peace" based on the Leo Tolstoy classic, and some other past and present authors also will be filmed. But main overall subjects, says Danllov, will treat the building of Communism and the heroes of its time who will mainly be workers, soldiers and collective farmers.

Russlans, of late, have shown more individuality in their films and a growing ability to choose the right ones for film fests. That is, those which have less propaganda and more human and personalized outlooks in depicting the lives of the Russlans. The fests this year should reveal whether the Russlans are going on in this manner or backtracking into more propagandist film fare. An agreement has been signed

ARTKINO

"KHOYANSHCHINA" (Academy Nominee) "QUEEN OF SPADES"
"THE LETTER UNSENT" "STEPCHILDREN"

"ROMFILM"-BUCHAREST

presents

A Selection Of Rumanian Long Features

"A BOMB WAS STOLEN"—A 1961 production fon Pe-

"DANUBE WAVES"—A story of love, courage and self sec-rifice on the Danube in flames. This film received the 1960 "Grand Prix" at the Karlovy-Vary Film Festival.

"THIRST"—A dramatic portrait of social life, which was awarded the Silver Medal at the 1961 Moscow International

"DARCLEE"—A Coloured feature with operatic music.

"SENTIMENTAL STORY"—A 1961 production. A won-derful love story set against the background of the Danube

"THE FAMOUS 702"—A 1961 production. A witty com-edy "Before going to the electric chair," in which a burgler becomes a celebrated author overnight, involving the mystery of the blue face.

"WHEN THE MIST IS LIFTING"—A powerful pay-

"EAGLE 101" — Featuring the adventures of a young pilot.

"THE SECRET CODE"—A picture full of adventure and

"THE KID" —A 1961 production. A picture about children and for children which adults will enjoy.

"ALARM IN THE MOUNTAIN"—A film of high

"POST RESTANTE"—A willy comedy about youth.

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THE CAPTURED **SQUADRON**

era: G. Alaurkov; Music: G. Guenkov;

Cast: K. Kovachev, P. Slabakov, D. Bouinozov, S. Hlev, A. Kissimov, A. Velikov.

A feature film commemorating the heroic and dark days of the untifescial struggle.

The action is almost confined to the prison cells in which six underground fighters are waiting for their



BULGARIAN FILMS, CANNES 1962 THE ACHAENS

This popular science film is an ancient Greek theatre show on a newly found multicalaured floor mosale which depicts a from this unknown comedy of Monander.

It is the story of the ridiculous peglieccie; th flighty handsome sulter, weven of seler ligh



Viennese Read All Film Critics -For Free-In Their Coffeehouses

ing is reflected in reviews though what comes from the outside world finds more ready approval than a home-made. House owners, and theatre managers repeatedly complain about this psychological favoritism in interviews. But so far practically no critic has shown any self-consciousness. Not even news-paper publishers who "give in-structions," seldom find a heart for Austrian output. Very small and

merely so-so anyway.
With more than 500 first runs annually, it is deemed an impossi-bility to review them all. Neveress, the Saturday and Sunday editions run up to three column with short items, with a general heading, per "Recommendable" or, "This one you might miss."

"This one you might miss."

While the press was formerly invited to gala preems, mostly at the Apollo or Forum Kino, distributors are lately, striken by a saving mania and now preview their films in the Cosmos studio at unearthly hours. Critic is prevented from taking his girl friend along—admission is valid for one person. Most unobliging is Sascha Film.

While the influence of pro-or

Most unobliging is Sascha Film.
While the influence of pro-or
contra reviews in the smaller newspapers is absolutely nil, what "Kurier,"; "Express" and "Neue Oesterreich" writer might influence box
office—but not drastically. Vienna,
being still a coffeehouse city—
many people read all newspapers
for free in their regular coffeehouse.

Morning paper "Kurier," publisher Ludwig Polsterer, who years ago produced motion pictures and whose Cosmopol represents United ago produced motion pictures and whose Cosmopol represents United Artists, has two reviewers, Herbert Muehlbauer and Rudolf Weishappel. Important first runs get more than a column on the following day. The same is the case with Gisela Obzyna of "Express" and Manfred Vogel or Otto F. Beer of "Neue Oesterreich." Other "influential" (by Vienna criteria) critics are F. Walden (Arbeiter Zeitung), F. Endler and G. Doerfler (Kronen Zeitung) and Gerda Rothenmayer (Volksstimme). All of these mentioned critics are on the regular staff of their newspapers and between their lines the Austrian might often guess the political affiliation of the publisher.

Old Style Kaput
Vienna newspapers once had a

Old Style Kaput
Vienna newspapers once had a
world famous style of writing
(Feuilleton), but none today manage it. Reviews are frank—as far as
possible. Integrity exists as far as
any payola would be concerned.
But there is often blas. Recent
preem of "The Bat" proved this—
Johann Strauss' music was modernized (perhaps too radically, admitted, but that was hardly reason
to scream sacrilege.
Curiously enough, the unsigned

Curiously enough, the unsigned "Catholic church film reviews," on

MAASS
cism of the critics," the socialist
daily "Arbeiter Zeitung" (Workers
paper) went a step further and began a series of the same theme. It
is open to artists of all branches
(including motion pleture producers) to reply to the review of the
Arbeiter Zeitung on the promise,
that he or she (producers) shallhave the "last word to say" in the
argument whether or not the review was fair. Contrary to expectations, very little use was made
so far of this offer. Other newspapers of course also give space to
a "reply," but they add a padded
item of their own reviewer, thus
making even worse for the badly
treated artists.
All of the reviewers think, as

All of the reviewers think, as everywhere in the world, that they are gods. They are not in Austria Well, maybe 5% gods.

Duerer Producing 'Lulu' With Tiller

Late Frank Wedekind's legiter "Lulu," is being produced as a motion picture by Otto Duerer for Vienna Film under the direction of Rolf Thiele. Nadja Tiller is playing the title role. O. E. Hasse will depict Dr. Schoen, the man who attempts to make a lady out of a street girl, a la Bernard Shaw Hildegard Neff (here better known as Knef has the role of the Countess Geschwitz. Michel Kel-ber is the cameraman, Carl de Groof wrote the score using, among others also, Robert Stolz songs.

others also, Robert Stolz songs.

Film will be preemed early in fall in the Apollo Kino, Vlenna's largest house, at present undergoing renovation.

Producer Duerer has won, for the third time, Vienna's top film prize, the "Sascha Cup" (named after the founder of Austria's film industry, Sascha Kolowrat). Won this year for his "Everyman." Previous wins were in 1954 for "Scandal in Spa Ischl."

GENEVA CANTONAL CENSORS REASONABLE

Censorship in Switzerland is, in general, a most liberal affair though not handled on a federal dividual 'cantons' (states) which—sexept perhaps a few strictly cantons where a picture's moral values, or the lack of them, are scrustinized more severely—rarely go overboard as to cuts or bannings.

A typical example is the tiny canton of Geneva near the French border, the capital of which—the city of Geneva (population 170,000)—is one of Switzerland's five key cities, the others being Zurich, Basle, Berne and Lausanne. It is also the cultural centre of this country's French-speaking part, owing its "international" flavor to the great number of world organizations (UNCO, UNESCO, WHO etc.) headquartering here. An increasing quantity of international business firms is also choosing this city as a springboard for their European operations. Geneva's consists of 12 men and women of various professions and faiths. They are elected for a four-year period and presided over by the chief of the Department of Justice and Police. Their decision as to whether a picture is to be pre-censored or not is based primarily on a French bi-monthly information sheet called "Fiches du' Chiema," issued by the French Catholic Film Office and listing all French as well as foreign motion pictures on the market, with a short evaluation of their moral value. These ratings, however, are by no means blindly followed. Rather, for any "dubious" entry about to be released in Geneva (prior to release, a synopsis must be submitted for every picture), an advance screening is ordered, following which the commission's majority vote decides whether the film is banned or admitted in its entirety; no cuts are ever demanded. If a picture is being released in a mutilated version, then the cuts have been made by the producer; distributor or exhibitor himself for fear of a possible banning.

General age of admission is 16 or. 18, depending on the subject. Should a lower age bracket seem desirable, the exhibitor may demand and advance screening by the Department

Yugoslav Producing Companies

Avala (Belgrade)—One of the oldest companies in Yugoslavia. Formed soon after the end of WW II. With about 45 features and more than 100 shorts to its credif, it's also the most active company in the land.

Bosna (Sarajevo)—Founded in 1947. Started out with shorts and documentaries. First feature in 1951. Coproducer of Paramount's "Tempest", directed by A. Lattuada.

Dunav (Belgrade)—Smaller outlit. Produces documentaries.

Jadran (Zagreb)—One of the three oldest companies in Yugoslavia, set up in 1945. Also very active. Has produced a remarkable number of attention-getting films including "Girl and the Oak", "Master of His Own Body!" "H-8", "Ninth Circle", "Train Without a Time-Table" etc.

tt.
Loveen (Budya)—Founded in 1949. Lineup of company's most im-portant films includes "Bad Money", "Dr. Kolar" (with Broderick Prawford) and "Kapo" latter a coproduction with Italy, Slavia (Belgrade)—Smaller company that makes chiefly documen-

taries.
Sutjeska (Sarejevo)—ditto.
Triglay (Ljubliana)—One of the three oldest (the other two are Avala and Jadram) companies in the land. Its internationally best known film is "Valley of Peace" with John Kitzmiller. Also Triglay has repeatedly joined in coproductions.

Ufus (Belgrade)—Founded in 1953. Its background reads about a dozen features, nearly 100 shorts and seven coproductions.

Vardar (Skolje)—Founded in 1947. Has become rather active. Produced four films last season. One of company's best known features was "Miss Stone."

Wha (Ljubliana)—Produces, mostly, shorts, and documentaries but

duced four films last season. One of company's best known reatury was "Miss Stone."

Viba (Ljubljana)—Produces mostly shorts and documentaries but occasionally also features.

Zagreb (Zagreb)—Has gained world recognition for its outstanding and highly imaginative cartoons. Also producer of cultural and documentary films.

Zastava (Belgrade)—The film producing outfit of the Yugoslav Army. Mostly short films but eventually also features.

Zora (Zagreb)—Smaller outfit which specializes in puppet and childrens films. Occasionally full-length productions such as "The King's New Clothes", fairy tale, recently.

There are two export-import companies in Yugoslavia. One is Yugoslavia-Film (Belgrade), enother one, Globus-Film has recently been set up and reps the interest of Jadran, Zagreb, Zora and Dubrava-Film, latter is an organization for film services and facilities.

Wien Studio Rentals

Wien-Film studios, housing at present a German telepix company, producing classical operetas, will be occupied next by Walt Disney, a "habitue" of these well-equipped studios. He is prepping the story of the "Spanish Riding School." Additionally, Sascha Film will shoot "Nuptial Night in Paradise" and "Rustling Woods" and the Donau Company "Rendez-Vous in Venice." Wien-Film studios, housing at

in Venice."
Various top producers made use
of the Wien Film studios, mainly
American and French Besides this
equipment, it is the beautiful
scenery of the surrounding Vienna
woods, that offers great advantages for out-door shooting, in fact,
Wien Film has a special staff for
such purposes.

Swiss Film Taste Runs: U.S., France, Own, Plus Italy

UWI, FIUS ITALY

Zurich.

American films accounted for not less than one-third (22) of Switzerland's 66 topgrossers in the past three years. The remainder of Swiss boxoffice clicks during this period is about even between French (15) and local Swiss product (13), followed by nine German, four Italian, two British ("Room at the Top" and "Carry On. Nurse") and one Swedish picture (the Erwin Leiser documentary about the atrocities of the Naziera, "Mein Kampf").

A company-by-company break down reveals that United Artists paced the U.S. distribs with six of the 22 top moneymaking American films in Switzerland since 1959, namely: "On the Beach," "Solomon and Sheba," "Some Like It Hot," "Goodbye Again," "Never On. Sunday" and "Apartment."

UA is followed by Paramount with four entries ("Psycho" and "Vertigo," both directed by Alfred Hitchcock, "Breakfast at Tifany's." and "World of Suzie Wong"), three each by Metre ("Ben-Hur," "Cat on Hot Yin Roof" and "Gigf") and Columbia ("Guns of Navarone," "Porgy and Bess," "Suddenly Last Summer"), two by Universal ("Spartacus," "Come September") and one each by Warner ("Nun's Story"), 20th Fox ("Inn of Sixth Happiness"), Disney-BV ("Absent-Minded Professor") and Allied Artists ("El Cid"), The two last-named films, however, have been released through Swiss distributors, namely the Disney-comedy by Parkfilm S.A. Geneva and Sam Bronston's "El Cid" by Constellation Film G. A. Geneva.

Of the above films, the highest grosses were registered by "Ben-Hur" (one of the heftiest grossers in Swiss film annals), "Guns of Navarone" and "Nun's Story."

G. A. Geneva.

Of the above films, the highest grosses were registered by "Ben-Hur" (one of the heftiest grosses in Swiss film annals), "Guns of Navarone" and "Nun's Story."

Top-coin product from France includes three Brigitte Bardot entries ("Woman and the Puppet," "Come Dance With Me" and "The Truth") and not less than six Jean Gabin starrers, namely "Les Grandes Familles." "The Hobo." "Maigret and the Case of St-Fiacre." "Baron de L'Ecluse," "The Old Guard" and "The Truth." Others are: "Liaisons Dangereuses," "Black Orpheus," "My Uncle, Mr. Hubot," "Frenchwoman and Love." "Plein Solell," "Rififi chez les Femmes" and "Don Camillo Monseigneur, latest in the successful Don Camillo series.

The upswing of Italian films in recent years has been marked in Switzerland by the phenomenal grosses racked up by "Doice Vita"

As Swiss Produce More Features, Flops Begin And Good Old Easy Hits Fade

By GEORGE MEZOEFI

The production situation in Switzerland is characterized currentlyby three factors: (1) since beginning of 1961, more Swiss films, a
total of 13, have been produced
than ever before; (2) a tendancy toimitate the international trend towards "co-productions" is threatening to deprive Swiss films of
their former locally-slanted character which was considered an important advantage in boxoffice results on the homegrounds; and (3)
the number of financial fiops
among Swiss-made films has been
increasing alarmingly of late.

Things have now reached a

sults, whilst formerly, almost any locally made feature could be depended upon to bank a nice profit from Swiss showings alone. Since no film production exists in the French, and Italian-speaking sections of Switzerland, these films, made in German or in Swiss dialect, managed to clean up solely in the German-speaking part.

Four more locally made pictures

"Catholic church film reviews," on placards at church entrances, are less biased, including as to sex, crime, western and dope motion pictures. This applies also to Protestant film reviews.

Local newspapers at Linz, Graz, Klagenfurt, Innsbruck and Salzburg give very little space to reviews, citing mostly "what Vienns says."

While the Austrian society for literature arranges discussion evenings in the Palais Pallity on "criti-" or less satisfactory boxoffice re-" "Seelische Grausamkeit" (Mental name of their former locally-slanted an interfered an important advantage in boxoffice response their former locally-slanted an important even which was considered an important advantage in boxoffice response to their former locally-slanted an important even which was considered an important advantage in boxoffice response to substantiation of financial flops among Swiss-made films has been included that Swiss films of films and "Democrat Laeppli," both comedies) fared reasonably well, though somewhat less than sensations, whilst two attempted imitations of avante garde techniques via young unknowns, officer them.

Cruelty) came in for critical rappings as well.

More and more Swiss pictures are being made in collaboration with German companies, stars or directors in order to assure wider distribution beyond the Swiss border. This procedure, however, is proving a boomerang in some instances, inasmuch as they no longer qualify as "typically" Swiss pictures for the Swiss entertainment seekers, especially in the hinterlands, whilst they often lack stature to rack up big coin in Germany or Austria. In-between status of such films has been repeatedly pointed out here by press and patrons alike.

The next Swiss picture to be released, "Es Dach ueberem Chopf" (A Roof Over Your Head), produced by Praesens-Film AG. Zurich and Gloriafilm Zurich and directed by Kurt Fruch, based on a popular Swiss radio serial, tries to remedy this tendency to internationalization via uniformly local actors such as Zarii Carlgiet, Heinrich Gretter and Valerie Steinmann, plus realistic comedy-drama treatment of an imminent Swiss problem: shortage of reasonably priced flats for middleclass families.

priced flats for middleclass and lies.

Praesens-Film is currently shooting a musical comedy tentatively titled "Winter Comedy" and starting Caterina Valente. It has an original screenplay by German cabaretist, Guenther Neumann, and is directed by Germany's Kurt Hoffmann, whose credits include "Aren't We Wonderful?" "Spook Castle in the Spessart" and "Marriage of Mr. Mississippi," latter a Swiss-German co-production.

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Big-Scale Action Pictures, Domestic Hong Kong Enters Four And U.S. Imports, Click Best In Japan

tinue to be the big hits in Japan, Melbourne's Costly Fire ma supported by listing of 15 imports released during 1961 which have earned more than \$138,850. "Magnificent Seven" (UA), remade from Japan's own "Seven Samurai," easily took first place with as supported by listing of 15 im \$722,020 gross. It was followed by "Guns of Navarone" (Col), \$397,111; "One-Eyed Jacks" (Par), \$383,226; "Gone With Wind" (MGM), \$355, 456; and "North to Alaska" (20th),

Others in order of earnings were "Exodus" (UA), "Les Liaisons Dangereuse" (Indie), "Last Sunset" (U), "Europe by Night" (Towa), "Le Voyage en Ballon" (Towa), "Le Voyage en Ballon" (Towa), "Il Mon-do di Notte" (Towa), "Absent-Minded Professor" (Disney), "Toby Tyler" (Disney), "La Grane Olym-piade" (Towa) and "Vergiss Mein Nicht" (Homel's) Nicht" (Herald).

"Alamo" (UA) would have topped listing with \$944,180, but was re-leased a week too early to qualify for this rundown. "Rocco and Brothers" (Italifilm) and "Sparticus" were other big earners which were just outside the calender period

Melbourne.

The Village Theatre, formerly a cinema but now headquarters of the Australian National Memorial Theatre, was destroyed by a fire which raged for three hours. Eatire building will have to be re-

MALAYAN OFFICIALS TO SEOUL FESTIVAL

Kuala, Malaya.

Malaya will be represented at the Asian Film Festival in South Korea, May 12-16, by two government agency films. One. "Malaya" ment agency hims. One. "Mataya is a travelog. Second, "Life Anew" is a Social Welfare Dept. item which shows how an intelligent Chinese vagrant lad was redeemed from delinquency.

Two representatives from the Inche Mohamed Zain, acting head, and Peter Amavasi, a film director, will attend the festival, leaving here May 9.

here May 9.

Inche Dol Ramli, Director of Radio Malaya, is one of the jurors at the film fest. He leaves May 2.

Last year "Batu Caves" by the MFU won a special award for best documentary in commentary,

Films in Asian Fest

Hong Kong's film industry has entered four Mandarin films in the Ninth Asian Film Fest to be held in Seoul, Korea, from May 12-16. Entries include two black-and-white Shawscope productions, "Love Without End" and "Her Sister's Keeper" from Shaw Brothers (HK) Ltd. and two Eastmancolor productions, "Sun, Moon and Star," Parts One and Two from Motion Picture and General Investment Co. Ltd. Last named is a subsid of the Cathay Organization.

Both Shaws and Cathay have several coproduction deals with major Japanese film companies in an effort to get Japanese film audiences interested, first, in their stars, and, secondly, in Chinese pix.

Cinesell's O'seas **Ballyhoo Pitch**

Cinesell International, a new organization formed for the promotion and distribution of pix around the world, as well as to coordinate various overseas ad agency functions, has acquired a number of Japanese films from Toho, Nikkatsu and Shochiku for distribution in 15 territories in North America, Europe and Latin America. The pictures are to be marketed for a period of one year as "Japanese Repertory Cinema."

Advertising agencies, film promotion agencies and others associated with Cinesell in these territories will merchandise the films, a division of the New York ad firm of York, Rubin & Belport, Cinesell is headed by Alen Sands York, prexy. Paul Ackerman, director of Cinesell, is former ad-pub director of Paramount International.

JAPANESE TOUTING ASIAN PARTNERSHIPS

ASIAN FAMINEASHIPS

Singapore.

Film production, incorporating talent from various Asian countries basing on local literature, is vital for the improvement of good relations among the countries.

So opined Y. Chiba, Japanese film director of "A Star. in Hong Kong" which brought Hong Kong's award-winning actress, Yu Ming and Japan's Akira Takarada to Malaya. "Night," said Chiba was an example of mutual help and cooperation of the countries of Asia.

'Professor' Hong Kong Topper in 1st Quarter

10pper in 1st Quarter

Hong Kong.

"The Absent-Minded Professor".

(BV) emerged tops at the boxoffice
for the first guarter this year. In
a 21-day run at Queen's, State and
Royal it did \$73,489.

Second was "World by Night
No. 2" (WB), which got \$70,100.
It ran 28 days on firstrun at the
Hoover and Gala. "I Love, You
Love." (UA) was third, with
\$59,401 in 21 days at the King's
and Broadway. "Come September" (U) and "Pocketful of Miracles" (UA) were fourth and fifth,
respectively, with \$54,912 and
\$46,813.

Japan Gives Slight Boost to Pix Imports

Despite an overall decrease in Japan's foreign exchange budget for the first half of fiscal 1962, which began April 1, a slight boost of \$100,000 was made for film imports (including tv) for the period for \$7,650,000 total. Budget was \$7,550,000 for second half of last fiscal year.

\$7,550,000 for second half of last fiscal year.
Of the total, theatrical films get \$5,775,000; tv entertainment pix \$1,600,000, and tv news and special events shows, \$275,000. Japan's overall budget for period was dropped \$212,000,000 to \$3,114,000,000 in the face of declining foreign currency balance.

Foreign Take in Japan

Tokyo.

Foreign films, distribs here earned \$1,639,000 more in calendar 1961 than in previous annum on percentage release.

The boost brought 1961 figure to \$16,967,000.

Japanese License 231 Features

Tokyo.

As accurately speculated here earlier, official Finance Ministry import policy for first half of fiscal 1962 (beginning April 1) shows total allocation of \$7,650,000, a boost of only \$100,000 from second half of last annum. Slight size of increase is attributed to deteriorated foreign exchange situation here.

Breakdown shows \$3,610,000 for percentage imports, \$2,120,000 for flat sale imports; \$1,600,000 for telefilms; \$275,000 for tv newsreels and \$45,000 for miscellaneous imports.

The \$100,000 hike was due to additional ty stations, for which \$70,000 was allocated, with the balance allowed for the rising income of theatrical imports.

Other aspects of the theatrical film import policy remain the same. This means that number of prints

permitted each feature import stays at 25 with exhib period of seven years on same license.

Basic import quota of, 231 features will continue, with licenses again being allocated as follows:

Allied Artisis, 7.

Columbia, 11

Paramount, 16

20th-Fox, 15

Metro, 17

United Artists, 12

Universal, 13.

Warners, 16

RKO-Dismey, 15

Italifilm, 11 waters, 10 RKO-Disney, 15 Italifilm, 11 Eihal, 14 Shochiku, 9 Shin Galei, 6 Daiel, 9 Ohkura Eiga, 7 Towa, 23 Ninon Herald, 20 Shoel, 7 Tokyu, 3

Grants Union Demands, Seeks Workers' Co-op

After Toel responded to union demands with an offer of \$11.70 monthly wage boosts and special monthly wage boosts and special bonuses of \$17, prez Hiroshi Okawa asked employees to make supreme efforts to help company through difficult times in face of declining receipts. Okawa pointed out that attendance last year was 23.4% off the peak year of 1958 and about 20% below 1960.

20% below 1980.

He estimated that Japan's six majors (reduced to five with dropout of Shintoho last summer) suffered a decrease of about \$5.554,000 in receipts last year. Okawa said the slump might continue for another year or two.

At the same time, he mentioned that Toel is in the best financial shape of the Japan majors, but that a turnover toward bigger pictures and generally revised thinking was required to carry the company through this difficult period.

Name New Director On Japanese Epic 'Wall' Tokvo.

Dalei named Shigeo Tanaka replace director Kon Ichikawa on its "Great Wall" project, thereby ending the snag that brought delay

ending the snag that brought delay to company's second 70m entry (first was "Life of Buddha"), slated to roll late next month with a budget of around \$1,500,000.

A week earlier, Ichikawa and his screenwriter had pulled but of picture's plans over disagreement with Daiel prez Masaichi Nagata on treatment of the subject. They wanted to depict Emperor Shir's human qualities while Nagata is demanding spectacle handling. Film will do some locationing on Formosa.

Singapore's Bid At Asia Festival

Singapore and the peninsula ountry of Malaya in the immediate north-back, will go all out to win awards in the North Asian Film Festival this spring in Seoul, South Korea. Top prize is the Golden Harvest

Harvest.
Cathay-Keris will enter two films both directed by Hussaia Hanniff. First is called "Hang Jebat" and tells of a Malay hero who revolted against his Sultan. It's a box-office hit in Malaya. Other, "Dang Anom, gives a realistic account of the fall of ancient Singapore to the invading Majapahits, the love of the ruler for his concubine, pretty Dang Anom and the treachery of the courtier who opened the gate of Singapore—then named Tumasek, "the Lion City"—for the enemy to roll in.

Four of the actresses in these

emy to roll in.

Four of the actresses in these films, Rahmah Ali, Rose Yatimah, Ummi Kalthoum and Fatimah Ahmad will be at the festival Accompanying them will be inche Hussein, Cathay-Keris Film's publicity chief.

To the same festival will go a film about the Singapore Govern-ment's penal settlement at Pulau Senang, entitled "Island of Hope." of of two films, which Cathay Film Services Ltd. will enter in the fest.

Services Ltd. will enter in the fest.
The other is "Singapore Stopover." made mainly for showing overseas for tourist promotion. The Eastman color run 15 minutes.
Meanwhile Saw Brothers, past champion in film fests, via their Malay Film Productions Ltd. will send two films to Seoul. They are "Seniman Bujang Lapok" (The Nitwit Movie Stars) and "Lubalang Daik" (Unexpected Revelation).

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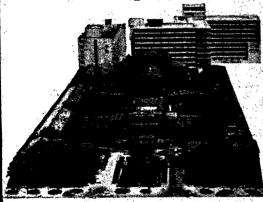
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WOES OF 'BACKWARD' FILMS

Principal Swiss Film Critics PAKISTANI PLOT

(Most Swiss film critics are fulltime journalists, either as editors stringers of their respective publications or as freelance reviewers r several papers and/or magazines.—Papers listed below are dailies not otherwise indicated.

NAME OF CRITICS	PUBLICATION: CIRCULATION: Neue Zuercher Zeitung, Zurich72.000
Dr. Martin Schlappner (editor)	Neue Zuercher Zeitung, Zurich
· 1、 1、 1、 1、 1、 1、 1、 1、 1、 1、 1、 1、 1、	Die Tat, Zurich 33,000 Neue Zuercher Zeitung, Zurich 72,000
Hans-Rudolf Haller (freelance)	Neue Zuercher Zeitung, Zurich72,000
	Sie und Er. Zurich 137,000 (illustrated paper)
	Radio und Fernschen, Berne 106,000
Karl Schellenberg (editor)	• Tages-Anzeiger. Zurich
Victor Zwicky (freelance)	Tages-Anzeiger, Zurich
Dr. Fritz Laurer (stringer)	Tages-Anzeiger, Zurich
Heinrich Burckhardt (stringer)	National-Zeitung, Basic
Judith Burckhardt (stringer)	. Basier Nachrichten. Basie 19.000
Heinz Kreis (stringer)	Der Bund, Berne
Hans-Ulrich Wassmer (editor)	Der Bund, Berne
Rolf Muchlemann (stringer)	Der Bund, Berne
Trite Vollanwalder (stringer)	Rerner Tarbiett Rerne 42 000
Heinz Daepp (stringer)	Berner Tagblatt, Berne
Alexander Beck (stringer)	.La Suisse, Geneva
Georges Bratschi (stringer)	Tribune de Geneve, Geneva
Mrs. Clouzot (stringer)	Feuille d'Avis de Lausanne.
Traddy Busche (dulpr)	Tribune de Lausanne, Lausanne
Jean Nicollier (editor)	Nouvelle Revue de Lauganne
	Lausanne
Raymond Barrat (stringer)	. Sie und Er. Zurich
Mrs Renes Senn (freelance)	. (Illustrated paper) L'Illustre, Lausanne
man seine sein Mechine,	Gillustrated paper)

Six Try to Seize Film Institute In Arg. Revolt

Curious facet of Argentina's revolution, leading to the ousting of Arturo Frondizi and his re-placement by Jose Maria Guido, was the "occupation" of the Screen Institute's old premises on March 28 by six men. The janitor and employee were in charge of the building and they complained to the police. Four of the men were arrested.

They described themselves as members of a revolutionary junta which required the building as a billet for 100 men. Opinion of many in the trade, however, is that their real intention was to prevent removal of compromising documents of outgoing officials.

Of course, there is uncertainty about the status of the Institute since Enrique Felix Taurel, former chief, who acted as delegate er chief, who acted as delegate, especially appointed by Frondizi. Future appointment for the Institute lies within the scope of Education Minister Miguel Susaini Jr. Latter is a relative of Dr. Enrique T. Sussini, former Institute board member under the Frondizi regime.

There was considerable screen industry opposition to Dr. Sussini, who had a long, but not altogether professional connection with show biz. For very many years he kept open house for musicians and music lovers.

Always pro-German in feeling, "Suson" was never a successful film producer. And his appointment to the Screen Institute in 1861 was highly unpopular, provoking repeated objections in screen circles.

The question before the Screen

The question before the Screen industry now is: Will the new Education Minister seek a Screen Institute appointee in his own family midst?

DUTCH STUDIOS

CINETONE, Amsterdam

Two sound stages: 110 x 60; height 30 feet 90 x 50; height 27 feet

CINECENTRUM, Hilversum

One sound stage: 60 x 40; height 20 feet

Both studios are equipped with rojection rooms, sound departments, laboratoriesm and cutting

Aznavour and Albicoco To Film on Latin Sites

To Film on Latin Sites
Santiago.
France-Loudon Films will begin filming of "Le Rat d'Amerique" on Latin American 10 c ations in September. Present plans are four weeks in Chile, four in Paraguay and one in Bolivia. Charles Aznavour and Marie Laforet are to star.
Director Jean-Gabriel Albicoco. production chief Jean Mottet and screen-writer Jacques Lanczman spent a week in Chile, scouting for sites and absorbing local color About 25 minor acting bits will be available for Latin actors.

The film is Lanczman's own adaptation of his book of the same name and based on writer's experiences in Latin-America 10 years ago. He then arrived in Chile with a spare shirt as his only capital and, at the time, became a painter, an illusion he has since abandoned. He even had a one-man show Later he worked for over six months as a miner to save money for his return fare to France. The mine appears in the book as something just about as terrifying as Dante's Inferno.

Iranian Censors Scissor Features

The Iranian government is cur-rently presenting major censorship problems for European and Amer ican films. The Iranians have been especially free with their scissor recently on American pix imports.

The German filmmakers have dubbed the stricter controls "the Seven Commandments" of the Per-

stan regime.

Bans include no films permitted, which show a cruel or in any way indicate negative aspects of a monarchy. There must be no uprising against the rulers or those in charge, which means that even an uprising in a prison cannot be included as part of the plot. Adventure films or films with a Robin Hood flair are banned. Hood flair are banned.

Hood flair are hanned.

If a crime such as robbery or stealing is shown, the person who commits it must be severely punished. Naked scenes or those showing too much skin are not permited. Erotic passages are hanned, and no scenes must take place in a bedroom. Married women cannot be revealed as induling in any extra-marital relations.

Result is they very little remains.

Result is that very little remains in an American, Italian, French or German plc, once the censors get through snipping.

Both studies are equipped with projection rooms, sound departments, laboratoriesm and cutting rooms.

Personnel available.

Dressing rooms and ward rooms in building, near sound stages.

The building near sound stages tries from the outside.

By A. GHAFFAR

From March to March, 1961 and 1962, has been a period of signifi-cant developments in the Pakistan Motion Picture Industry. These are the highlights.

are the highlights.

Institution of President's Film Awards: For the first time the Pakistan Government, to encourage filmic art and industry in the country, introduced prizes for outstanding achievements in different departments of filmmaking. The first awards were given at Lahore last May 27 by the Minister for National Reconstruction and Information, This will become an annual.

One Censor Board: The Govern-ment agreed to the industry's long-standing demand for one censor board for the whole country.

ment agreen to the industry's long-standing demand for one censor board for the whole country.

East Pakistan As Another Film Center: The principal film centre of the country is Lahore which has five fairly well-equipped studios and laboratories, with one able to process color stock. Karachi, has one film studio and laboratory and turns out, on average, four to six features annually. East Pakiston, which is rich in natural scenery and colorful landscapes and whose people are great lovers of art and culture, came on the film scene in 1958 when the Government took the initiative in establishing a film studio and laboratory, also in setting up a Film Development Corp. Latter advances loans to producers and also undertakes the production of government documentaries and shorts. During the three years from 1938-61, the film industry has made steady progress. Emphasis is on the production of films in the Bengali tongue. Three to four pictures are being made yearly. The emergence of East Pakistan as film center has been a welcome addition to the industry. Government Interest: Towards the end of 1961 the Government

a welcome addition to the industry.
Government Interest: Towards
the end of 1961 the Government
appointed a Film Fact-Finding
Committee to report on the state
of the motion picture industry in
the country and recommend ways
and means to further develop it.
Early this year the Committee submitted its report and on the recommendations submitted by it the
government took the following
steps:

(1) Imposed a han on Indian

government took the following steps:

(1) Imposed a ban on Indian films, the main source of competition for the home films, with a view to provide incentive to local producers to make better films;

(2) decided to give encouragement to co-productions with foreign producers; (3) restricted the length of Pakistani films to 12,000 feet hoping thereby to speed and vary typical story line (theretofore Pakistani film averaged 15,000 feet. Over-length made for waste of scene and situation); (4) decided to encourage the construction of more film houses; (5) decided to provide facilities for the training of technicians at home and abroad; (6) set up pilot studios and (7) established an academy of motion picture arts and sciences.

State of the Industry

It is too early yet to fathom what

It is too early yet to fathom what effect the governmental steps will have on the industry as it will take time to implement all the decisions. Realism acquires the statement that the industry presents a gloomy picture. Of 40 future pix made in a year most flopped resulting in losses to the financiers. Perhaps half a dozen managed to recover the initial investment and show some profit. The quality, both technically and themetically, has remained poor.

There is amateurishness in evi-

has remained poor.

There is amateurishness in evidence in all departments of the production sector—writers, actors, directors. producers, technicians et all. The few genuine falents suffer from the inexperienced team they have to work with.

There remains the big problem of finance. Too many private investors have burnt their fingers. Some pix never go beyond the paper-work stage, some go half(Continued on page 136)

(Continued on page 136)

Dutch Feature Production Perks After Just One Picture in 1961

Amsterdam. Certain of the smaller countries

of Europe, of which Sweden, Denmark, Switzerland and Greece may be named, are definitely more successful, and more aggressive, than are the Netherlanders in making are me Netherlanders in making out in the production of features. Only one Dutch-made film, "The Knife," was released in 1961. It accounted for 2.84% in the playoff tables.

tables.

The Cinetone Studio was built after the war by the Dutch Cinema League at a cost of \$450,000. It has had a fifful sort of activity through the years. At times only its laboratories were engaged. One heard of the carpenters busying themselves building, houseboats.

building houseboats.

There are occasional space rentals to outside or native companies. Recently. "Riffii In Amsterdam" was shooting. A contract for three weeks has been made by the producers of "Bicycling to the Moon." Rademakers has the stages for eight weeks later in 1962 for "Dark Room of Damocles."

for eight weeks later in 1962 for "Dark Room of Damocles."

In 1956, a Film Production Fund was set up to achieve continuity and quality in Dutch feature film production. The government advances 225,000 Dutch guilders annually, the Dutch Chiema League 200,000 Dutch guilders. For 1962 the Government upped its contribution with 100,000 guilders, which makes a kitty of \$150,000 annually, distributed independently from the donofs, by a board of three representatives for the Chiema League and two for the government. Film producers, planning to make a feature film, can appeal to the Fund and receive aid, which must be returned from prospective profits. Experience, however, has learnt, that seldom a producer can return his aid. Only "Fanfare," directed by Bert Haanstra, was such a boxoffice success in Holland that it made a profit.

Producers who want to be considered for aid must have a nomi-

made a profit.

Producers who want to be considered for aid must have a nominal capital of 50,000 Dutch guilders, which provides their "own risk" margin. Accepting the aid means a producer is obliged to silence about the amount he receives, and which alters from film to film. A Dutch feature film takes about \$100,000 to produce.

The industry should aim at

\$100,000 to produce.

The industry should aim at continuity in production as well as a constant use of same directors who have proved their ability in film field. From 1946 till spring 1962, 23 feature films were produced in Holland. by 18 different directors, 4 of them foreigners. Only three directors made more than one film, to witness Fons Rademakers and Gerard Rutten three each, and Bert Haanstra two.

Some Background

Some Background

Since early days feature films have been made in Holland. During World War I, for instance, the film industry here flourished, because import, mainly from France, was stopped. Another period of bloom was after 1933 when German emigrants fled from the Nazis, by way of Holland, and often made a film before moving on to France and America. Kurt Gerron, Max Opuls, Ludwig Berger are some of the well-known among them. These films from the 'thirties (the best least) are still revived and still make money, though they are obsolete (old-fashioned) in conception and technique, "Pygmalion," Ludwig Berger's production made with Shaw's consent provided it; would not be exhibited outside the Dutch language territory, became a hit again last year, when rereleased in connection with the Dutch stage production of "My Fair Lady."

In the three years from 1934 Holland roudued not less than 24 Holland roudued not less than 24

In the three years from 1934 Holland produced not less than 24 feature films (1934: 7—1935; 8— 1936: 9).

It seems that 1962 may have a top score again. Already one film has been released, Kees Brusse's production for Polygoon/Profilti,

"Fair In The Rain," which will be the Dutch entry at the Berlin Film Festival. Brusse is prepping a scc-ond feature, "Monsieur Dupont," about life in an apartment building, for near future.

for near future.

A new production group, Pan Film, started its first feature film in April, "Bicycling To The Moon," directed by Jef van der Heyden, who co-scripted Bert Haanstra's feature film "The Case M.P." "Bicycling To The Moon" already has been sold to Germany, Switzerland and Austria.

Bert Haanstra intended to make a semi-documentary, about a prison escape during the war, but has abandoned this project, which now, however, will be taken over and dispersed by Han Rust, a Dutch editor cutter who works mainly in France. Bert Haanstra will devote this year to shooting a documentary on "the face and behavior of the Dutchman unobserved." He will use the candid-camera technique, which he first used in his short "Zoo," a funny little film of 10 minutes, with which he returned to the short film after directing two feature films, "Fanfare" and "The Case M.P."

This summer Charles Huguenot Bert Haanstra intended to make

This summer Charles Huguenot van der Linden, maker of "Interlude By. Candlelight," will start his feature film "The Wild Years." As an exercise he first made a short feature film. "Big City Blues" (shown in Cannes film fest in May), story of 14 year old girl who is raped in a building under construction. In collaboration with H. M. Josephson, Van der Linden made a feature film in 1936, "Young Hearts" (much acclaimed but in which venture the director lost all his. own money), and in 1948, in Dutch. In Seven Lessons" (debut of Audrey Hepburn).

The Nederlandse Filmproductie Mattschappij has scheduled two

The Nederlandse Filmproductie Mattschappij has schedured two films. For the end of the year the N.F.M. is preparing a thriller in which Linda Christian is supposed to star. In February this year shooting started on a film with the unoriginal title "Riffi In Amsterdam," directer by John Korporaal, who after studying at the Roman film academy, the Centro Sperimentale di Cinematografica, went to Mexico and there directed "The Strong Arm," a film made with minimum financial means and a cast of non-professionals.

Plans

Plans

Plans
In 1959 the N.F.M. was launched, with the backing of a Rotterdam ship-owner, who just had sold one of his liners and looked for a way to invest this money. N.F.M. started with optimism; a program was announced, and this production group was going to produce 4 films in 18 months, for which the money was available. From then till now the firm has produced only two films, both directed by Fons Rademakers. These films were sold to Belgium, "These films were sold to Belgium, "The Knife" was also shown in England. Of the purposed continuity little proof has been given. Now, the N.F.M. has also started producing documentaries, which was never principal goal. Rumors give that the disappointed backer will withdraw his investment, which not necessarily has to mean the end of this production outfit.

Fons Rademakers has been dis-

mean the end of this production outfit.

Fons Rademakers has been disappointed over the lack of artistic freedom he encountered in making his first films, and will besides direct, produce his next film, "As Much Alike As Two Peas," adaptation of W. F. Hermans novel, "The Dark Room Of Damocles," which already has been translated in 17 languages, including English. Distribution of "Dark Room Of Damocles" in Holland will be handled by Hafbo Film, while its director Paul Kijzer also will handle sales of world rights. A new production group has been set up, backed by a Dutch beer brewery. Shooling will start in May, with Dutch actor Henk van Ulzen in main part.

Also Louis va. Gasteren (maker (Continued on page 135)

(Continued on page 135)

Barker for the last of the first figure

Chinese Masses Strictly 'Action'; French & Italian Sex Bores 'Em

Hong Kong's burgeoning population of 3,000,000 people, 99% of lation of 3,000,000 people, 99% of whom are Chinese, all—except paupers—go to the movies for entertainment. Hence, without a remittence problem for foreign distributors because of the Colony's free port status and with theatres doing a roaring trade, the film business here is very lucrative. American film, of the foreign product (Italian, British, French, Russian, German and Japaneses shown here, still enjoy a runaway lead in popularity.

lead in popularity.

Only threat to Yank product comes from the local Cantonese and Mandarin films which are played in the numberless secondrun situations at reduced admission prices. Only occasionally, a Chinese film packs the quality to rate playoff in the Chinese-owned firstrun theatres.

Instrum theatres.

Lavish outdoor action spectacles, with a good story line and starring big names, are still the best draw. Idea! fare here are releases like "Guns of Navarone." "Ben-Hur" and "Spartacus". To name them is to name 1961's top money earners, in order.

nn order.
Westerns, horrors, musicals and slapstick comedy, because they speak an international language, all go over well here. Sophisticated comedy like "The Grass Is Greener," though starring such popular names as Cary Grant and Deborah Kerr, exercise only limited draw.

Television, though developing at an entertainment medium, is no threat to the theatre business and will probably continue second fid-dle to films for a long, long time

Showmen generally feel that not sufficient exploitation is done for most releases. The Big Ones pretty much advertise themselves.

much advertise themselves.

Tied up with exploitation is the question—and difficulty—of more Hollywood stars coming this way to make appearances. Going back at least 10 years, Hong Kong has seen a mere handful of American and European stars. Fred Astaire and Martine Carol among them.

True Elizabeth Taylor, William Holden, Marlon Brando, David Niven, Jennifer Jones and Audie Murphy, to name just a few at random, have all visited this town but only to shop, relax or shoot a film, not exploit one.

\$2,000,000 Market

\$4,000,000 Market

\$4,000,000 Market
What business did foreign films
do here in 1961? Almost \$4,000,000
net, of which over 80% was the
take for Hollywood films. A total
of 170 American films (Fox 43,
United Artists. 37, Warner Bros.
29, Metro 26, Paramount and Universal 18 each and Columbia 17)
were shown here in 1961, compared
with 130 independents and 18
British films of which "The League
of Gentlemen" and the "Carry On"
series were the most popular.
Many ton French and Italian

series were the most popular.

Many top French and Italian films are not shown here. One exception was "Lá Dolce Vita." Rated elsewhere as a fine plece of filmaking, it didh't last more than four days. And exhibitors, knowing that the film would not appeal to the Chinese masses, were literally refuctant in showing the film which, on top of this, was so badly slashed that it evoked complaints among more discriminating viewers.

viewers.

Italian films, relying on sex and spectacle, but lacking a strong story line and well-known cast have been taken off the screen after a two-day "run." This has also happened to some of the B Class Holly-wood product.

wood product,
"European Nights," because it
was a well-done nitery documentary, was the only exception and it
finished in No. 5 place in 1961's
boxoffice roster after "The World
of Suzie Wong."

Plan Roulette in Cinema

Roulette soon may be played at the Ritz cinema in the little Scot town of Lesmahagow, Lanarkshire. It is planned by cinema owner William Palmer for two nights weekly along with the bingo sessions he has been funning.

Palmer's family has owned the Ritz for the last 50 years.

South Africa Outlook: Steady

*Bv EVELYN LEVISON:

Johannesburg.
Although some distributors report a quieter than usual year for cinema business in South Africa, the increased number of long-runers screened here since Variety last International Film Edition seem to indicate that, far from easing off on filmgoing, there remains a steady public for firstclass product

seem to ministe that, far now seem to ministe the seasing off on filmgolng, there remains a steady public for firstclass product.

Well to the fore among features proving popular with Johannesburg patrons were at least halfadozen from United Artists, whose representative lists 1961 as the best for several years excepting 1959, when UA scored an all-time record in Johannesburg with "Around The World In 80 Days," which ran 39 weeks at the 1,242-seater His Majesty's Theatre.

Biggest 1961 money spinners from UA were "Exodus" and 11 weeks respectively at His Majesty's). Above average were "Elmer Gantry," "The Magnificent Seven" and "Tunes Of Glory," while "The Alamo," screened at the Twentieth Century Theatre (capacity around-2,050) broke another record for the Company, this time for the biggest gross for a first-week run at any theatre. Current UA promise is in "West Side Story" replacement for "Judgment At Nuremberg" at His Majesty's. Judging from initial response, it may well set up new targets of its own,

A mixed year for MGM lists Columbias "Pepe" as longest funner at the 2,570-seater Metro (largest cinema in the Southern African Republic), with "Go Naked In The World" and "Song Without End" among pix doing better than the usual two-week average.

Over-Biblicalled
Samuel Brönston's "King Of

Over-Biblicalled

Over-Biblicalled
Samuel Bronston's "King Of
Kings" was coolly received by critites and given only a tepid reception by customers. Various theories put forward by cinema-bix specialists to account for this include
as possible explanations (a). The
film was not accepted by, Jewish
patrons, who represent a hefty
proportion of the country's potential audlences; (b) Its blue-eyed,
modernized portrayal of Christ offended large numbers of Christ
tians; (c) The South African public
has had a surfeit of Biblical epics
over the past few years.

tians; (e) The South African public has had a surfeit of Biblical epics over the past few years.

Towards the end of 1961, Morfs T. Davis, managing director of the South African branch of MGM, who has been with the company for over 30 years, left the Republic to take up a new position as managing director of MGM's British and French outfits, Replacing, him here was Robert L. Schmitt from Buenos Aires.

Warner Brothers' highlight for the year was "Fanny," which had rated four weeks at the 2,279-seater Colosseum Theatre in Johanneshurg and reported excellent business at all centres throughout the country. Surprise of the year for Warners exces here was the unexpected success of "World By Night" in the Portuguese territory of Mozambique. Screened during the off-season at the Scala in Lourenco Marques — favorite winter playground for South African holidaymakers—this lively documentary on night life was a hefty grosser.

this is the only company to have expanded activities by way of a building program during the year. Empire Films now operate four houses in Johannesburg, one in Durban, one in East London, two in Pretoria and five in Cape Town, plus its only exclusive alfrescothe recently opened Springbok. The new Monte Carlo in Bulawayo offers an added outlet for the company's imports in the Central African Federation.

Best single hit for Empire Films

African Federation.

Best single hit for Empire Films during the year was Cliff Richard's opus "The Young Ones," which in Johannesburg opened simultaneously at the Monte Carlo and Piccadilly Theatres. Richard was billed to make a personal appearance at the much-anticipated Midnite Preview on Dec. 26, but had to call off his South African trip at the last moment. Latest reports indicate a visit from the singer later in the year.

The company's foreign imports

at the last moment. Latest reports indicate a visit from the singer later in the year.

The company's foreign imports with most popular appeal were "The Virgin Spring" (Sweden); "Eugene Onegin" (Russia) and "Love And The Frenchwoman" and "America Seen By A Frenchman," both from France. A recent deal between Empire Films and the directors of Johannesburg's year-old Cinerama Theatre will result in the screening of Kinepanorama (Russian Cinerama) pix. First on the list, scheduled to follow the current release "Cinerama Holiday," will be "Two Hours In The U.S.R.," already previewed by critics who bestowed special praise on sequences featuring Ulanova and Russian folk dances.

Cinerama Fig.

In the first year of operation Cinerama Theatre (the only one on the African Continent) has attracted nexely 500,000 people, and despite generally quiet business conditions and top prices \$2.10 to 91c continues to hold its own in the entertainment field. "This Is Cinerama," which opened the \$700,000 house in April, 1961, ran for 22 weeks, "Eeven Wonders Of The World" made it for 25 weeks. "Cinerama Holiday," the third presentation, bowed in last month over the previous two productions because of its linked theme. This augurs well for the first all-star feature release "How The West Was Won," due for screening later this year.

Incidentally, Johannes in claimed to be the only one of its linked theme. This sugres, Cinerama The atre is claimed to be the only one of its find so far that has been sugerification.

has had a surfeit of Biblical epics over the past few years.

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Among Items registering satisfactory b.o. for Paramount were "Tsycho" and "The World of Suzie Wong." Clicks for Universal were "Tsycho" and "The World of Suzie Wong." Clicks for Universal were "Tsycho" and "The World of Suzie Wong." Clicks for Universal were "Trage-Go-Round." "The Hustler." "Return To Peyton Place," and "Wild in the Country."

European Product
Biggest overall pullers during the past twelvemonth for Empire Films Ltd. importers of British and Conlinental product, have been such British comedies as "The Rebel." "Dentist on the Job." "Raising the Wind." and the "Carry On" series with two new theatres in Southern Africa—one on the Cape Town foreshore, the other in Bulawayo, Southern Rhodesia—and a new Drive-In on the Wilwatersrand, and hon Amour." which after several initial showings to Society members, was later screened comercially at an indie house in the city.

World Axis for National Taxes

Taxation being a universal and compresent aggravation, the following chart of the First National City Bank of Manhattas provides a panoramic view of the different emphases put upon income tax and sales tax in various lands. Neihter tax is popular, though each form of assessment has its protagonists. There is no open and closed case for the one method as against the other. Sales taxes are often charged with laying a heavy buredn on the purchases of the poor, those just barely able to survive, while lifting from the prosperous their due share of government costs. There was an income tax during the Civil War (3% over \$10,000) which was repealed in 1872 and not re-enacted until President William H. Taft's administration (though commonly planned on Woodrow Wilson). Over some 50 years now America has lived with tax on income so that the new magic term of our times has become "capital gains," the one method of keeping an appreciable portion (namely 75%) of large earnings.

Heres' the way various governments pay their expenses, broken down by the bank per source of taxation.

	Tax Take From	Tax Take From
Country	Income, Capital	Sales, Other Taxes
United States	86%	14%
New Zealand	64%	36%
Canada	60%	40%
Australia	59%	41%
South Africa	560%	44%
Netherlands	EAOZ	46%
Traites win as	3470 =407	46%
Tuited Kingdom	54%	
Sweden	53%	47%
Japan	51%	49%
Denmark	41%	59%
Belgium	39%	61%
Spain	39%	61%
Mexico	370%	63%
Brazil	34%	66%
Brazil France	31%	69%
Switzerland	31%	69%
Turkey	20%	71%
Norway	990%	72%
Italy	260%	74%
	20%	78%
west Germany	22%	
Soviet Union	15%	85%

Privately-Enterprising Yugoslavs!

Much-Broadened Production -- No Longer Just Concerned With Nazi Occupation Themes Though War Films Sell Best Overseas — 83 Yugoslav Films Sold to 72 Countries in Past Year

By STOJAN BRALOVIC

Belgrade.

The Yugoslav film industry has a very short history. The first feature film was made in 1947. Earlier, there had been no organ ized film production, if we except reed nim production, it we except some small documentaries and advertisement films. And yet, foreign distributors have been, showing ever greater interest in Yugoslav feature films since 1951, when Israel bought "The Banner." devoted to the Yugoslav revolution (1941-1945). In 1961, 83 films were sold to '72 countries. In Europe, Yugoslav films are unknown only as regards Albania, Spain and Portugal. In Asia they were seen by people in about 15 countries and also by people in many African states. Largest number of films were sold to the United States of America and to the Soviet Union, and many of them were also purchased by Cuba, Poland, Indonesia, Venezuela, Brazil and United Arab Republic. some small documentaries and ad-

chased by Cuba, Poland, Indonesia, Venezuela, Brazil and United Arab Republic.

Last year, the Yugoslav film producing enterprises produced a record number of feature films—38. This lagrease in production also brought a broadened variety of themes. In addition to five or six films about our revolution, the producers, tackled several comedies, "stires and stories treating contemporary problems—man's place in society family relations. Included were films devoted to significant events in the history of the Yugoslav people and films based on works by classic and modern writers. Even musical revues. Great variety of films made it possible to market a good number of them in foreign countries. And yet the greatest interest alroad has been centered in two war films, "The Ninth Circle" was made towards the end of 1980. It was directed by F. Stiglic and it tells the story of a young Jewish girl, a Zagreb pupil, who has experienced all the horrors of a Nazi concentration camp. The film was shown almost all over the world. "X-25 Reports." devoted to espionage, was directed by F. Cap, It depicts an episode in the world. "X-25 Reports," devoted to espionage, was directed by F. Cap, It depicts an episode in the world. "X-25 Reports," devoted to espionage, was directed by F. Cap, It depicts an episode in the world. "X-25 Reports," devoted to espionage, was directed by F. Cap, It depicts an episode in the world. "X-25 Reports," devoted to espionage, was directed by F. Cap, It depicts an episode in the world. "X-25 Reports," devoted to espionage, was directed by F. Cap, It depicts an episode in the world. "Second salary Federal labor court ruled, though, that one script in the Partisan Intelligence Service during the Nazi occupation. In 1961, this film, together with "The Rinth Circle," was shown in more than 30 countries.

Particularly successful were the films and that his personal rights were not harmed.

foreign companies. These were "The Fence," "Attack in the Square," "Capo" and "Don't Kill." "The Fence" was directed by the young French director, Armand Gatti, and it was awarded a prize for direction at the Moscow Festival and a prize of the French producers in Cannes.

"The Attack in the Same"

tival and a prize of the French producers in Cantes.

"The Attack in the Square" was directed by Leonardo Berkovici from America and the leading role was played by Broderick Crawford. ("Capo" is the work of Gillo Pontecorvo, Italy, and the leading roles are played by Laurent Terzieff, Susan Strasberg and Emanuely Riva. The film "Don't Kill" was directed by Claude Autant-Lara and the leading roles were played by Laurent Terzieff and Suzanne Flon (who won an award for acting in Venice). All these films depict war events, condemning force, brutality and terror, and they were favorably received throughout the world. "Capo," to gether, with "The Ninth Circle" was a candidate for last year's Oscar in Hollywood.

Shorts have also been successfully reverted aboved Of these

Goldstone-Monks Pat Filipinos

Monks; who completed shooting No Man Is An Island' in the Philippines for Universit release, expressed thorough satisfaction with cooperation received from Filipino authorities and the U.S.

Filipino authorities and the U.S. Navy despite a tragic accident and problems with faulty generators.

"There was no change in attitude of cooperation," Goldstone said in reference to the untimely explosion which killed a Filipino special effects man and a Yank sallor who was assisting him. "It was investigated fairly and ruled fairly," he added with the sadness of the memory.

added with the sadness of the memory.
Under the Gold Coast Productions banner, the two Hollywood vets produced, directed and wrote the picture, which stars Jeffrey. Hunter, Marshall Thompson and Barbara Perez. Paul Edwards, an American, and 11 ranking Filipino stars are featured,
Tamaraw Films provided logistical support in exchange for island distrib rights.

cai support in exchange for island distrib rights.

In EastmanColor and with a budget of about \$850,000, film was made entirely in the Philippines. It will be scored there. Editing and dubbing will be done in Hollywood for October release.

"We went four days over schedule." Monks said. "but finished on budget." he added with a twinkle. The pair were here seeking color footage from local studios showing Japanese in tropical island combat for splicing into their picture.

Pakistan Govt. Okavs Loans for Pix Co-Prod.

Loans for Pix Co-Prod.

Karachi.

The government-sponsored Investment Promotion Bureau has directed the Industrial Bank of Pakistan to advance loans to the Pakistani film producers so they can step up production of quality lilms and also enter into joint ventures with foreign producers. It is hoped that with these loans Pakistani producers will embark upon coproductions with other countries in the near future. In the past there had been a couple of moves in this direction but lack of finance hindered them. An American producer had entered into agreement with a Pakistani producer for a joint film venture, but the Pakistani producer was unable to get the necessary coin and the project failed.

Dutch Films

Continued from page 133

of the featurette "The House") and John Ferno are preparing feature films for production late this year, or early next. Several foreign companies will

Several foreign companies willutilize Holland for exteriors. From
France Serge Hanin arrived in
April to make a thriller, "The
Scorpion," with Daniel Sorano. Guy
Gille has been scouting around,
also with the intention of using the
Amsterdam landscape as a background for a film, with maybe
Anouk Aimee in role. Crew of
French "Prostitute" film can be expected to film in Rotterdam and
Amsterdam. Robert Radnitz, who
some years ago produced "Dog Of
Flanders" for 20th-Fox, has scheduled to film Jan de Hartog's "The
Little Ark" to roll this summer in
Holland.

Holland may be best known for all many be best known for an impact of the commentaries, with Joris Ivens, Bert Haanstra. Herman van der Horst and Charles Ruguendt van der Linden as best known directors and international prizewinners. Though much is talked about the setting up of continuous feature film production, production of shorts continues. In this field, too, a'd is given. The government gives 340,000 guilders (\$100,000) in aid to documentaries yearly, and the suddent of television spots totals 500,000 guilders (\$100,000) in aid to documentaries yearly, and the suddent of television spots totals 500,000. Best known for advertisement films, among others, are Maarten the leading independent studio, miss pollywood, the latter received commission to design the titles for the Kim N o va k starrer "Boys" Night Out" (Metro). olland. Holland may be best known for

Native Production In Philippines

22 STUDIOS, 100 FEATURES AVERAGING AROUND \$70,000 EACH—SELDOM EXPLOITED, LOOKS RATHER THAN TALENT DECIDES WHO STARS—BUSY FERNANDO POE Jr. MADE 14 FILMS DURING SINGLE YEAR

· By AARON PINES

Manila

The year 1961 saw so hanges in the Philippine feature film scene. The native production industry is no longer dominated industry is no longer dominated by the three major studios, Sampaguita, Premiere and LVN. Midyear, LVN folded up, providing as ad ending to a happy setup which had existed for more than a decade. The two remaining major studios are finding it harder to maintain their leadership in a competitive area invaded by several new and aggressive independent companies.

pendent companies.

The story trend has shifted from horror to action pictures. Larry Santiago Productions, which sparked the craze in horror films: last year with its box-office hit, "Gabi ng Lagim," initiated the scramble for action pictures with this year's top grosser, "Asiong Salonga," based on the life of the Tondo hood. C. H. Santiago Film Organization followed up with Grease Gun," which got caught by the ban on gangster films slapped by the board of, censors after "Asiong Salonga," The ban was motivated by incidences of violence blamed on the influence of gangster films.

Far Eastern Westerns

Far Eastern Western

With the ban on gangster films, the local studies turned to Frlipino version cowboy pictures, which were just as bloody as the gangster films. Hollywood-Far East Productions started the stampede for cowboy pictures with "Markado," which started the top action actor Fernando Poe Jr. Two of the most successful Pacific westerns, boxoffice-wise, were Poe-Zhornack Productions." Tagalog" and Ilang-Ilang Productions "Ikaw O Ako." Aesthetic-wise. Filinino product

lang Productions' "Itaw O Ako."

Aesthetic-wise, Filipino product still suffers in comparison with foreign films. Producers here still approach film-making with an eye on the "bakya" crowd The situation is that of a vicious circle-Tagalog films cater to the "bakya" crowd and the "bakya" crowd follows Tagalog films. There is no leader. Under the system, the bad films produced greatly outnumbered the good ones. The subject matter generally deals with peripheral values, rarely on valid issues.

Two Standouts

However, there were two local

eral values, rarely on valid issues.

Two Standouts

However, there were two local films exhibited in first-class theatres showing strictly foreign films which may serve to convince producers that there could be another audience for Tagalog. The two films, Arriva-Bayanihan Productions "Noli Me Tangere" and MML Productions "The Moises Padilla Story;" played to SRO crowds for several weeks and successfully coinpeted with Holly wood releases shown in other theatres on the same play dates.

The success of "Noli" and "Moises Padilla" clearly showed what could be achieved with intelligent to the same play dates.

The success of "Noli" and "Moises Padilla" clearly showed what could be achieved with intelligent onto the same play dates.

The success of "Noli" and "Moises Padilla" clearly showed what could be achieved with intelligent onto the same play dates.

The success of the public was sufficiently keyed up to make them want to see the two films even while these were in the production stage. In the past, producers made good films, like "Anak Dalita" and "Badjao," which were artistic triumphs but financial flops. Making a good film apparently is not enough. Selling it through wise promotion work is equally vital but often bungled, if not totally neglected.

Preduction Public Public Public Public Public as Color of 22 Filipine.

panies which bear watching are ductions, Premiere, People's Pictures, Lary Santiago Film Organ-lariva Productions and Magna Lary Santiago Productions, Productions, Which with its log Ilan-liang Productions, Arriva Spotlight Productions have made 11 films, have ductions have made 11 films, have been able to entice many of the industry's top talents through attractive orifers.

Other companies operating in 1961, Sampaguita, Vera-Perez Prospections, MC Productions, Superating Productions, MC Productions, Superating Pictures, Balathat The Manila industry has some 1961, Sampaguita, Vera-Perez Prospectives and a few durable oldtimers. The young stars, mostly

India's Vogue in Greece

U.S. Product Still 50% - Native Production Down to 80 Features For Home & Greek 'Colonies'

By RENA VELISSARIOU .

Athens

Show business is doing very well in Greece, especially in the key towns. Films continue to be the main entertainment because the cheapest, admission being from

Greeks continue to built neu cinemas constantly, especially in the Athens area and in other big towns, the populations of which increased notably after the war. increased notably after the war.
Athens, Pireaus and suburbs
reached the 2,000,000 while the
whole population of Greece is
perhaps 8,000,000.

In spite of the larger number of films produced in Greece more foreign films are imported. Many new distribution offices have been established in wake of new thea-

tres.

Realists remain dublous of fu-ture since the possibilities are very limited. This despite televi-sion not hurting motion picture trade here for another five years.

trade here for another five years. It is estimated that the number of pictures imported will reach 1,000 in 1962. They come from every producing country in the world. Last year top grosser was an Indian picture released here under the title "The Tears of A Mother," After this success more than 50 pictures will be imported this year from India. (Half of the imported films are American.)

Moner, Aug. Ims success with han 50 pictures will be imported this year from India. (Half of the imported films are American.)

Two years ago the main distributors here were Damaskinos & Michaelides, Skouras Films and Savvas Films. New shops include Andreas Haliotis, Asty Films, Spentzos Films, Ioannides Films and Akropolis Films.

Local Production

More than 80 features were made here in 1981, (A year before; 100). Number is high considering that no substantial improvement in quality has been noted and the majority of the Greek product is still for local consumption, or for the Greek Covernment, in spite of its promises to back up local production, hasnt offered any substantial assistance so far. That is a main complaint and excuse of the Greek producers for the poor quality of their films.

A Greek Film Festival occurred last September in Salonica during the International Fair at that city. Italian "L'Avventura" by Michaelangelo Antonioni won first prize, second went to the Russian picture "Seriosa," topping the French entry. "La Princesse de Clevés." The prizes for the Greek films "Eroica," to Demetri Horn for his interpretation in the film "Beware of the Youth," and to Irene Pappas for her role in "Antigoni," Second prizes were given to Athena Michaelides for her supporting role in "The Nightmare" and to Manos Kartakis for his role in the film "A Neighborhood Named Dream, Also prizes were awarded to D. Sakellariou for the best, photography of this last mentioned

film and to Argyris Kounadis for his music in "Antigoni," to Spillo-tis for the documentary short subject "The Secret Palace of Mani." A special prize was given to B. Maros for his film "The Tragedy of the Aegean Sea."

Censorship

Greece had no serious censorship troubles. A Committee screening each film before its release havels out a "suitable" or "unsuitable" label for youths under 16. Two years ago, however, the French picture "Les Amants" créated the first trouble. Though released as "Unsuitable" for youths mess carried on a camcreated the first trounte. Inougan released as "Unsuitable" for youths, press carried on a campaign against it demanding that certain scenes be cut. This had resulted to changes in the Censorship Board, Its judgements became more severe.

came more severe.

Recently a Greek picture was considered as showing too much misery of a certain neighbourhood of Athens the same sensitivity to poverty evinced in Mexico and other lands.

Foreign Pictures Shot on Location

Foreign Pictures Shot on Location
Greece attracted in 1961 many
foreign producers who shot exteriors for small and big productions.
Jules Dassin's picture "Fhedra"
which will be distributed through
the United Artists, has been shot
in and outside Athens and at Hydra
island with Malina Mercouri; Antony Perkins, Rat Vallone in the
leading roles. Dassin is very familiar with shooting conditions in
Greece after "Never on Sunday."
He will return soon to produce
"Pericles and Aspassia," based on
ancient Greek history, again with
Melina Mercouri plus Chalton
Heston and Antony Perkins;
French director Jean Louis Ric-

Heston and Antony Perkins.
French director Jean Louis Richard has shot all the outdoor scenes of his picture Powder and Bulets' based on the poem by Victor Hugot, "The Greek Boy." at the islands of Eguina, Myconos and Delos. Eddle Constantin, Carla Merlle and Albert Prejean were on the top of the billing with other local actors.

Another French nightne has been

local actors.

Another French picture has been shot here also by Claude Bernard Aubert called "The Siege" or "The Sheep of Praxos." It is the story of a Greek village during the war. The screenplay was by himself and Claude Accursy, and Greek dialogue translated by Kostas Karanis. It will be released in two versions French and Greek but only Greek actors are pleying in it. Titos Vandis, Marianna Kourakou, Thanos' Kanelis and Aleca Paizi. Director Rudolph Matte and

Thanos Kanelis and Aleca Paizi Director Rudolph Matte and writer Georges Saint Georges are preparing another production here after the "Lion of Sparta" which they did a year ago. It will be a co-production with Finos Films in which Alliti Vouyouklaki will have the lead. Many foreign actors will play in this picture also and many names are mentioned such as Sir Aleo Guinness.

Serge Louis Armaton has about

The Manila industry has some 50 young stars and a few durable oldtimers. The young stars, mostly in their teens and early twenties, are extremely popular with the Tagalog crowds, who see films on the basis of personality. Star material is selected primarily on the basis of good looks with talent a secondary consideration. Many of the young players were discovered through popularity or beauty contests.

secondary consideration. Many of the young players were discovered through popularity or beauty contests.

The five most popular young male stars are Fernando Poe Jr., Romeo Vasquez, Zaldy Zshornack, Joseph Estrada and Luis Gonzales. Fernando Poe Jr., the busiest, made 14 pictures in 1961 for six different studios. The per-picture price of the top young stars is above the \$10,000 bracket.

The five most popular young female stars are Gloria Romero, Amelia Fuentes, Susan Rooes, Charito Solis and Nida Blanca. Gloria Romero is still the undisputed queen of local movies although her popularity has dipped slightly this year. Amelia Fuentes and Susan Rooes count with the biggest number of fans. They are engaged in a friendly who's-number-one rivalry in the'r studio, Sampaguita, instigated by their respective followings. Charito Solis, who has won two FAMAS best actress awards, recently became an actress of international stature with her appearance in the million-dollar Japanese photoplay, "Shakya." Nida Blanca, whose career was tottered in 1960, surprisingly recouped her popularity and she is ridding high now. She is tops in comedy roles.

Other outstanding young female stars are Mina Aragon, Aura Aurea, Liberty Ilagan, Jean Lopez, Marita Colomera, Edita Vital and Jurado, Lyn D'Amour, Lina Carino, Edita Clomera, Edita Vital and Feria Bautista.

Other, outstanding young male stars are Eddide Gutierrez, Jose Mari, Greg Martin, Robert Campios, Bernard Bonnin, Ronald Remy, Robert Arevalo, Eddie Mesa, Bert Silva, Rudy Cristobal and Tony Ferrer.

There are many, other young stars worth mentioning, but whose stars are many other young stars worth mentioning.

Silva, Rudy Cristobal and Tony Ferrer.

There are many other young stars worth mentioning, but whose names have been intentionally omitted to shorten the list to 12 each in both male and female divisions. The listings are not necessarily in order of their popularity. There are problems that beset the local movie industry, like high cost of raw film materials, stiff taxes, limited audience, competition of foreign films, but the local studies still maintain their optimistic attitude and are banking on the young stars, popularity appeal to carry the industry through another successful years ahead.

There is new before the Filipine Congress a law which will limit the importation of American films to 360 per year and also give tax relief to Filipine producers not only on raw stock but the finished negative se as to give "protection" to local production.

The cinema in the Philippines still remains the principal source

ttem" to local production.

The cinema in the Philippines still remains the principal source of entertainment for the public, but audiences are most strict in choosing the right picture to see. Preference continues to be given to action pictures or comedies of Jerry Lewis, musicais of Elvis Presley, the latter two being amongst the biggest grossers here and breathing down the neck of Number One money maker, Columbia's "Guns of Navarone."

The prevailing economic situa-

Guinness.

Serge Louis Armatori has shot also some outdoor scenes of his picture "Ave Maria" in Greece and he is planning to come back to shoot another picture here with Sarita Montiel in the main role.

2 min = - -

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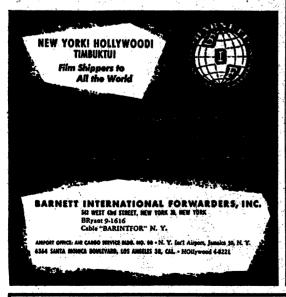


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vay to completion and many that re completed fail miserably.

The major investors are the distributors and following the Government ban on Indian films. (through the import of which these distributors earned handsome sums) this source of capital is also loss to the producers. So the wisdom of the "exclusion" is moot.

Exhibition Trade

Meanwhile the total number of cinemas in Pakistan is just 400 (this to a population of 100,000,000). In addition there are about 200 mobile units that go to rural areas where there are no standing establishments.

200 mobile units that go to rural areas where there are no standing establishments.

Total seating capacity is about 200,000, total daily attendance (three shows daily, four shows on Sundays) comes to less than 600,000. The average run of a Pakistan feature is five weeks, while that of a foreign film lother than Indian) is one week. To feed the 400 cinema houses the country needs 150 pix in the native tongue and 350-400. English language ones. When the home industry's output is only 35-40, the balance had to be met through Indian films but now that there is a ban on them the exhibitors are making do with old films which have already had too many repeat runs.

The major suppliers of foreign films are U.S.A. (250-300 yearly) and Italy (25-50). There is occasional arrivals of German, Russian, French or Japanese product. Foreign films are generally exhibited in "A" class cinemas which are air-conditioned and fitted with equipment for the screening of films made in widescreen processes. So far there is no cinema house in the country capable of showing Cinerama or other widescopes: and there is no drive-in cinema.

Karachi has the largest number of cinemas and it is also the major market for foreign pix. Films, are generally released on rental basis and of \$100 of take at the box-office the division of earnings roughly are:

Provincial Government. \$27.00 Central Government.

Provincial	Government.	\$27.00
Central G	overnment.	1.40
		33.00
Distributo	• • • • • • • • • •	
Producer Publicity	Expenditure.	23.50 5.60
Publicity	Tares	5.00

Producer 23.50
Publicity Expenditure 5.60
Taxes
Entertainment Tax: Ranges from 55% to 75% on the cost of admission ticket. The highest tax (75%) is levied in Karachi.
Censor Fees: Rs. 40.00 (\$8.50 approximately) per linear foot, trailers and shorts less than 2,000 feet, Rs. 10.00 (\$2.12 approximately).
Municipal Taxes: These vary from city to city. In Karachi, the municipality charges Rs. 10.00 per show from every cinema house; for posters and banners there is a levy of Rs. 5.00 per year for a space of 12 sq. feet or part thereof Rs. 3.00.
Import Duty: The import duty and sales tax on foreign films are 15 paisa (3 cents roughly) per linear foot and 100 per cent respectively. On publicity materials the duty charged varies from 40 to 80 per cent on invoice value.
Import Export Trade
From September 1960-61, the Government allocated 225 import licenses to the members of the Motion Picture Export Assn. of America, together with the permission to remit \$180,000. During the same period Pakistani distributors were allotted 29 licenses to import non-represented MPEA U.S. pictures. Balance requirement was met from ofther countries, Pakistani films are exported to Middle East; Far East and Africa. On account of poor quality the Pakistani films so far get poor reception overseas. An export promotion council has been formed to tap markets but, it is generally felt, that until the artistic quality improves there can be no real market for the Pakistani films abroad.



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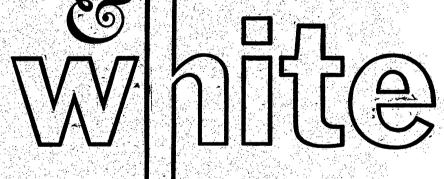
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Long History of Biblicals

Pathe dramatization, filmed in France under the title of La Vie de Jésus, of the major events in the life of the Messiah. Presented in first-class theatres with sacred music and an accompanying lecture by William Robert Goss.

The Life of Moses (1909-1910)—a hand-tinted Vitagraph biographia hand-tinted Vitagraph biographical film released in five 1-reel installments as all the smart exhibitors were positive that the public would never sit through a 5-reel feature at one sitting. Script prepared under the guidance of the Reverend Madison C. Peters of New York, "authority on Hebrew history"; directed by J. Stuart Blackton; filmed on location in Coney Island, and on the sandy beaches of Long Island.

Incidents portrayed included the

beaches of Long Island.

Incidents portrayed included the coming upon Moses in the bulrushes by the Pharaoh's roving daughter, "the Persecution of the Children of Israel by the Egyptians," the plagues visited upon the Pharaoh's hapless subjects caught in a clash of interests, the flight of the Israelites from Egypt through the Red Sea (a triumph of trick photography & double exposure since topped by DeMillel, the entrance of the Israelites into Canaan, and the death and burial aan, and the death and burial

(VARIETY'S Rush (Alfred Rushton (VARIETY'S Rush (Alfred Rushton Greason, a Protestant!) commented on Reel 4: "The opening of the Red Sea to let the chosen people pass & its closing to destroy the army of Pharaoh is a decidedly skillful bit of stagecraft. As much cannot be said for the general reau as St. Joseph, and M. Macquil. The Pass

ected at the box-office by the low-prows who preferred Westerns & most unconvincing, being alto-lapstick.

The Life of Christ (1910) — a penter, & the conduct of the super-

penter, & the conduct of the super-numeraries is at times awkward").

The Marriage of Esther (1910)— a color film based on the Scriptural account of Ahasierus and his Jew-ish queen who delivered her hard-pressed people from the clutches of Haman, a wicked goy. Filmed by Gaumont in France with Leonce Perret

The Miracle (1911)—or how a plot against the throne of a fictitious kingdom is frustrated when Christ miraculously resurrects the baby prince who had been murdered by the pretender. Filmed by Eclipse in France.

Eclipse in France.

Moses and the Exodus from
Egypt (1907)—a French film.

The Mysterious Stranger (1911)

—a miracle play, filmed by Eclipse
in France, in which "the Friend
of All Men," masquerading as a
beggar, resurrects the dead daughter of a repentant farmer.

La Passion (1902-1905)—shown in the United States as The Passion of Christ. Filmed in Vincennes by Ferdinand Zecca for Charles Pathe. ments of 1907 offer second-hand prints "in first-hand condition" for \$125.

La Passion (1908)-a "colored hoto-chronology" "depicting the Life of Our Blessed Lord, from His Lowly Birth to the Resurrec-tion and the Ascension" filmed in

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net as Judas Iscarlot. Its American version, titled The Passion Play, was praised for the "exquisite taste and infinite delicacy in handling this imposing theme." Generally this film was regarded as a tradi-tional Catholic version, whereas From the Manger to the Cross was considered as more Protestant "or realistic" in its view of the life of Christ. Christ.

realistic" in its view of the life of Christ.

A version of this film, expanded to 7 reels, 9,000 ft., circulated in the United States in 1914 under the title of The Life of Our Saviour. A reissue, recut to 6 reels by Harding O. Martin with a modern framework added, played American theatres under a new title: Behold the Man! "Stirring and descriptive hymnal music" accompanied many of the showings in the better theatres.

Newsstory in Variety for Jan. 4. 1908, p. 4, reports that in Cleveland "a platon of policemen prevented the public from witnessing "The Passion Play," a moving-picture series, at the Lyric (Sullivan-Considine) last Sunday."

What makes the story fascinating is that no reason whatsoever is

What makes the story fascinating is that no reason whatsoever is given in the Varuery report why the police should want to stop the exhibition of such an edifying spectacle as the Story of Christ on the screen. Neither the manager of the theatre, N. Hoyt Burnett, nor the Chief of Police Kohler, nor the Varuery reporter is willing to say or even hint why the citizens of Cleveland couldn't see this highly moral picture. Nor is there a follow-up story in subsequent issues of Varuery to explain this civic mystery.

The Passion Play (1897)—an

The Passion Play (1897)—an American version authentically filmed by MM. Klaw & Erlanger at Horitz, Bohemia (Czecho-Slo-

sion Play (1898)—pro-

FDITORS

TECHNICIANS

duced by Sigmun Lines as a facility of delphia.

The Passies Play (1898)—the fabricated Hollaman-Eaves version made in secret on the Grand Central Palses Rost and exposed by

duced by Sigmund Lubin in Phila-

made in secret on the transcentral Paisce Roof and exposed by the New York Herald.

Pharach, or Israel in Egypt (1910) — a Gaumont production filmed in France. Reports Mark Yance in Vannerr; "An elaborate picture of Biblical coloring in which many supernumeraries play an important part. The film is beautifully colored. The Tenth Plague of Egypt is pictured although the scene of the dead children is unpleasant. The exodus of the enslaved people, with sheep and camels in line, is the closing picture. The picture shows careful arrangement." In those far-off days directors did not direct but "arrange" pictures; actors did not act. range" pictures; actors did not act but "pose" for films. At least those were the fashionable cliches of the critics. Just as today all our hero-ines are nublle and villains malad-justed bastards.

ines are nublic and villains maladiusted bastards.

The Prodigal Sen (1911)—the familiar Biblical tale of the wastrel come home to roost, filmed in France by Eclair.

Que Vadis? (1902)—a 20-minute version produced in France.

Quo Vadis? (1912)—an 8-reel Italian spectacle based on the Polish novel by Henryk Sienkiewicz, directed by Enrique Santos for Societa Italiana Cines.

With Amleto Novelli (Vinitus), E. Giunchi (Lygia), B. Castellani (Ursus), G. Gattaneo (Nero), J. Gizzi (The Apostle Peter), Signora O. Brandini (Poppaea, Nero's second Empress), G. Serena (Petronius), A. Mastripierti (Chilo), Signora A. Cattaneo (Eunice), C. Moltini (Tigellinus).

Imported by George Kleine: the state of the serve lime home to prove the propersion of the serve lime has been sent in the Intrice.

tini (Tigellimus).
Imported by George Kleine; the first film to be shown in the United States at \$1 top; opened at the Astor Theatre, New York, 21 April 1913, with a Wurlitzer unit orchestra accompanying the film. Said to have grossed \$2,000,000 the first time it was around. A 6-reel version reissued in 1921 by Wid Gunning.

"It's wealth of detail and massive spectacular effects placed it in a class by itself:" Stimulated long-er and more ambitious films by American producers still turning out 1-2 reel pictures.

out 1-2 reel pictures.

The Resurrection of Lazarus.
(1910)—a Biblical drama filmed in
Palestine by the French producer
Eclair. Length: 645 ft. (On the
same reel with Religious Fetes in
Thibet, 330 ft.).

St. Paul and the Centurion (1910)

St. Paul and the Centurion (1910)
—dimed in France by UrbanEclipse. When the daughter of a
centurion, in love with a Christian
slave, is converted to the faith, her
father leads a band of soldiers to
arrest the Christians, but they,
toe, become converted."

Salome (1913)—a 3-reel Savoia
version, based on the Biblical
story, filmed in Italy, with Franceaca Bertini, Ciro Galvani, Achilli
Vitti.

Salome (1913)—a 3-reel Savoia

Salome (1913)—a 3-reel Savoia Seven Vells (1908)—a Vitagraph picture possibly based on Oscar Wilde's dramatic version of the Biblical account of a vindictive

Gaumont import from France.
Complains Variery's Mark Vance:
"This picture is all wrong. Poorly
arranged, facking details, it makes
no impression whatever. In reproducing the story of how the mighty
Samson lost his hair and subsequently his strength, the arranger
has pictured something that would
disgust any Sunday School boy."

Satan (1912)—produced in Italy
by Ambrosio.

Saul (1907)—a French film picning how the first King of Israel
fought the Philistines, quarrelled
with Samuel, pursued David, and
fell on his own sword when defeated by the Philistines in a return engagement.

Saul and David: The Biblical

Saul and David: The Biblical Story of the Sheperd Boy Who Be-comes King of the Israelties (1911) —a Vitagraph version in six se-

A vitagraph version in six sequences.
 Saul and David (1911)—a Gaumont picturization of the Hebrew story imported from France.
 Saul and David (1912)—another

Saul and David (1912)—another French version, produced by C.G.P.C.

The Sen of the Shumanmite (1911)—the visualization of the story of Elisha, a prophet, the disciple and successor of Elijah, and how he rewarded the hospitality of a Shunammite woman by raising her son from the dead. Another Gaument import from France.

The Star of Bethlehem (1912)—an Edison film in 8 sequences, 905 feet, dealing with the birth of Christ.

NThe Star of Bethlehem (1912)—

NThe Star of Bethlehem (1912) NThe Star of Bethlehem (1912)—the New Testament story of the Three Wise Men and the birth of little Jesus. Produced by Lawrence Marston as "a superproduction" in 3 reels (at a staggering cost of \$8,000) with Florence Leftadie for Thanhouser. Critically commended for its handling of crowds. Supervised by theologians for stall accuracy but the archanged Cabriel still appears in armor, heralding the coming of the predicted Messiah.

The Three Wise Men (1913)—a modern apologue dealing with a wealthy ne'er-do-well who reforms after dreaming of the visit of the Magi with himself as one of the participants. A 4-reel Selig production with Thomas Santschi, Wheeler Oakman, Bessie Eyton (as the Virgin Mary and a Salvation Army lassie), Frank Clark (as the Devil and One of the Wise Men), and Fred Huntley (as the adult Christ). Christ). La Vis du Christ (1906)-

at Buttes-Chaumont by Leon Gau-mont. Meant to compete with the Zecca-Pathe version of La Passion (1902-1905).

Alimed in France by Urbancitipse. "When the daughter of a
featurion, in love with a Christian
fave, is converted to the faith, her
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Salome (1913)—a 3-reel Savola
leven Vells (1908)—a Vitagraph
leture possibly based on Oscar
Vidle's dramatic version of the
Biblical account of a vindictive
roman.

Samson and Delilah (1908)—a

Trench film produced in color &
OSC ft.

Samson's Betrayal (1910)—a

Letter between Vells (1908)—a

Trench film produced in color &
OSC ft.

Samson's Betrayal (1910)—a

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Says Henry King

type of roles she wanted

Helen Hayes Exception
Some great stars of the stage
have succeeded in conquering the
film medium too, and with few
exceptions they have since alternated between screen and stage.
There may be others who do not

Barbara Worth," and Jennifer but was deemed not attractive Jones (who starred in my latest enough in appearance to play the picture) in "The Song of Bernadette."

From experience I can say that telefilm and Broadway stars alike set their sights on motion picture stardom. We have repeatedly ob-served in recent years how the served in recent years how the new personalities developed in telefilms insist, as soon as they can, on an opportunity in feature motion pictures. They obviously regard it as promotion to a higher form of professional endeavor, even when there is no greater monetary compensation for equal time and effort.

As for Broadway stars, it is true they can make more money by appearing in motion pictures or telefilms in addition to their stage roles. But they do not manifest the same urgency to appear on the smaller screen as they do for motion pictures.

for motion pictures:

Going back in memory more than a quarter of a century, I cannot think of a single Broadway star who did not at least try to become a motion picture star. That doesn't mean they all get a chance to display their talents on the screen. I can think of one actress—gallantry forbids me to identify her—who was tested more than once by film studios,

Helmut Kaeutner: **No More Politics**

Berlin.

Helmut Kaeutner, 53, is one of Germany's most prominent film directors. His credits include "The Devil's General." The Last Bridge" and "Captain of Koepenick." He rates as one of postwar. Germany's few pic directors to become known outside the country.

come known outside the country.

But 1961 was unfortunate for him in view of large part of the domestic press, "Black Gravel" and "Dream of Lieschen Mueller" were generally rapped. At Oberhausen in February, Junge Filmkritik, a group of young German film critics, informed the public that it has issued a prize for the "worst achievement of a well known film director." It went to Kaeutner.

Kaeutner ab out his "Black Kaeutner ab out his "Black

achievement of a well known film director." It went to Kaeutner.

Kaeutner about his "Black Gravel": "All that I had in mind was to make a pure documentary report. I vouch for that everything that was said and happened in the film was fact. The press opined that I went overboard with symbolism. Nothing was symbolically meant in this film. But, obviously, the film was completely misunders stood. However, I admit that I made the film at the wrong time. It doesn't fit the current time."

Again Kaeutner: "I won't make a political film again. For the simple reason that an objective discussion on political things is no longer possible. Already my "Sky Without Stars" (1955) was misunderstood, both by the West and the East. I wouldn't make a film like The Last Bridge anymore. It can't be helped. We have to skip political themes."

Some six years ago, Kaeutner was the Mallyweed to diseat there.

political themes."
Some six years ago, Kaeutner went to Hollywood to direct there "The Reckless Years" and "Stranger In His Arms" for Universal. About his Hollywood experience he said: "My work in Hollywood was not very successful but certainly interesting. I have good friends in America and I like the country. I would like to work there again but not for good. The two films I made in Hollywood, well, they were what I call unfortunate hybirds. They were too European for Americans and too American for Europeans. I was wrongly advised,

recall only one stage, star who voluntarily gave up motion pic-tures after appearing with con-siderable success. That of course was Helen Hayes. enough in appearance to play the

was Helen Hayes.

The history of most film stars recruited from the stage shows a remarkable pattern. However long their theatre apprenticeship may of the stage shows a remarkable pattern. However long their theatre apprenticeship may have been, they descrited to Holly-wood as soon as they achieved film prominence the wood as soon as they achieved end in Hollywood, and who then sufficient Broadway prominence. This was true of Gregory Peck, and stage.

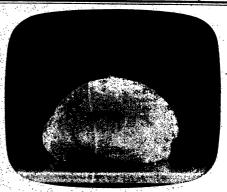
Burt Lancaster, Humphrey Bostage productions. Tact and good garto, James Cagney, Spencer taste makes me refrain from name be found on the stage.

Tracy, Bette Davis, Rosalind Russell, June Allyson, Kirk Douglas, Irene Dunee, Van Heflin, Charlton Heston, and probably many others, for I've confined myself to those who reached the very top of the

ing names, but they can be had on application if they don't re ily occur to the reader. While some of these former movie per-sonalities didn't fare too well, a respectable number did more than all right on the stage.



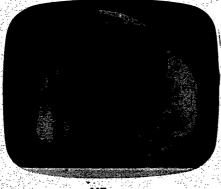
Right before your eyes . . .





UP...





UP . . .



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Think of it! A front-row seat in a baking oven! Right before your eyes, mounds of dough puff up . . . and up . . . Into tender, golden shells—lovely, luscious, ready-to-eat—all in brief seconds! Magic? Yes, the magic of time-lapse photography-magic that

packs minutes into seconds—the magic that's film!

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DIARY OF A NUDIST CRY DOUBLE CROSS WEST END JUNGLE THE GIRLS DISAPPEAR

New 1962 Releases from

ATLANTIC PICTURES CORP.

37 West 57th St. New York 19, N. Y. PL 5-6845

GEORGE ROTH, Pres.

Status of The Telefilm Majors; Only MGM-TV, SG Holding Own

Screen Gems and MGM-TV are the only major studios to hold their own for next season, as the fortunes of tv change drastically with the selling for next semester. SG, the Columbia tv arm, has eight series and five and one-half hours of programming, just below

its mark for this season, but all the returns aren't in yet for SG. the returns aren't in yet for SG-SG dominates the majors in twith its holdover series. "Hazel," "The Fiintstones," "Top Cat,"
"Route 66." "Naked City," "The
Donna Reed Show" and "Dennes
The Menace" plus "Empire" and
"Our Man Higgins." Under the
supervision of Coast chief William
Dozler, the Columbia subsidiary
has flourished in telefilm production.

MGM-TV. the other major to

MGM-TV, the other major to retain its muscles, has done well in tv film since Robert Wettman assumed head of that operation at the Metro plant, with the assistance of Norman Felton. Although it's expected to lose some series, MGM-TV is on solid footing via renewal of "Dr. Kildare" the studio's first tv hit, and sales of two new hourlong series, "The Eleventh Hour" and "Sam Benedict." Thus MGM-TV is assured of three hours a week of network program-

new hourlong series, "The Eleventh Hour" and "Sam Benedict."
Thus MGM-TV is assured of three
hours a week of network programming for next season. Revitalization at Metro comes after years of
not too successful efforts to crack
the film barrier.
For the other majors, however,
it's a downbeat story. At Warner
Bros., for example, the studio as
of now has four series making for
a total of four and one-half hours
of programming weekly, as compared to seven series and seven
and one-half hours of programming this season.

WB Format' Buns Its Course
Warners' longtime romance with
ABC-TV, which resulted in
Burbank lot turning out series
ouly for that network, brought
years of success to WB, mainly
with the western-private eye format, but that format has run its
course, oaters and eyesores are
no longer in pop demand, so the
studio is losing several series this
season. WB prexy Jack L. Warner,
in an effort to revamp his tv production operation, has been taking with various tv evecutives regarding their joining WB. One,
Jack Webb, has already aligned
with Warners.

WB series next season will be
renewals of "77 Sunset Strip,"
"Hawaiian Eye" and "Cheyenne,"

with Warners.

WB series next season will be renewals of "77 Sunset Strip," "Hawaiian Eye" and "Cheyenne," and two new shows, "The Gallant Hours," and Webb's True mag show for CBS-TV, first non-ABC-(Continued on page 162)

CBS-TV's Summer Pubaffairs Accent

CBS-TV, instead of taking a summer hiatus in pubaffairs pro-gramming, will be giving pub-affairs a summer hoost, in the form of better slotting and new

form of better slotting and new programming.
"Accent," now broadcast Sundays at 1 p.m., will move to prime time for the summer, with a Thursday at 7:30 p.m. slot, starting June 7. Coming under the "Accent" umbrella will be "An American Summer," a new series to be produced by Don Kellerman, which will roam the American landscape. Current plans call for a series of remote broadcasts from famous American festivals and historic and holiday sites.

As Mel Brooks Series

"Dreams of Glory," situation comedy series based on William will be hard to reject if it's made series have done in the H-B image will be hard to reject if it's made will be be not it it's necessarine at the made at the reject if it's made wi

MGM Looks to '63-'64

MGM Looks to '63-'64

Hollywood, May 1.

MGM-TV has begun program meetings aimed at blueprinting the studio's plans for the 1963-64 season, with studio production chief Robert Weitman presiding.

Thus far the studio's tv operation has drawn up plans for 12 hour series, nine half-hour shows and one 90-min. series, the latter an anthology This does not mean all will go into production, of course, but it does mean this is the start for the company's '63-64 production, with exces to cull over the various properties and decide which to select.

RCA Reports Top Net Profits; NBC Outlook Bullish

By ART WOODSTONE

By ART WOODSTONE

Under the direction of David Sarnoff, the Gilbert & Soss Stock Repertory Co. yesterday (Tues.) turned to the presentation of light comedy.

Lewis Gilbert, who with his brother John controls some shares of stock in many corporations, and Mrs. Wilma Soss, head of the Federation of Women Shareholders of America, more usually appear in heavier, if not always consequential, dramas at stock-holder meetings. But the report by Gen. Sarnoff that Radio Corp. of America has had "the highest sales and earnings of any first third of a year" in "its history, excellent broadcasting, revenues and bullish tint sales stimulated the new script by Gilbert & Soss. The only moment of real drama—and that too heightened by comedy — was due to a question asked by a Zsa Zsa Gaborish woman, who wanted to know of Gen. Sarnoff the true nature of John Burns recent, "resignation" as president of RCA. In heavy Hungarian accents, the lady, who said at one point that she didn't approve of women in business because of "the competition" to her, alleged that Burns may have been forced to resign because of "personality conflict" and the poor showing of RCA's computer systems.

showing of RCA's computer systems.

The general responded by reading Burns' bland letter of resignation, But at the annual stockholders meeting, the new prexy of RCA, Dr. Elmer. W. Engstrom gave another part of the answer when coincidentally he mentioned that electronic data processing color tv, defease and space manufacture and worldwide communication services were all responsible for unwards trends this year by RCA.

Mrs. Soss, who normally writes complaining scripts, and Gilbert, who provides the normally cacophonic musical accompaniment, were lyric indeed in their praise of RCA this year. As a matter of fact, Mrs. Soss went so far as to say she loved RCA even if she didn't love General Electric, at whose recent stockholders meeting "there was only one microphone."

Unlike her Hungarian cohort, Mrs. (Continued on page 155)

Ziv-UA 'Dreams of Glory'

Some ABC-TV Affils Unhappy About Picking Up Tab on Tint Service

ABC-TV's color telecasting plans for 1962-63 now encompass three cartoon series plus whatever colo cartoon series pius whatever color films are part of its Sunday night "Hollywood Special" film package. Cartoons, which are produced in color anyway, are the "Filmi-stones," "Beanie & Cecil" and "The Jetsons"

color anyway, are the "Filmistones," "Beanie & Cecil" and
"The Jeisons."

ABC-TV is feeding the color to
its o&o's and to whatever affillates
that want to pick up the tinted
versions. Since ABC-TV is not
making any advertising charge for
the color, the affils will have to
foot the AT&T color connection fee
which amounts to about \$400 per
month. Some affils are unhappy
about this since NBC-TV has been
picking up the extra telephone lina
tab. One ABC-TV exec said: "If
we were in the business of selling
color tv sets, swe'd pay the connection charge too."

'PM' to Call It **Quits Next Month**

"PM." the Westinghouse Broad-casting Co. 90-minute nightly show starring Mike Wallace, will come to an end June 22, approximately a year after its launching. Move was dictated by Wallace's decision to exit the series for more varied assignments with WBC.

assignments with WBC.
Rather than continue the show
with a replacement, WBC exces
are now gearing for a completely
new programming format. The
specifics are yet to be worked out.
"PM" is now being carried on 15
stations, including the five WBC
tv outlets.

PAAR IN FAR EAST **LENSING TV SHOWS**

LENSING TV SHOWS

Tokyo, May 1.

Jack Paar continued his aloof attitude foward press by offering various excuses to duck interviews and photogs while lensing here with Buddy Hackett, Hans Conreid and producer Tom Cochrain for his new fall weekly NBC outings.

The unit is also filming in Hong Kong and New Guinea on this trip. It is understood that comedy scenes were sought in Japan.

Paar attitude this time was an improvement over his behavior on his first trip a few years ago, when he was sulking after NBC execs snipped his infamous w.c. joke. That visit, about 30 newsmen waited for a scheduled press confab for a Paar who never appeared and who failed to inform those assembled that they were being stood up.

H&B to Gulf Specials Now That Texaco's Out?

Now that lexaco s Unit.

Will Huntley & Brinkley get to appear on some of those Gulf "instant" specials done by NBC News, now that their nightly association with the Texas Co. is ending? The question arese almost directly after Texaco last week announced that it will end its half sponsorship of the NBC-TV nightly newscast next fall.

Frank McGee is No. 1 boy on these Gulf specs, and the ollery is said to be fond of him. But there's little doubt that the H-B image will be hard to reject if it's made available, even in limited amouts.

Toronto Star to CBC: No Backbone

Toronto, May 1.

CBC is editortally accused by Toronto Star, Canada's largest daily and usually CBC's strong supporter, of "lack of backbone" in refusing to broadcast the abortion stanza of "Defenders," carried regularly on its web. Star notes that about the same time CBC president J. Alphonese Oulmet told a Windsor Ont, audience, "There should be no subject which, responsibly handled, is unfit for broadcasting. There should be no taboos or sacred cows or things we just don't talk about."

Star comments, "If every CBC-TV program of human or social consequence had to give both sides of the question in the same hour, the CBC would ban most of Shaw's and Ibsen's plays... and never) broadcast a Christian drama." Real reason for the ban says the Star, is "the subject," medical abortion, has moral and religious overtones; so the CBC has sidestepped controversy by sealing off the subject."

Benefactor' Wins 85% Favorable Phone Response; 11 Outlets Defect

Dial O-If You Can

Melbourne, May 1.

Members of Parliament here intend to make a vigorous protest to the Federal Government after the Postmaster-General's announcement that the new commercial tv station which will begin operations in Melbourne next year will be known as Channel O. If the Government persists with the Postmaster's decision it will cost Victorian viewers a total of £3,000,000 to have their sets altered to receive the new channel.

sets altered to receive the new channel.

Nearly. 400,000 television receivers in operation in the State do not have facilities for receiving a Channel O. Cost of conversion of each set will vary between £2 and £20.

The new Melbourne commercial channel will give the city four tv stations—three commercial, one Government.

Howard Barnes In Coast Exit as CBS Steps Up Shuffle

Hollywood, May 1. Honywood, May 1.

Howard Barnes exits as director
of CBS-TV network programs, Hollywood, on May 15, in the first ma-for reshuffle of the web's Coast setup since the appointment of Bob Lewine as v.p. of the Coast production center.

It's understood that Hunt Strom berg Jr., another top production exec of CBS-TV in Hollywood will remain. Recently, Devery Free-man, former producer of "Pete & Gladys" was given an exec produc tion post in the CBS-TV Coast plant

Lewine was named Coast pro gramming v.p. following the ap-pointment of John T. Reynolds as pointment of 2011 I revploys a senior v.p.-Hollywood. Reynolds moved in on the top Coast produc-tion post with the appointment of Hubbell Robinson as senior v.p. of programming.

ABC's 3 Sponsors For American League Grid

While it lost the NCAA games to CBS, ABC is retaining the American Football League games next season for the third straigh year since the pro league was launched in 1960. Games will be sponsored by Gillette, P. Lorillard and Lincoln-Mercury cars.

and Lincoin-Mercury cars.

The web will televise regular season games on 15 Sunday afternoons; one Saturday afternoon franksgiving Day, plus the league championship game at the end of the regular season. As in past seasons, ABC will cover one game in the west and another in the east each Sunday.

MGM PACTS BORIS SAGAL
Boris Sagal has been inked by
MGM to an exclusive longterm
deal to direct feature films and
television properties.
He directed the "Dr. Kildare"
pilot and the upcoming "Sam
Benedict" series pilot.

In the wake of Saturday's (28) telecast of "The Benefactor" on CBS-TY, the web learned-that the heavy phone response immediately following the broadcast of the disputed "The Defenders" episode, dealing with abortions, was overwhelming favorable, that the defections by affil stations were minor, and that a "little censorable" from the National Assn. of Broadcasters is a dangerous thing. As to the phone calls, tabulated in New York, Los Angeles, Chicago, St. Louis and Philadelphia, the overall results were about 85% in the favorable comment category and about 15% opposed. Most of the phone calls were registered at the web's N.Y. office, where the favorable comment ran close to 1,000, as opposed to near 150 against. The other 300 calls were registered in Los Angeles, Chicago, Philadelphia and St. Louis. Only in St. Louis was the majority response in the negative, 22 opposed, 13 in favor. In Chicago, 11 calls were received 10 in favor. In Los Angeles, a half an hour after the show, 76 favorable calls were received and no dissents at KNXI.

Switchboards at Chicago and St. Louis were closed 15 minutes after the program were off the air. WBBM-TY, Chicago, and KMOX, St. Louis, both o&o's elected to carry the program from 10:15 to 11:15 p.m. because of the nature of the theme, rather than telecasting it in the regular earlier slot. The time switch triggered about 150 phone calls in each city either inquiring about the time switch or protesting the slot change.

No special rating of "The Benefactor" episode was taken by the network. In New York, Arbitron registered a 28.4 for the hour drama, telecast in its regular time slot by Q&n WCBS-TV. The 28.4 compares to a 28.0 the previous week for, "The Defenders" and a 21.3 the week before.

At the countdown, immediately prior to the telecast, 11 affils notified the web that they would not the count of the state of the countdown, immediately prior to the telecast, 11 affils notified the web that they would not the counter of the counter of the counter of the counter of the coun

(Continued on page 162)

\$6,500,000 Humble Coin Up for Grabs

NBC-TV and ABC-TV are currently pitching hard for \$5,500,000 in television coin which Humble Oil is dangling in mid-air. This coin is in addition to the oil company's buy, via McCann-Erickson, into the NCAA games on CBS-TV next.

season.

It's one of the fattest accounts still to be wrapped up for next season.

65 New 'Kukla' Quickies Despite Miles Defection

Despite Miles Detection
Chicago, May I.
Taynod Productions is going to
tape 65 more five-minute segments of "Kukla & Ollie" although
the early evening strip still hasn't
been renewed by NBC-TV for next
season. Miles Labs appears to be
dropping out because of a revision
in budget for its Chocks Vitamins
line but other sponsors are understood nibbling.
NBC-TV would like to sell the
strip in conjunction with a halfhour daytime version of the
Kuklapolitans proposed as a Saturday kiddle entry. Taynod will put
the new five minute shows in
syndication if NBC doesn't renew.

TV NETWORKS: DISTRESS AREA

TVs Pop Goes the Singer

Pop singers are now oiling their tonsils for their anticipated heaviest workout on the webs since the days when video was spelled vaudeo. And coincidentally, the talent managers are viewing next season as the time to break through the coin barrier imposed by show producers on one-shot guest stars.

Currently, the highest price a singer can command for a tv appearance is \$7.500, a ceiling that has been in force for the past several years. That top, moreover, has become the rare example reserved only for the half-dozen or so powerhouse names. The rest of the pop singers and combos tagged for tv guest stints are priced downwards to about \$2,000 on the major network starzas using musical acts, like the Perry Como and Ed Sullivan shows.

But the comeback of live musical and variety shows on the webs during the 1962-63 season is slated to change a buyer's market into a seller's market for talent. When three or four shows start pitching for the standard pop names next season, talent managers will be in the driver's seat, cracking the whip for higher scales and/or guarantees for three or four shots per season in return for exclusivity.

In fact, next season will not only bring back the pop singers, it may even resuscitate acrobats on television. New musical-variety shows topped by Jackie Gleason, Red Skelton, Jack Paar and Andy Williams will be added to the existing lineup of Como, Sullivan, Garry Moore, Lawrence Welk plus customary flock of musical specials spotted throughout the season on the three networks.

In such a situation, how often can faces like Peggy Lee, Nat Cole, Tony Bennet, Tony Martin, Eydie Gorme & Steve Lawrence urn up on the screen? The stiff competition for talent will be spilling over the whole rank of entertainers whose prices will also be governed by the law of supply and demand.

Best Years' Rolls 17 Months In Advance; Setting New TV Pattern

Although not exactly plann that way, the early production schedule for "The Best Years," a Revue dramatic series due on the ABC-TV web 1963-64, may set a new pattern for turning out dra-matic series in Hollywood. Show will start to roll in the next few

matic series in Hollywood. Show will start to roll in the next few weeks and it's expected that ABC's initial commitment for 26 one-hour stanzas will be completed well before the preem telecast in 1963. ABC-TV exces expect that the ample time for planning and filming of "The Best Years" will pay off in higher quality all the way down the line. Under the present setup, dramatic series must race against telecasting deadlines with shows getting into the can only a couple of weeks ahead of airtime. Originally, ABC-TV had planned to slot "The Best Years" somewhere in the 1962-63 lineup and gave Revue the go-ahead. When last minute programming switches knocked "The Best Years" off the '62-63 list, ABC-TV decided to run with it anyway for the following-season. At about \$120,000 per stanza, "Best Years" now represents an investment of over \$3,000,000 with the payoff more than a year away. "The Best Years" stems from a pillot based on a Lionel Trilling short story about a colege teacher and spun off this season on ABC-TV's "Alcoa Premiere."

Huntley-Brinkley's **Amer. Home Coin**

Double-Header Double-Header
On Page 66 of last Thursday
(26) N.Y. Times appeared a
full-page NBC-TV ad singling
out both the Bob Newhart
show and Huntley & Brinkley
as among NBC award winners
this year.
On the facing page appeared
the news items on Sealtest cancelling Newhart and Texaco
pulling out of Huntley &
Brinkley.

TelePrompter In Selloff To Rival: **Expect '62 Profit**

TelePrompter Corp. is exiting the television cueing device market in a sale of its equipment and customers in this field to its leading competitor, Q-TV Inc. Latter company is headed by Sam Elgart. TelePrompter, whose firm name contributed a new word to the English language, will continue with its various other activities, including its Community Antenna Television systems, closed-circuit v. hi-fi equipment manufacturing

In his report to stockholders last week, Irving B. Kahn, Tele-Prompter prexy, stated that the company made a satisfactory recovery from the substantial losses suffered in 1961 and expected to complete the current year with a profit. Gross revenues increased in 1961 to \$4,921,319 compared to \$4,841,083 in 1966. Net loss, before special charges, was reported at \$599,341, or 86c per share, in contrast to earnings of \$51,969, or 9c per share, in 1960.

Kahn pointed out that the company nearly doubled its holdings in 1961 and that the 1961 operating loss included a provision of \$484.621 for depreciation and amortization of CATV properties.

TelePrompter's annual stockholder meeting will be held in New York May 22. In his report to stockholders last American Home Products will pick up half of the charges for the nightly Huntley-Brinkley news strip on NBC-TV, come October when Texaco ends its long relationship with the nightly 15-minuter. Price of half sponsorship, web officers say, is approximately \$6,000,000 per annum.

NBC said that American Home placed its Huntley-Brinkley order the same day that Texas Co. an nounced it was going to quit the pre-7 p.m. NBC-TV cross the boarder. R. J. Reynolds stays with the other half.

Tronically, there was a lineup of would-be H-B bankrollers willing to pay the \$6,000,000 for half of the NBC News golddust fwins. Yet five years ago, NBC had to beg sponsors to join in backing nightly news at maybe a third of what the show costs now.

Texas last fall cut back from full sponsorship of Huntley-Brinkley to half-sponsorship because of the increased cost of the stanza.

American Home Products will because for the nightly 16-defined to the results of the nightly 16-defined to the show costs now.

Texas last fall cut back from full sponsorship of Huntley-Brinkley to half-sponsorship because of the increased cost of the rival Walter (Cronkite newsstrip on CBS-TV.

SALES OFF AT ALARMING PACE

Network sales have slowed down to an alarming degree. In fact the webs could be declared the televiation equivalent of a distress area. Cumulatively, something like 25% of network time remains unsold, with CBS-TV in the most comfortable position, NBC running second and ABC, whose holes are more spread out, encompassing most nights of the week, in No. 3 position.

In fact between now and May IS.

position.

In fact between now and May I5, when the parent American Broadcasting-Paramount Theatres holds its annual stockholders meeting. its annual stockholders meeting, the ABC sales boys will have to do some tall scrounging, for it's, estimated that the network still needs some \$17,000,000 in sales to hit a break-even status for the Oct-Dec. fourth quarter. In the wake of the op-level to reshuffle, with the deposing of Ollie Treyz as prexy, and with the AB-PT stock declining from its high in the 60's to a point where it hovers around 34, it's considered a certainty that some individual holders will be asking some pertinent questions.

But the depressed area of buying

it's considered a certainty that some individual holders will be asking some pertinent questions.

But the depressed area of buying isn't exclusively an ABC rap. According to agency men who wrap up deals for their cilents, it can be traced to two factors (1) lack of confidence in quality of new shows; (2) minute buying (backbone, of the ABC sales formula) whereas in the past alternate half-hours was the prevailing custom. Sales for next season are running behind the previous season, although buyers got an earlier start this year picking off the minutes as early as last February.

The sales picture will have to brighten appreciably by May 15, agency men agree, or the price structure on some of the shows will be depressed to a point where it will become a buyers' market at their price. Some see it as inevitably leading to a bargain-basement markdown and concessions made either in price of the program or time costs.

At the going rate, agency men estimate time and talent per commercial minute costs \$35,000. For an industry that does \$600,000,000 gross business annually, the present sales picture is not encouraging to the network brass. Distress sales will become more frequent as the present season moves to its close. Buying will be slow, however, say agency men, because most of the good merchandise has been picked over. It will then become a matter of bargaining like they do in a Persian rug market.

METROPOLITAN LIFE INTO NEWS SPECIALS

INTO NEWS SPECIALS

Metropolitan Life Insurance, in its first big time splash on tv, has signed as sponsor of CBS-TV's projected roster of instant news specials.

Douglas Edwards will serve as anchorman.

The number of instant news specials which CBS-TV will telecast next season is an unknown factor, with the number keyed to news developments. It's understood, though, that the commitment of Metropolitan Life Insurance for the year runs. to as high as \$2,000,000. Agency is Young & Rubleam.

Metropolitan Life will continue its sponsorship of news on NBC Radio and the "Monitor" segments of that web The insurance company also has sponsored CBS Radio news shows.

CBS Ups Kiermaier

John W. Kiermaier has been promoted to the post of vp. of public affairs for CBS News. Since 1960, he has been director of public affairs for CBS News. Among the shows which Kiermaier has been associated since joining CBS News are "Accent," "Calendar," and "At the Source" He Joined CBS News in 1959 as assistant director of public affairs.

CBS-TV Affils Converge on N.Y. For Hot 2-Day Meet Triggered **To Revised Compensation Plan**

Doc's Out-of-Town Test
In an unusual survey te
help sell "Flying Doctor," TV
Marketeers first-run series,
an independent research outfit
was hired to do a coincidental
survey in the Lancaster-York,
Pa, area. The survey, done at
the request of a national advertiser who is primarily interested in reaching a female
audience, was done by Andrews Research, Inc.
Survey found that 95% of
the women viewers polled
liked the show and it was
compared favorably to "Dr.
Kildare" and "Ben Casey" by
many women. "Flying Doctos" is telecast Fridays at
7:30 p.m. over WGAL-TV,
Lancaster. Doc's Out-of-Town Test

NBC 8-H Studio Going All-Tint At \$1,500,000 Cost

NBC-TV is turning 8-H, the largest studio at 30 Rockefeller Plaza, into a color operation, essentially to replace the color stusentially to replace the color studio that the web had at the Ziegfeld Theatre. With all the other changes that the refurbishing of big 8-H requires, the network expects it will be spending about \$1,500,000 by the time the revisions are fully made and the studio is ready next fall.

dio is ready next fall.

Because 8-H is being tinted up, and thereby enlarged, the NBC Radio operation has to give up some of its floor space. The first \$1,000,000 is for colorization, while the remaining \$500,000 or so is to consolidate the radio arm's physical plant at NBC's New York head-quarters.

The radio studio space next to 8-H (which, incidentally, is where NBC always bases its elaborate election coverage) is being convert-

NBC always bases its elaborate election coverage) is being converted into storage space for tv. Radio is thus being tightened into space on the fifth and seventh floors at 30 Rock. "Radio Central" on floor five is being completely redone, with three studios to replace the two bigger ones installed seven years ago for \$150,000.

Behind "Radio Central" is an immense central control board, installed in 1932, which can handle 48 studios. But NBC never had 48 studios and now doesn't anticipate anywhere near that number. NBC says there will be no technical loss whatsoever because of the consolidation. In fact, web brass figure the outlay in radio will ultimately pay itself off.

When the Ziegfeld was turned back to Billy Rose late last year, NBC-TV promised occupant Perry Como he could have any substitute color studio he desired. Actually, the 8-H setup was initially planned for Como, but the Wednesday night performer has evidently decided to use one of the network's two big color studios in Brooklyn next season.

disparity of feeling on the reduced station compensation issue exists. The disparity refers more to the justification of the web's move

station compensation issue exists. The disparity refers more to the justification of the web's move rather than the willingness of the affilis to get less coin from the net. Few affils, if any, cherish getting less money.

In short, CBS prexy Frank Stanton, CBS-TV topper James Aubrey, and CBS-TV station relations v.p. Bill Lodge have a selling job to do. Whether they succeed at the two-day affair which begins tomorrow (Thurs.) is problematical. More than one affill operator prior to leaving for N. Y. for the meet expressed resentment at any possible steamrolling tactics.

This morning (Wed.) CBS-TV's Network Affiliates Assn. under the chairmanship of Tom Chauncey of KOOL-TV, Phoenix, meets in N. Y. Chauncey reached in Phoenix before departing to N. Y. said the network has yet to make a formal proposal on the reduced compensation plan. He acknowledged that suggestions have been made by the web and his advisory board has made other suggestions. Chauncey declines to be drawn out on the merits of any of the reported proposals, saying that nothing formal has been proposed and "it's important to keep an open mind" until something definite is presented to the advisory board and in turn, to the affils.

Whether the good working relationship between the affil board, affil membership and the web, as explained by Chauncey, extends through the meeting rooms of the Waldorf-Astoria remains to be seen. One station operator, a key affil, sore at the reported reduced compensation proposals, wondered aloud it affil stations should go to bat in Washington for the networks supporting option time. "Who needs so much option time?" he questioned.

Other than the revised compen(Continued on page 146)

(Continued on page 146)

John Chancellor To Ankle Today Hollywood, May 1

John Chancellor is pulling out in September as the "Today" host. He will be given regular news as-

He will be given regular news assignments on specials by NBC-TV. Carl Lindemann veepee on special news projects, is here to tv screen a replacement.

Steve Allen refused the job because he won't go east. Dave Garroway is coming out of retirement but he doesn't want "Today" back. Best guess for replacement is Hugh Downs, who won't resume on "Tonight" when Johnny Carson takes over. Chancellor has had nine months of "Today" and would rather get back to news beat.

Sy Fischer's Exec V.P. Status at Cooper Assoc.

performer has evidently decided to use one of the network's two big color studios in Brooklyn next season.

ABC 'Jetsons' Sale

"The Jetsons," half-hour Screen Gems cartoon series out of the Hamna-Barbera studios which ABC. TV has slotted for Sunday nights at 7.30 p.m. next fall, has been sold to Colgate-Palmolive and Whitehall Laboratories, both through Ted Bates, and Minnesota Mining & Mfg., through McManus, John & Adams.

It'll be the third H-B cartoon show on ABC next season, joining "The Flintstones" and "Top Cat."

Status at Cooper Assoc.

There have been some exect changes with the Frank Cooper and the Laboratorie part with the Frank Cooper changes with the Intervence changes with the Frank Cooper changes with

Performing Arts' in Syndie Test Of Egghead Shows; Sunnyside Up

viability of highbrow cultural shows on television is involved in the syndication results to be scored by "The Festival of Performing Arts" under Screen Gems' handling Outlook is decidedly bright with some 100 station queries having been made directly to the show's producers David Susskind and James Fleming even before the SG deal was made. Now shown only on WNEW-TV, N.Y., and only on WNEW-IV, N.Y., and er WTTG-TV, Washington | under Jersey Standard sponsorship, "Fes-tival" has been riding the crest of critical accolades and editorials demanding this show in their areas in papers from coast to coast.

In papers from coast to coast.

For Fleming, the question of the show's future has already been determined by the response to the initial stanzas. Whether or not Jersey Standard sticks with the show, and all signs indicate that it will. Fleming and Susskind are confident that they can make this type of artistically uncompromising show pay off.

"We now know the

type of artistically uncompromising show pay off.

"We now know that there is a quality audience out there," Fleming said. "The ratings in Washington and New York add up 3,000,000 viewers which projected nationally would total 25,000,000 persons. This may not be a mass gadience by usual network standards, but it's an enormous audience by any other standard. And, most importantly, it's a serious, attentive, responsive audience to whom, as a producer, I intend to dedicate my life."

Fleming is confident that the impact achieved in such metropoli as New York and Washington can be duplicated over the country. Enough evidence for that can be found in the concert hall b.o. in backwater towns and the distribution of classical dicks in small as well as large cities.

At this point, "Festival" is outdrawing "The Aze of King," the BBC-produced Shakesvearean eycle with which Flemming and Jersey Standard were also associated by three-to-one. Mail on "Westival" has already reached 25,000 letters and postcards and is expected to reach 100,000 by the time the first string of 10 "Festival" shows are over. About half are requesting the program booklet being cuffoed by Jersey Standard.

Fleming reported that whatever reluctance major artists may have had about appearing on ty before "Festival" preemed has evaporated. He said that virtually every major concert artist has indicated a readiness to annear in a format which provides the some freedom as does a regular re-rital.

Reyond the "Festival" Fleming and Susskind are readving some other highdomed species, including an ew oper-tic work by Don Gillis titled "The Libratic" and a Mozart concert on tw whe Rudolf Serkin who appeared on the second "Festival" outing.

38.4% Increase In Taft Profits

Taft Broadcasting profits for the quarter ending March 31 zoomed up 38.4% over the comparable period last year. Income for the period last year Income for the quarter, after provision for Federal taxes, was \$520.188 as compared with \$375.703 last year Revenues rose to \$2,976.642 from \$2,643.908. Total revenues for the fiscal year, ending March 31, showed a slight decrease from \$11.076.000 to \$1.095.000 due to the safe of the Knoxville radio and to stations in January, 1961. Operating profits, however, rose from \$1.084.000 to \$1.363,000.

Improvement in the profit fis-

\$1,363,000.

Improvement in the profit figures, according to Taft's financial statement, is attributed to a cost-control program, lower interest expenses and increased network revenues resulting from the switch of some stations affiliations from CBS to ABC. Taft stock, incledentally, began trading on the N.Y. Stock Exchange this week.

Elv Harris Resigns

Elihu (Ely) E Harris, prez and chairman of board of Donall & Harman, which served as the house ad and public relations agency for Independent Television Corp, and its predecessor Television Programs of America, has resigned. Harris founded Donall & Harman in 1956 and prior to his agency corporation, Harris organized the ad-promotion-public relations for Screen Gems in '54 and '55. For 11 years prior to that, he was national director of advertising and promotion of the U.S. Savings Bonds Division of the Treasury Department in Washington.

\$450,000 'Bilko' Sale Despite Its **Multiple Reruns**

Product for the syndicated market is so lean that one New York station was, in effect, forced to buy fourth through sixth runs of a half-hour property at a reportedly high price and another New York station may be forced to go live in order to compensate for the lack of product.

CBS Films sold WABC-TV three runs of 'Sergeant Bilko' at a price quoted at a guaranteed \$450,000 for the three years, WMBC-TV has the same series for three years, but didn't want to meet the new price and then, at that, on a firm three-year deal.

Bilko," which had a highly sucsessful network run as "The Phil Silvers Show," has always brought top syndie price. WMBC-TV brass, however, felt that the stanza was hound to fall off on the fourth or fifth run in terms of audience appeal. WABC-TV, obviously, figures differently—that in light of the shortage of syndie first-runs it has to take a calculated risk on a still-hot property.

WMBC-TV has been alring "Bil-

hot property.

WNBC-TV has been airing "Bilko" Tuesdays at 7, but this season with the same aring bli-ko. Tuesdays at 7, but this season (the third run) the show has mostly been half sold. Could well be, sta-tion officials hint, that if nothing hot via syndication comes its way soon, plans will be made to go live, perhaps with a variety show.

RUSSO TAPPED FOR **MEL-0-'TOONS SLOT**

N. W. (Nick) Russo has been named general sales manager of Mel-O-Toons, Inc., producers and distributors of the color cartoon series by the same name. Russo who recently resigned as north eastern sales manager for Nationa Telefilm Associates, will head quarter in Boston.

quarter in Boston.

On the sales front, Mel-O'Toons has been sold in three additional markets. WPIX, N.Y.: WHEN, Syracuse; and WOW, Omaha. To date the series has been sold in a total of 20 markets. including WGN, Chicago; WBZ, Boston; and KFRC, Houston.

Mel-O-Toons use the original sound tracks of best-selling children's records. Animation is created to suit the story and music of each record.

of each record.

Russo, in addition, will continue
to serve as exec v.p. of Gadabout
Gaddis Productions: distributors
of the "Gadabout Gaddis, the Flying Fisherman" film series.

James Storer to Helm WJW Outlet in Cleve.

Miami, May 1.

James P. Storer was made general manager of Storer's Cleveland, outlet WJW. Now assistant gm., Storer succeds James E. Balley, chain vet, who has decided to retire

to retire.

New WJW boss is son of Storer Broadcasting's board chairman George B. Storer Sr. Before Joining WJW last January, the younger Storer had served as national sales manager of WIBG, Philly, and as national sales manager for Storer in N.Y.

Pitt Studio Rolls On 390 5-Min. Film Segs On Morgan KDKA Show

On Morgan KDKA Show

Pittsburgh, May 1.

The most ambitious tv. film program ever attempted here begat shooting this week at the KDKA studios by the Ken Israel Associates who are producing 390 five-minute segments of the new "Make Music with Morgan Show," starring Al Morgan.

The show is being shot in five minute segs so that stations can use them in either five, 10 or 15-minute shows. The 15-minute program will have a hymn as a tag.

Morgan-was the first big tv star in Pittsburgh. He came here on the DuMont network every Monday night when WDTV was the only station in town and at one time, he held the gross record in every nitery in the city. Since he has branched out into the national picture he has become a firm favorite. In most of the cities where he plays.

Israel and Dan Maillinger, who will moduce and direct for the

he plays.

Israel and Dan Mallinger, who will produce and direct for the company, will concentrate on the nostalgic features of Morgan's act. He has hundreds of songs in his repertoire and features old songs, love ballads and most of the popular standards.

750G Gross For **True Adventure**

"True Adventure" has racked a \$750,000 gross with sales in 22 U. S. major markets and the

22 U. S. major markets and the consummation of a distribution agreement covering all French-speaking countries.

Latest deal for the half-hour color aeries is with WGN-TV, Chlcago. Series, is distributed world-wide, with the exception of 11 western states, by Teledynamics Corp. The 11 western states area is serviced directly by Wiljon Corp., sales arm of Bill Burrud Enterprises, producers of the

Enterprises, producers on the series.

Sale to WGN-TV is for two years with starting date set for September, Chicago sale followed a two-year renewal by KCOP, Los Angeles, made several weeks ago. Other "True Adventure" renewals were closed with WPIX, N. Y., and KIRO, Seattle.

French speaking rights to the series have been acquired by J. A. LaPointe Films of Montreal. LaPointe will handle distribution Larointe will nandle distribution for French speaking tv stations in Canada, France, Belgium, Luxembourg, Algiers, and Switzerland on a seven year deal. LaPointe will dub the pictures in French.

KMBC BLDG. IN K.C. SOLD FOR \$1,600,000

Building housing KMBC-AM-TV will have new owners for the third time since last August. New York real estate investor, First Republic Corp. of America, is acquiring the building for \$1,600,000 from a

the building for \$1,600,000 from a New York syndicate.

Metromedia, Inc., owner of KMBC properties, acquired the building last August when it pur-chased the station from Cook Paint & Varnish Co. In turn Metromedia and sold the building to the New York group and retained a 27-year lease.

lease.

KMBC has been operating in the same building since it was purchased by Arthur B. Church when he moved the station in the early 1950's from its long occupancy in the Pickwick Hotel. Church sold the station and real estate to the Cook interests.

KTRK-TV's Golf Tourney

Houston, Tex., May I.

KTRK-TV will again move its cameras out to Memorial Park this year for the Houston Classic Invitational Tournament. The four-day golf tourney will be covered by special remote telecasts Thursday through Sunday.

Guy Savage, Dave Williams, Bob Stephenson and John Smith will be the sportscasters.

Caine Mutiny's' Whopping 342

The Caine Muthy on WCBS-TV, N.Y., broke the rating bank. Saturday 128) night telecast hit an Arbitron average of 34.2, with a share of audience of 83.4, for its 11:15 p.m. to 1:15 a.m. slot. Columbia Pictures feature, distributed by Screen Gems, scored a double record on the station.

Rating of 34.2 was the highest record ever achieved by a "Schaefer Award Theatre" presentation and the top rating of any pic on the station's leading cinematic showcase. "The Late Show." "Caine Mutiny," backed by a heavy ad and promotion campaign, was presented under the single sponsor auspices of the Schaefer brewery.

The Horse in a Geisha House

MCA's 'Mr. Ed' Dickers for Nippon TV: Also Includes **Japan Originations**

Brubeck's FMer Folds

The all-jazz radio station helmed by planist Dave Brubeck, WJZZ-FM, Fairfield, Conn., has closed down for lack of operating funds.

Via ads in the New York dallies recently, the station had asked for recently, the station had asked for contributions from listeners to keep the daily 2 p.m. to 2 am. jazz disk broadcast going. About 600 contributions sent in \$5,000, according to Renneth Cooper, president of Connecticut-New York Broadcasters, which operates WICC, Bridgeport, and WJZZ. The contributions will be returned, said the prexy, since the amount raised was hardly enough to keep the station going for a month (he said the operation costabout \$45,000 to \$50,000 st year).

You Play It For All Age Groups' **Keys WBC Radio**

policy of programming its chain of radio stations over a broad spec-trum of popular interests, from rock in roll to hourlong documenrock 'a' roll to hourlong documen-taries, has been paying off by cor-raling representative audiences in each of WBC's six markets. Results of a Pulse survey of radio audi-ence distribution by age and sex in Boston, Chieago, Cleveland-Fort Wayne, Pittsburgh and Portland-Ore, indicate that the "personal-ity" of any radio station is directly reflected in its audience compo-sition.

For instance, says WBC, the CBS Radio affiliates in five of the six markets surveyed uniformly draw audiences that are weighted in the markets surveyed uniformly draw audiences that are weighted in the 40 years or over category. Similarly, the so-called "sweet music" stations, which operate in three of the six markets, also draw heavily among the older popular segments. On the other hand, top indie stations in these markets, which lay heavily on programming by the "Top 40" charts, indicate a heavy predominance of teenage listeners. The distribution of WBC's audience, says Pulse, show the most even distribution of age groups of all the stations in the market.

These Pulse figures, which relate only to audience composition and not to size, are the ultimate test for WBC programming manager Bill Kaland that WBC is on the right track of providing halanced and popular fare. "Sure we program rock "n' roll because that what much of popular music is to (Continued on page 158)

(Continued on page 158)

ALBERT LASKER AWARD TO BALTO'S WBAL-TV

WBAL-TV, in Baltimore, was named as one of the three winners of the 1961 Albert Lasker medical journalism awards. Prizes are given for reporting on public health and medical research stories.

stories,
Other winners were Michael
Mok of the N. Y. World-Telegram
& Sun and Gilbert Can, medicine
editor of Time magazine, Prizes of
\$2,500, citations and gold statuettes
to each winner will be given in
New York tomorrow (Thurs.) at
the 30th annual Lasker Awards
Luncheon.
WBAL's prize was for a stanza,
written by Rolf Hertsgaard, on the
subject of mental retardation.

Tokyo, May 10. Discussions are in final stage with MCA for sale of 52 episodes of "Mister Ed" series to Nippon Television Corp. (NTV). Citiz Watch Co. would sponsor, with telecasting beginning in June. If the show clicks here, pro-ducer-director Arthur Lubin would

bring his unit to Japan for lensing next April. It would include Alan Young, Connie Hines, Larry Keating, Edna Skinner and the horse. Lubin would film three episodes here, two against Japanese grounds and one at a U.S. military

grounds and one at a U.S. military base.

In town for 10 days of spadework on first leg of his global swing. Lubin said, "I love Japan. I think I can get humor from having a horse in a getsha house."

In addition to the filmed segments, Lubin and cast would promote the show with pa dates. Under Filmways, Inc., he might also have his oater actor bitch commercials. One idea is to have the horse wear a watch, presumably to open a new market for the sponsor's product.

Travelling with Lubin is Rikkt Starr, a wrestler-actor who is expected to have his own CBS series, "My Cousin Davey," off the strength of an appearance on "Mister Ed."

In Rome, Lubin will huddle on his upcoming feature, "Clanti and Cola-Cola" for Titanus. In the immediate future, he'll make a \$3,000,000 film called "Limpet" at Warners, about a man who becomes a fish.

Five years ago, Lubin made "Escapade in Japan" (RKO). Starring Teresa Wright, Cameron Mitchell and Jon Provost, it depicted an American and a Japanese hoy lost in the byways of this country. A modest entry, it proved more successful than most of the most ambitious foreign films made I Japan.

Lubin was touched when the Tananese cast and crew members.

most ambitious foreign films made in Japan.
Lubin was touched when the Japanese cast and crew members of "Escapade" met him at the airport this trip and later tossed a luncheon in his honor.
Considering the offbeat nature of most of his subjects, Lubin said, 'The crying need at home is for good family pictures. There are so very few of them. The trend is to try to outdo Tennessee Williams. I feel there will soon be a big outery of protest by the PTA groups."

Saperstein's 900G For O'Seas Specs

plans to produce three 90-minute live musicals in Europe this sum-mer, all designed as tv specials. Two will be made in Paris, another in London. Total budget will be in neighborhood of \$900,000.

in neighborhood of \$900,000.

Superstein planes to Paris this week to set preparations for brace to be made there. He'll spend a week in France, then goes to London for a seven-day biz visit.

Two French teevers will be filmed in July, British subject following month, One of the Parislan pix will be shown in U.S. on tv and for rest of world will be theatrically distributed on deals to be set up after films are finis. Producer said he may take American stars to Europe for one or more of the teevee trie.

TV'S \$50,000,000 O'SEAS GROSS

Look, Ma, No Call Letters

The historic move by a local radio outlet to ditch its call letters and take a name could start a new industry trend.

The station only reveals its call letters for times when the Federal Communications Commission demands they be used.

ETHT is the station. It's name: "Demand Radio 79."

Charles Brunt, station manager stated that the move caused some commotion at the recent convention of the National Association of Broadcasters in Chicago recently.

John G. Johnson, chairman of the board of Winston-Salem Broadcasting Corp. station owners, says the plan is to get the station away from a "jumble of call letters" and make people think in terms of a name.

The station officials believe that this is an effort to offer synchronized, professionally produced good music programs-well rehearsed-minus rock'r roll tunes. Disk jockeys' names are submerged.

Chi WBBM-TV's Documentary Coup, **Prelude to Slum Empire Breakup**

WBBM-TV's news department in the person of ace local reporter Hugh Hill, stole some thunder from the daily press by breaking a slum housing scandal last Monday (23) that has been snowballing

a slum housing scandal last Monday (23) that has been snowballing ever since. The coup is not unlike that of "CBS Reports" with its expose of the Boston bookle joint some months back, in the respect that it was a similarly distinguished jeb of investigative reporting and in point of all the followup activity. City and state agencies immediately went into action, and the dallies have been riding the slory all week.

Oddly enough the half-hour documentary, "The Decaying City," had spent more than a month in the can. It was several weeks in the hands of station attorneys who were checking out the libel angles and was given a tentative telecast date when Hill got word that the newspapers were starting to sniff out the story. Apparently one of his research sources had tipped them. That made the Monday night presentation urgent, and so it went on virtually unheralded, right after the high-rated 10 p.m. newscast. The papers were beat.

Hill had set out on Feb. 22 to do a routine documentary on slum housing, but he noticed in paging through the records of the Building Dept.'s task force unit the recurrence of the name R. Patrick Wagner. Turns out Wagner headed 15 corporations which landlorded 22 edifices, most of them slum shistory of trouble with the courts and to set up corporations as real estate opportunities for such persons as athletes, Baseball players have been Wagner's chief mark (Continued on page 162)

66% Profit Hike **For Capital Cities**

Albany, May 1.
Capital Cittes Broadcasting Corp.
evealed last week that with the
et broadcast income up 77% over
ist-year, the company's operating
rofit, before depreciation, inreased 66% in the first quarter
['62.

creased 66% in the first quarter of '62.

Prexy Frank M. Smith released figures showing operating profit. before depreciation, rose from 60c in 1961 to \$1.01 in 1962. These figures reflect the addition of WRBW AM and TV, Buffalo, and WPAT AM and TW, Buffalo, and WPAT Continuing in production for syndication are 'Everglades,' which is York, to Capital cities group, plus the earnings of the company's other radio and television properties—WTEN-TV and WROW. Albany, WPRO AM-FM and TV, Providence, R.I., and WTVD, Raleigh-Durham, N. C.

Al Ordover's MGM Post Al Ordover's MGM Post Al Ordover, formerly manager of research for NBC Spot Sales, has moved into the dual job of assistant sales for the first quarter was \$3.430.552, against \$1,934,000 in 1961. Broadcasting expense: \$2.53.565. compared with \$1.232.352 in 1961. Operating profit before depreciation: \$1,176.984, contrasted to \$703,308 in 1961.

Or Maybe Rigging?

Or Maybe Rigging?

Washington, May 1.
Stretching to rise public service lengths, WWDC has installed a 'House of Homework' glmmick on the early evening d.j. program hosted by Earl Robbin.

Schoolchildren baffled by a homework assignment can call into the station, Earl will read the question over the air, and presumably some wise listener will supply the right answer, or at least where it might be found.

All of which poses an interesting question. Whether the program, under FCC's definitions, should be rated entertainment or educational.

Ziv Making Like Real Indie, Drops Studio in H'wood

In line with Ziv-UA's independhas decided not to renew the lease uss uccused not to renew the lease of its Hollywood studies. Arthur B. Krim, United Artists prexy, and John L. Sinn, Ziv-UA topper, joined in making the decision public.

public.

It was stated that Ziv-UA's executive office in Hollywood will
remain fully staffed and continue
to function for the coordination
of productions for Ziv-UA distribution. Ziv-UA has patterned its operation after the system of
producer autonomy established by
its parent UA in feature production.

tion.

Current Coast production includes "Stoney Burke," being produced by Leslie Stevens' Daystar Productions, set for ABC-TV interfall. David Wolper's "The Story of ...", syndicated series sold in more than 45 markets in the U.S. Wolper also is producing "The Passing, Years" for Ziv-UA. "Keyhole," a syndicated series produced by and starring Jack Douglas, and the "Lee Maryin Show" being filmed in various locations across the country.

filmed in various locations across the country.

East coast projects include the George C. Scott Show, now in production in association with CBS-TV; a new cartoon series by Al Capp; William Steigs "Dreams of Glory"; and the "Quick on the Draw" series, starring Paul Winthell and produced by Jerry Hammer Productions.

Continuing in production for syndication are "Everglades," which is shot on location in Florida, and "Ripeord," also being shot on location.

* BY \$5,000,000

to hit a record \$50,000,000 in '62, about \$5,000,000 more than pre viously estimated.

Pushing the expansion of Amer ican dollars earned abroad in the sale of ty program material are these factors: more stations, in creased set circulation and greater efforts by American exporters to harness the foreign market. The \$50,000,000 forecast for '62 encompasses telefilms, shorts, cartoons and features.

By far the largest market is Canada, which is expected to gross over \$16,500,000 for American program exporters. Despite the new Cana exporters. Despite the new Canadian quota limiting the percentage of non-Canadian program material on the air to 45%, the Canadian market is described as booming. New commercial stations have gone on the air since 1961 and there is now a commercial network offering some competition to the Canadian Broadcasting Corp.

scoodcasting Corp.
Second largest market to American ty program exporters is Australia. This year the Australian market, which also encompasses New Zealand, is expected to gross over \$9,000,000. Australian market is expanding with new country stations and the appetite for American product is strong.

The United Kingdom, with its severe 14% quota on foreign product, is expected to experience little

change in grossing performance. Nevertheless, the \$7,000,000 foreast remains a sizeable sum.

Latin America remains a healthy market, despite problems of quota, dubbing and import taxes. Situation in Argentina because of the political upheaval is described as fluid. Prior to the political turmoil, Argentina grew as a foreign market. Other growth areas in Latin America are Brazil, Mexico and Peru. From the viewpo.nt of many Am er it can exporters, American Broadcasting Co's thrust as father of the Central American network has boosted the potential of that area. Venezuela is said to be buying more American product. Gross in '62 for American product. Gross in '62 for American exporters from this area is estimated at \$6,000,000. Helping the outlook of the Continental European market for '62 are these developments: Italy now has two networks; West Germany now also has two networks; Sightly higher prices for to material are being secured in such markets as Switzerland, France, Belgium, Holland, Luxembourg and the Scandinavian countries. Some trade is being done with Yugoslavia and Poland. All in all, the gross forecast for '82 for Europe. Is \$5,000,000, compared to the estimated \$3,500,000. Upcoming markets are Thailand, Hong Kong, and the Philippines. Total gross for that area of the world in '82 is estimated as \$6,000,000. Upcoming markets are Thailand, Hong Kong, and the Philippines. Total gross for that area of the world in '82 is estimated as \$6,000,000. Upcoming markets in the Far East are Singapore, Indonesia and Malaya, It will be a long way, though, before the latter three markets could be considered of any consequence to American exporters. The mideast and Africa in '62 are expected to account for about \$1,000,000 in grosses to American exporters. Last year, the estimate was \$750,000.

MCA's Foreign Push

MCA, which was a compara-tive late starter in the foreign sales field, is reportedly ex-panding its foreign sales push

panding its foreign sales pusn in many areas.

MCA is understood now poised to self the Paramount pre-48 pix library in the foreign field. Addition, of the Paramount pre-48 pix library will give MCA one of the most extensive foreign product catalogs.

WILL EXCEED '61 | Chi TV Hearings a 400G Rap For Stations in Coin, Manpower Tieup

WBBM: "Hey, Look at Us'

WBBM: "Hey, Look at Us
Chicago, May 1.
Commissioner Robert E. Lee
and his FCC inquisitors had
hardly closed the Chicago
public hearings and left town
when Clark George, veep-general manager of WBBM-TV,
had two opportunities to demonstrate his local autonomy.
On Sunday (22) he preempted "Mr. Bd" on CBS-TV
and moved "Twentieth Century" to an earlier slot in
order to telecast the hourlong.
"Capt. Kangaroo" concert
which had been taped from a
live performance the day previous.
And last Saturday (28).

live performance the day preyious.

And last Saturday (28),
George elected to move the
"Defenders" episode dealing
with abortion to 10:15 p.m., to
take it out of the reach of
children at its normal 7:30,
period. George substituted a
sustaining film in the period.
Slotting "Defenders" after the
late newscart meant an hour's
delay for the top rated feature
film in this market and for
Irv Kupcinet's "At Random,"
which follows it.

ITC's \$15,000,000 **Production Budget Even Sans Clients**

A record \$15,000,000 has been allocated for production by ITC, the production and distribution arm of Associated Television in England, it's revealed by Mike Nidorf, ITC prexy and chairman of the board. The record expenditure is being made on films which have no sponsor, but Nidorf said "we don't consider it a gamble. We will show our product to the networks, and if they don't take it, we will then syndicate them all over the world." "We have great confidence in our ability to sell globally," he asserted.

Nidorf said ITC's production

serted.
Nidorf said ITC's production program consists of:
28 bour-long "Man of the World," starring Craig Stevens, being lensed around the world, in color and black-and-white.
39 one hours of "The Saint," starring Roger More.

starring Roger More.

26 half-hours, "Fractured Flick-ers," co-production with Jay Ward Productions, using old pix clips with a narration, half of the shows to be put together here, the other half in England.

39 half-hour musicals, "Broadway Goes Latin," with Amando Ross' orch.

coes Latin, with Amando Rossorch.

26 hour-long "Ghost Squad," starring Michael Quinn.
Hour pilot of "Espionage," being produced by Herbert Brodkin, a co-production with NBC-TV. No

a co-production with NBL-TV. no cast yet.

26 untitled, package of hour shows including 10 Jo Stafford spex, the Blackpool Tar Circus, the (Continued on page 162)

WABC-TV's Plans Board With Stamler as Boss

With Stamler as Boss
WABC-TY, M.Y. flagship of the
ABC-TV web, has reorganized its
departmental operations with the
establishment of, a new plans board
under v.p. and general 'manager
Joseph Stamler: Board will consist of sales chief. James E. Szabo,
programming director Art Gross,
pusiness affairs manager Arthur
Dorfner and Lawrence Pollack,
research and advertising chief.
Pollack stepped into his new
post last week. Formerly director
of research, he'll now be overall
head of research, sales develop
ment, advertising and public relations.

trade is concerned, the recent FCC-held public hearings here have amounted to just so much red ink. The immediate post mortem is being held in dollar terms. It's individual stations have calculated their own expenses, that the 11 days of hearings cost the five Chicago tv stations more than \$400,000 in the aggregate, figuring man hours and out-of-pocket monies.

man hours and out-or-pocket monies.

Each station's presentation in the hearings entailed staggering amounts of reasearch, sifting and sorting, writing, stenography, etc., indicating the manpower tieup for the statistical and clerical end alone. Sterling (Red) Quinlan, steward of WBKB, expressed it for all when he told Commissioner Robert E. Lee during his day on the stand that the hearings had set his station's paperwork back a full month. Some of the exhibits submitted by the stations were on the pretentious side, with art work and fancy folders, and that ran into tangible dollars.

As a for instance, a bound

folders, and that ran into tangible dollars.

As a for instance, a bound volume of correspondence documents that the FCC had requested from the occos, in 10 copies, set one station back \$1,000 for reproduction costs alone. Then there was the overtime paid to secretaries and office help who put in evenings and weekends, and there were the engineering and line costs for closed circuit pool coverage of the entire proceedings by the network-owned stations. WGN-TV had a film crew on hand.

Also costly were the plane fares,

TV had a film crew on hand.

Also costly were the plane fares, hotel bills and attendant expenses of the station's Washington and New York attorneys plus the o&o homeoffice brass who came in to catch the show live. (The o&os were feeding audio coverage of the proceedings to New York.) CBS-owned stations toppers, Merle Jones and Craig Lawrence, came in for both rounds of testimony, as did NBC press veep Ellis Moore. He was accompanied by his boss Syd Elges the first time and by his Washington lookout Bud Rukeyser the .second. Mike Foster, ABC's press info veep, came in for the station hearings.

WBBM-TV created a two and a

station hearings.

WBBM-TV created a two and a half hour film especially for the hearings as part of its presentation, and WGN-TV showed an bourlong film which, it said, was not made expressly for the FCC's benefit. WMBQ aired two separate hourlong programs of lighlights, sustaining in prime evening time, preempting a couple of network shows.

The stations need a later of the programs of the preempting a couple of network shows.

The stations paid a lot for some-thing that apparently accomplished very little—something they wanted no part of in the first place. Need it be said that they're somewhat resentful?

Warner Bros. Into Syndication Biz

Warner Bros. for the first time has entered the syndication field, appointing vet syndicator Joseph

appointing vet syndicator Joseph Ketler to head up the market-by-market operation and making the WB vidfilm off-network catalog available.

Ketler, named v.p. and director of syndication sales, will head-quarter at WB's N. Y. home offices. Ketler, for 15 years had been associated with Ziv-UA, where he had been a sales v.p. Appointment is effective immediately.

Hourlong WB product mit into

How many Americans will relive this story on October 5, 1962?

On Oct. 5, ABC-TV comes on with a new dramatic-action series drawn from the epic exploits of the famous Texas Division in World War II.

How big is the audience for this great story with all its physical excitements, its emotional tensions, its glories and griefs of men, and their women, at war?

It is very big.

It includes the men who were there. And, by way of common interest, every American who fought on any front.

And their families and friends. And every American who didn't get across, but was there all the same.

And youngsters. Kids for whom this will now become living history.

In total, millions.

This is the audience for The Gallant Men.

This is the audience who will land at Salerno, Italy, with the Texas Division and follow them to victory in Rome.

The Gallant Men is first and always a story of men in conflict. The good, the bad, the brave and not so brave whose lives and loves were on the line—the bloody line from Salerno to Rome.

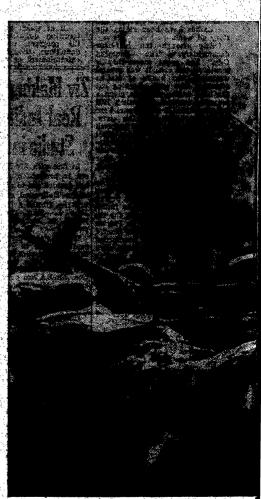
A big show, yes.

With big, built-in audience appeal. As several alert advertisers will begin discovering, beginning Oct. 5.

COMING ON ABC-TV: THE GALLANT MEN



War correspondent Conley (Robert McQueeney) when not other wise occupied fights the good fight with his typewriter. Captain Benedict (William Reynolds) is a hard man with a hard job. A sombination that wins battles.



Officers are madmen until they find a place you can dig in with



Ernie (ex-boxer Roland La Starza) would just as lief fight it out with his ready, willing and able fists.



Salerno... Monte Cassino...Anzio...after a while they all look alike. All rubble or mud. Or both, But the people seem friendly and generous. Ditto the girls.



some decent cover. Then, like all madmen, they're genluses.



You're always climbing in Italy . . .



Pvt. D'Angelo (Eddie Fontaine) is handsome and speaks the language. A combination that wins dames:



...climbing walls, climbing hills, always climbing.

J. Walter Thompson, BBDO Top - Contenders in TV Commercial Fest With Y&R Also Coming Back Strong

Once again the big tv agencies will dominate the winners at the annual awards luncheon of the American Television Commercials Festival, The news will be in the rise of a couple of production companies.

By number of awards, Benton & By number of awards, Benton & Bowles was top agency a year ago. This time around the big winner will be either J. Watter Thompson or BBDO. Young & Rubicam, relatively out of the running last year, will be back strong. Same for Chicago agency Leo Burnett and far western Carson-Roberts, Los Angeles.

genes.

The showing of N. W. Ayer would indicate a fresh approach to blurb production at the dean of shops (watch that pitch for a flee and tick spray, yet). Fuller & Smith & Ross will look good with its series for Alcoa.

The production

Smith & Ross will look good with its series for Alcoa.

The production companies that will show the most creative steam are Elliot, Unger & Elliot, with the most finalists, and On Film, which appears to be hot this year. Filmways will be back strong. Last year the company snubbed the Fest after going hitless in the 1960 competition. The Coast will be repped by Filmfair.

This years' luncheon at the Waldorf-Astoria Friday (27) will feature a large screen, color runoff of the winners in 35 product categories. Selections were made from a record 1,254 entries. Regional awards will be made during the next few weeks at Fests around the country.

country.

Stan Freberg will appear from somewhere west of Laramie to make his annual blast at Ted Bates, make his annual blast at Ted Bates, Rosser Reeves & Co., and Benton & Bowles commercial producer Gordon Weber has produced an-other gag blurb, "Heart Beats of '62" that's reportedly funnier than last year's. Bill Van Prass, presy of Van Prass Productions, donat-ed production services for the ef-fort. For him, it's a \$15,000 yoek,

whe's as First?

Whe's as First?

In the numbers game played here a couple of weeks 250, A. C. Nielsen was credited with clear dominance in the Chicago market Not 30, 5378. American Research Bureau, which lists in its corner the Windy. City shops of Edward H. Wiess; Clinton E. Frank; Post & Morr; Keyes, Madden & Jones and switch-litting Lee Burnett.

New York and other agencies with important Chicago offices and ARB's service include BBDO; Compton; D'Arcy; Kenyon & Eckhardt; McCann-Erickson; J. Walter Thompson; Young & Rubleam; and Erwin Wasey, Ruthraff & Ryan.

Earl of Mansfield Blames TV & Films For 'Age of Brutality

Edinburgh, May 1.
Television and films have been blamed here by the Earl of Mansfield for helping create "an age of brutality."

field for helping create "an age of brutality."

Instancing an increase in cruelty, both to children and animals, he condemned scenes of violence both in the cinema and on television.

"The cinema does a considerable amount of harm to our youth by presenting scenes totally unsuitable for the young." he said, "but television appears to do even more. "There is, unfortunately, a large section of our population, adults as well as young, which is very strongly influenced by what they see on the screen and still more on television. The protests made recently, in and out of Parliament, of the unsuitably of showing scenes of violence on television, are very well founded and should be supported."

Patchogue, N.Y.—WALK-FM has added 19 more hours weekly to its regular broadcasting sked by remaining on the air nightly until 2 a.m. six nights a week, and until midnight on Mondays. WALK is owned by Suffolk Broadcasting Corn.

GBS-TV Affils

sation plan, issues such as the NAB move to extend its code authority undoubtedly will be discussed, as well as programming, production, sales, news and pubaffairs, and other matters of concern to the network and affiliates.

network and affiliates.

It's interesting to note that Dr. Stanton at this meeting will be departing from tradition. His luncheon address to affils on the opening day (Thurs.) will not be open to the press. In prior, years, Dr. Stanton's opening day luncheon address was made public for full press coverage. The working seasons, as in prior years, will be closed door affairs.

Benefactor' Evisode an Issue

Benefactor' Episode an Issue

Benefictor' Episode an Insue
Saturday's (28) episode "The
Benefactor" in "The Defenders'
series will set the stage for the
discussion on the NAB code board's
authority, the defections of some of
the affils which declined to telecast the disputed episode dealing
with abortion, and on other matters related to mature, perhaps
controversial, programming.
The hardron to CRS-TV's move

with abortion, and on other matters related to mature, perhaps controversial, programming.

The backdrop to CBS-TV's move to reduce station compensation was lowered prior to the Chicago NAB convention. At Chicago, web and affil execs met informally and tossed around the problem which, from the web's viewpoint, stems from increased programming costs and the economic imbalance existing between network profits and station profits. The ball then was tossed around in Hollywood, prior to the stockhelders meet, where the web, incidentally reported a record first quarter, a report of higher profits, the significance of which wasn't lost to resisting affils. Among the proposals tossed around on the Coast was the reduction of afternoon rates to stations from 50% of nightime rates to 30½%; an overall reduction of 5% in station compensation; a cut in daytime discounts and/or faise daytime program prices in tanders as well as others. Web's move is understood to be designed to lop of from \$4,000,000 to \$5,000,000 in station payments.

Those affils questioning the justification of the move argue that if program costs go up, it should be passed on to the advertiser; that the web, in light of its upped costs of programming, may be programming too much; that reducing station payments can only harm the local station's money outlay for non-commercial programming in news and pubaffairs.

The web though, on the eve of the meet, looks determined to win the dissenters and if need be, override them, if sufficient support can be garnered from the remaining affils.

ABC-TV and NBC-TV have similar problems of rising programming of pressenting programming costs and the failure of net-

ABC-TV and NBC-TV have similar problems of rising programming costs and the failure of network profits to keep pace with station profits. NBC-TV, in its first approach to the problem, instituted about a 10% reduction in affil compensation rates during July and August. The new plan, which is said to go beyond an experiment, is seen as saving about \$600,000 a year for NBC-TV.

Detroit Strike

Continued from page 2 =

bers where theatre-goers can get

spots advertisers are heaping on them.

cal news coverage by 156 news-casts, Increased also was the news-staff. WWJ-radio

wwJ-radio and tv, which are owned and operated by The Detroit News, are utilizing staff members of the News as radio and tv broadcasters. Some of these newsmen and women are developing into good news and special events casters. Format is for the newshound to take two to five minutes in an hour long potpourri of news about politics, features, society and the like.

in an hour long potpourri of news about politics, features, society and the like.

WJBK radio, and other radio stations in the area, have upped their news coverage to about double what it was before the strike. Plan is for capsulized accounts on as wide a range of news events as time permits.

Effect on the public is frustrating, especially those accustomed to listening to car radios on any to and from work. Housewives also report similar frustrating experiences. Both the commuters, and haustraus report their ears catch an interesting tidbit of news but too late to get the full meaning. an interesting tidbit of news but too late to get the full meaning. They keep hoping the announcer will repeat but he races on to an-other event, the mind wanders to traffic conditions or something boiling over on the stove.

Mitch No. 1 Fave With Gls O'seas

Frankfurt, May 1.

The favorite program for the thousands of American soldiers and their families stationed in Europe is "Sing Along With Mitch," ac-cording to a poll just run of the American Forces Network (AFN) listeners here.

Itsteners here.

The Mitch Miller program was the favorite of all those aired over the GI network which is headquartered in Hoechist, a suburb of Frankfurt. It nosed out "Panorama" and, "Jim Ameche's Pops. Concert," which tied for the number two favorite position, while "Passport to People" came in third place and "America Sings" rated fourth position.

The shows that the GI audience and their families did not like were "Sunday Circus" a (children's program), "Chansonette," "Today's the Day," the Seventh Army Symphony (transcribed programs of

the Day," the Seventh Army Symphony (transcribed programs of music from the famed Seventh Army Symphony which has recently been dishanded under an Army money-saving decree), and "And All That Jazz."

About 45% of the listeners polled reported that they liked musical shows best, while drama came in second, followed by comedy, news shows, mystery shows, and sports coming in for a very slow sixth slot.

NEWMAN GETS BBC DRAMA SLOT IN TV

London, May 1.
Long vacant BBC-TV post of drama chieftain has at last been filled. In a not wholly unexpected move, Sydney Newman, ABC-TV's drama dynamo, has been named as the man to fill Michael Barry's

shoes.
Rumors that Newman was to shift from the commercial station began about three months ago and have been vigorously denied by ABC ever since. Even at this point, Newman doesn't know when he will join BBC as he is still under contract to ABC for whom he helms the "Armehair Theatre" skein.
Before coming to Britain, Newman was an executive producer with CBC.

TV-Radio Production Centres

IN NEW YORK CITY . .

technical director Peter Keane off to Los Angeles for the SMPTE conclave.

Joseph Giaguinta named director of station clearance for ABC-TV, moving up from manager of the station clearance department. Jim Duffy, ABC Radio v.p. over sales, speaking on the opportunities in the broadcast industry before the Junior Achievement League in New Bedford May 9... ABC news chief Jim Hagerty on a circuit with talks in Seattle, Miami and San Antonio this week. Comedian Will Jerdan and the French comedy team of Lazry & Garry join ABC Radio's "Flair" talent roster . Renee Valente, production manager for "The Festival of Performing Arts," to Puerto Rico to prepares filming of the Pablo Casals stanza . Fred Robbins interviews Robert Genetic Carel Lawrence, Robert Preston, Peter Glenville, Rosemary Clooney and Robert Wagner on his "Assignment Hollywood" show this week. Next week, he's off to the Cannes Film Festival . Veteran tv picoducer-director-writer Frank De Felitta made his appearance as an actor on "Candid Camera" Monday (30) . Lorie Brechier heading a new five-minute daily show, "Money Talks," Wall Street information and instruction simed at women, on WBFM, N.Y. .'. Bob Dixon, CBS Radio personality, also handling tv commercials for Trispan, Mohl, Noreen, Mennen and Color Forms . Paul Good named ABC's Caribbean correspondent, headquartering in Mexico City . David Susskind is currently in London to produce the "Hedda Gabler" show with Ingrid Bergman and the Flanders & Swann segment for "The Festival of Performing Arts." Both will be produced at the studios of the BBC which will telecast both shows.

Jerry Leider, CBS-TV director of special programs, on a three-weeks Caribbean vecation . CBS-TV sports crew headed by readuer.

ment for "The Festival of Performing Arts." Both will be produced at the studios of the BBC which will telecast both shows.

Jerry Leider, CBS-TV director of special programs, on a three-weeks Caribbean vacation. CBS-TV sports crew headed by producer Peter Melmar and director Frank Chirkinian off to Louisville for Saturday's (3) coverage of Kentucky Derby. Norman Lloyd, producer of Alfred Hitchcock series, which shifts to CBS next season, in town for a week's stay. Hubbell Robinson, CBS-TV senior v.p. of programs, back from business stops in Chicago and Washington. CBS-TV-2 Andy Griffith to Wilson, N.C. Saturday (28) to appear at the East Carolia Boy Scout Council Camprose. Been Boan and Philip Gittleman have been named associate producers of "Calendar." Warren Sielbel has been appointed features editor for the daytime series, a newly-created position. Evelyn Cumningham of WLIB's "At Home Show" will devote her Friday (8) broadcast to homeless children. Theedere H. White signed by Wolper Productions to write the documentary script based on his best-selling book, "The Making of the President 1960," which Davil L. Weiper will produce as two hourlong tv specials. Beb Tamplin named as associate producer of the forthcoming Iger Stravinsky dance drams, "Noah and the Flood" on CBS-TV. CBS News correspondent Tems Cestigm installed as prexy of the Radio-Newsreel-Television Working Press Assn. Lee Jerden will play hoot to Bay Beiger and Ellean Herito of "All-American" show on his WCBS Radio "Music of Broadway" Sunday (6). Jack Sterling will headline a memorial program for his "At Your Service" which began May 1. Glevia Lambert, featured on "Mitch Miller's Sing Along," will de summer stock this season in Sunday (6) on book about the econmic impact of broadcasting, to be published by Macmillan Co.

IN HOLLYWOOD

IN HOLLYWOOD .

Carl Jampel, packager of ABC-TV's "Seven Keys," believes that game shows are no longer suspect because "the fast buck boys have been weeded out." However, he's still being penalized by having to, fill out a legal form of 300 pages every week attesting to the show's integrity and requiring two extra secretaries. Jehn While moved here from N.Y. to head up Coast office of Norman, Craig & Kummel. Producer Frank Pierson will "pack in" at Santa Fe, New Mexice, for most of next season. Entire filming of "Empire" will be shot there including interiors in an old armory. Benton & Bowles teletoper Lee Rieh sounded a warning to Hollywood ty packagers to bring down prices or watch sponsor coin siphoned into other media. Pat Weaver has several new program ideas up his sleeve that he may soon pop. To him next season looks like more of the same. KTTV is turning over four hours of a Sunday afternoon to the 108 candidates for the 19 congressional seats. Like running four hours of commercials but eliminates squawks for equal time. CBS pulled Ender Bohem off "Rawhide" for another assignment. He kept it in the high rating so perhaps the web figures he can do it with one of its laggers. "Today" takes the signoff from Hollywood for a week, breaking the jump from Seattle back to N.Y. Zuma Palmer, for 32 years radio-tv editor of Hollywood Clitzen-News, honored by TyA Academy for her long service to the industry. She retired early this year.

IN CHICAGO . . .

Ron Terry placed two new shows on WGN-TV and now is fronting three on the station, including his eight-year-old "Polka Party." New entries are a Sunday ayem live amateur stanza and a Friday night dance program from the Aragon Baliroof. Perry's orch has 250 Lawrence Welk arrangements for the latter. Chi American gossiper Maggie Daly is subbing for Jack Eigen on his WMAQ and WNBQ shows while he's in Las Vegas. Bob Elson, WCFL's vet ballcaster, is profiled in the May 8 issue of Look Mag. Article dubs him the dean of the base-ball spielers. Ward Quaal, exec veep of WGN Inc., addresses the Radio-TV Executives Club in Toronto tomorrow 'Thurs') on the economic plight of radio in the U.S. since World War II. WMAQ has switched to seasoned newsmen, instead of staff announcers, for its hourly local newscasts. Sam Şaran, Dick Applegate, Lincolm Ferber and Neil Boggs have drawn the assignment. Marty Faye and Jim and Bud Steward have notched five years on WBKB with their respective shows. John Scott Keck, veep and director of radio and ty programs for Needham Louis & Brorby, planed to London for the taping of Flanders & Swann for the 'Festival of Performing Arts' series, bers where theatre-goers can get info.

Meanwhile, downtown film biz remains good, seemingly unaffected one way or another by the strike. Nabe theatres report spoty biz and blame it on strike, although biz was spotty before strike. Bravo Giovanni," in tryout at the Fisher, definitely was hurt by the strike. Night club biz remains about normal. Concert biz is blasted by lack of publicity.

As might be expected, radio and ty stations are really going full steam shead on two fronts; (I) Trying to lift the news blackout by scheduling more and longer news, casts; (2) trying to fift in all, of the prime, hours, to fit in all, of the prime, hours, to fit in all, of the prime.

PILKINGTON: 'HERE WE COME'

JFK To Radio Industry: 'Good Work'

Washington, May 1.

President Kennedy today (Tues.) told the nation's radio industry its most vital job is to keep the public informed and congratulated the medium for doing a good job of it.

Kennedy's message was put on a special disk, along with similar congratulatory spiels from the entire JFK cabinet to launch National Radio Month, beginning tomorrow (Wednesday). The recordings, part of an elaborate promotional kit, were sent to all MAB radio members.

The President's one-minute spot goes like this:

"I am happy to join in the celebration of National Radio Month, and to offer my congratulations to the radio broadcasters of America for the service they perform.

"Radio performs many services, but its most vital job is informing the people. From the largest city to the most remote rural corner of our nation, citizens have the news with speed, accuracy, and detail.

"An informed citizenty is the backbone of our democratic system: By broadcasting our failures as well as our successes, and dissent and disagreement as well as assent and agreement, radio helps our people to make the choices and the judgments that are the essence of freedom.

The President's brother, Attorney General Robert F. Kennedy, recorded his congrats in Djakarta, Indonesia, of all places, during his recent global tour.

NBC-TV's Foreign Correspondents Getting Their Own Summer Showcase

Washington, May I.

NBC-TV has formatted a summer weekly news program to make
use of the web's ace farfung correspondents who seldom face a camera except when there's a local
calamity.

"This Is NBC News," slotted for "This Is NBC News," slotted for 30 minutes at 6:30 p.m. on Sundays for 13 weeks, May 27-Aug. 19, will include a special report from one (sometimes, perhaps two) NBC foreign correspondents.

eign correspondents.

Veteran Washington NBC newsman Ray Scherer will be anchor man for the program which will originate from Washington, with the web's capital news chief, Bill Monroe, as executive producer.

Scherer will open with a five-minute report on the latest hard news, using film made during the weekend.

minute report on the latest hard news, using film made during the weekend.

The next 20 minutes will be a report from a foreign capital, written and produced there by the NBC man regularly on that best. The half-hour show will conclude with Sunday baseball scores.

Set for the first program is a tour of Rome, with a fill-in on Italian politics and economics, by Irving R. Levine.

There are firm plans for a program on the Philippines, to be telecast while the president of the islands, Diosaddo Macapagal, pays a state visit to the U. S. in late June. Cecil Brown, Tokyo-based with Pacific jurisdiction, has taken that assignment.

Wilson Hall, down in Rio de Janiero, will develop an Alliance for Progress report on northeastern Brazil where the poverty is as bad as can be found.

Monroe has numerous other ideas up his sleeve.

While they are often on radio, (Continued on page 162)

Stanley Chase To ABC

Legit producer Stanley Chase has joined ABC-TV as director of

has joined ABC-TV as director of programming development, working under v.p. Dan Melnick.

Chase was producer of the record longrunning "Three Penny Opera" off-Breadway and produced "The Potting Shed" and "Moon For The Misbegotten" on Broadway. He replaced Bob Raphelson who left to join Revue's production staff.

ABC Reshuffles Its Program Sked; 'Circus' Dropped

In the first significant reshuffle of its programming, schedule announced for next season, ABC-TV has reslotted two new shows and dropped one out of the running. Counter-programming strategy has dictated the switching of "Mc-Hale's Men" from Saturdays at 9:30 p p.m. to Thursdays at 9:30 p.m. with "Mr. Smith Goes To Washington" now holding down (Continued on usee 160)

EVE OF REPORT

It's only a matter of a week or two before the Pilkington report is due, and speculating what the com-mittee will' recommend to the government is now the popular pastime in television circles.

pastime in television circles.
Almost two years have passed since it was first announced in the House of Commons on July 13, 1960, that the government was setting up a committee to inquire into the future of the broadcasting services when the BBC and commercial tv charters expire in 1964. Two months later, Sir Harry Piliption was named as chairman, and the rest of the committee was appointed.

Throughout most of last year the

Throughout most of last year the committee was in regular closed session, taking written and oral evidence from interested organizations and individuals. The tv industry listle was in the forefront, but representations were also made on behalf of the various sections of the motion picture industry, religious and educational authorities, etc.

Although there have been a number of forecasts, it is universally conceded that the committee's recommendations have been a well guarded secret. Nevertheless, it is reasonably safe to predict some of the main proposals which the Pilkington Committee will make to the government. These are:

(1) The opening up of the UHF Throughout most of last year the

(1) The opening up of the UHF waveband which would permit ad-ditional channels for both BBC and

ditional channels for both BBC and commercial, tv;

(2) The greenlight for the introduction of toll tv;

(3) A switch from the existing toll lines, thus achieving uniformity with most of Europe. This will be recommended as a longterm project, possibly spread over a 10-year period, and meanwhile involving dual "transmissions on both systems; and

(4) The introduction of a color service;

BRITAIN TENSE ON Bob Trout's Productive 30 Years -From Kidding Klansmen to 'Kickers'

Trout's TV Trot

Trout's TV Trot

Robert Trout on Monday (7)

Is due to replace Prescoit
Robinson with the New York
news on WCBS-TV at 7:05 p.m.,
The planned shift will give
Trout a 10-minute news stint
on the New York CBS o&o
Monday through Saturday.
Trout will start the station's
regular nightly newscast at.
7 p.m. with the world and national news and continue with
the local news for another five
minutes, prior to the weather
wrapup. Following the weather
wrapup. Following the weather
torecast, station telecasts
the web's world news program,
now Melmed by Walter Cronkite. Douglas Edwards was recently bumped from the web's
news show to make way for
Cronkite. Robinson, who came
over about two years ago to
WCBS-TV from WOR, is understood to be staying with
CBS News for assignment in
other areas.

Sealtest's Sudden **Newhart Bowout Vexing to NBC**

The anger over having Sealtest do a complete walkout — after 'hanging up" NBC-TV for over two months—had the network mad-der the blazes last week. Nobody at the network, it was later claimed, had any idea that the sponsor of the Wednesday Bob Newhart show would back out of tv entirely for '62-'63.

Europe. This will be recommended as a longterm project, possibly spread over a 10-year period, and meanwhile involving dual transmissions on both systems; and

(4) The introduction of a color service.

As the experience of 10 years ago illustrated, there can be a vast distinction between the committee's recommendations and the ensuing governmental legislation. The Beveridge report in 1952 was overwhelmingly opposed to the introduction of a commercial system, and Selwyn Lloyd MP (now Chancellor of the Exchequer) was the sole signatofy to the minority report.

And the same Selwyn Lloyd, MP (now Chancellor of the Exchequer) was the sole signatofy to the minority report.

And the same Selwyn Lloyd, (Continued on page 162)

Soft-spoken geniality in this hec-tic age isn't a lost art with Robert Trout, the CBS newsman who now is rounding out 30 years in broad-

casting.

Wars come and go, political fights brew and subside, but the world somehow survives all the upheavals and so does Trout. He was asked if the news, in the 30 years of his on-the-air coverage, has gotten any better. "It's a plateau of misery," he mused, his eyes seeming to appreciate the phrase despite the sadness of its message.

Trout eating annie nie at a mid-

sadness of its message.

Trout, eating apple pie at a midtown restaurant, seemed no worse
for the ordeal, news years which
spanned the start of the Roosevelt
era to the current Cold War. Perhaps it was the apple pie, perhaps
the balmy spring day. It also may
have been his wife, Kit, present
during the interview.

Kit Trout joined her bushand in

uring the interview.

Kit Trout joined her husband in kiddingly protesting the occasion for the inteview—30 years in broadcasting. "Is that something to celebrate?" they chorused. "Thirty years?"

years?"
Trout then began reminiscing,
"I started in a little station in Virginia. I was some kind of writer
and once the local newspaper editor who did a news show for us
failed to make an appearance. I
filled in. I simply read the newspaper over the air?"
"Have things changed any?" he
was asked.

Kit and her but and who are

Kit and her hust and, who enjoy a joke, smiled. Trout then related a little story

(Continued on page 155)

'Virginian' Star Tough to Find

There is no "Virginian," not yet, and this fact is giving both NBC. TV and producer Revue a mild case of the sweats, it is reported. Apparently, NBC. TV has rejected at least four rayboned applicants for the job as fronter of the first 90-minute film series in the history of network tv. There have been several dozen more (at least), screened by Revue to find a star. Delay in finding the title performer for the NBC-TV Wednesday show next season is delaying the start of production. So far there's no danger, it is said, that Revue will be unable to meet the production sked for the 90-minute show. But if the delay continues for awhile longer, there's no tellin' how—since this is the first such show of its kind—the production sked will be affected.

Of course, "The Virginian" has a co-star in Lee J. Cobb, who is slated to play a judge, not a handsome gunslinger.

One possibility who has cropped up of late is Jodie McCrae. But the name comes only by way of unverified report.

New Breed of Sportscaster

New Breed of Sportscatter.

In the sport of the sport of the sportscatter in the sport of the sports of the sports of the sportscatter in the sports of the

The Disinherited

For sanitary as well as aesthetic reasons, it's illegal for a ragpicker in Palermo, Sicily, to sort his day's collection out of doors.

The one part of the city where no one bothers to enforce the ruling is the section called Cortile Cascino. Here the rag sorting is done even in the courtyards, for this is one neighborhood where another health hazard or another eyesore could scarcely make any difference.



It is this same Cortile Cascino—for whose 270 impoverished families Italy's general prosperity isn't even a rumor—which will be scrutinized in "NBC White Paper No. 12—The Inferno."

What viewers will see on the May 18 presentation (narrated by Chet Huntley) is not a pleasant picture. But neither is it the documentary counterpart of a "CARE" poster, for despite the slum's incredibly bad living conditions, there is an unmistakable "vitality" among its people.

"The real pity," says Irving Gitlin, executive producer of the White Papers, "is that this vitality isn't channeled constructively. The poverty is abysmal. Stealing is rampant. And hardly anyone ever graduates out of the area.

It's a kind of self-perpetuating entrapment."

For Robert Young and Michael Roemer—the two youthful NBC staffers who wrote and filmed the "Inferno" White Paper—the 13 weeks spent in Cortile Cascino revealed a strange world in which:

- Few of the men bring in any income at all, but where the overburdened wives have a curious admiration for the boyish irresponsibility of their spouses.
- Hunger is so constant that any sudden influx of foodstuffs sets neighbor against neighbor for a share of the windfall. A politician wishing to distribute groceries in the section wouldn't think of doing so without first enlisting the supervision of the Mafia, the only authority that could prevent the handout from turning into a stampede,
- © General callousness about the sensibilities of children (whose gambling and thievery are regarded with indifference) is most dramatically reflected in the sight of a 10-year old boy working as a gravedigger in a children's cemetery.
- The legitimate laborer with the highest earnings is the aforementioned ragpicker, who can make as much as \$70 per month. A couple of the section's prostitutes (patronized mainly by youths in their very early teens) sometimes earn a bit more.

In preparing "Inferno" for its May 18 showing, NBC's Al Wasserman (who also produced such memorable NBC White Papers as "Sit-In" and "Angola: Journey to a War") feels it will underline one of the most pathetic problems of our times: the tendency of industrialization to leave behind—and far behind—certain pockets of poverty whose inhabitants have a strong resistance to change.



Neither Gitlin nor Wasserman need be reminded that there are slums the world over (not excepting their own country), but the plight of Cortile Cascino's people is a bit special. For these are not newly-arrived immigrants in a strange land; nor are they separated by racial or other ethnic factors from the rest of Palermo's general population.

What they are apparently suffering from is something even worse than discrimination:

They have been forgotten. And unless someone on the outside begins paying some attention, the hopelessness could go on for an eternity.



Variety's weekly tabulation based on ratings furnished by American Research. Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week six different markets are conered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is jurnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY. ARB charts are designed to reflect the rating tastes of virtually every to market in the U. S.

(*) ARB's Oct.-Nov. 1961 survey covered a multi-week period Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

TOP TEN NETWORK SHOWS	AV.	TOP SYNDICATE	D PROGE	LAMS	AV.	AT	TOP COMPET	TTION	AV
K. PROGRAM—DAY—TIME STA.	RTG.	RK. PROGRAM—DAY—TIME	STA.		RTG.	Šī	ROGRAM	STA.	RTC
l. Perry Mason (Sat. 7:30-8:30) WHDI 2. Dr. Kildare (Thurs, 8:30-9:30) WBZ	1 46	1. Highway Patrol (Thurs. 8:00) 2. Best of Groucho (Thurs. 7:30)	WRZ	NRC Films	24 24	4	eed; Dinner hannon Froucho	WNAC	2
3. Hazel (Thurs. 9:30-10:00)	41	2. Shannon (Thurs. 7:30) 3. Sea Hunt (Sat. 7:00) 4. Everglades (Thurs. 7:00)	WHDH	. Ziv-UA . Ziv-UA	23 22	4	het Huntley	.WBZ	2
5. Wagon Train (Wed. 7:30-8:30)	37	5. Rescue \$ (Tues. 7:00)	WNAC	Screen Gems	21	41	Assignment Underwater	.WBZ	1 1 2
7. 87th Precinct (Mon. 9:00-10:00) WBZ B. G.E. Theatre: Judy (Sun. 9:00-9:30) WHDI	34	7. Death Valley Days (Wed. 7:00)	.WBZ	. U.S. Borax	19.	40	Movie 4	. WNAC	ī
8. Int'l. Showtime (Fri. 7:30-8:30)	33	8. Quick Draw McGraw (Mon. 6:30)				32	News: Weather Huntley-Brinkley	. WBZ	2
9. Jack Benny; Judy (Sun. 9:30-10:00) WHDI	31	o. Quick Dizw McGraw (Mon. 0.50)	WNAC	Streen Gems	10	02	News: Weather Huntley-Brinkley	. WBZ	8
CINCINNATI		STATIONS: WLWT, WCPO	WKRC.	*5(JRVEY	DATE	ES: FEBRUARY 16 - MA	RCH 15,	1962
l. Ben Casey (Mon. 10:00-11:00) WKRC		1. Fascinating World; True Adv. (Wed. 7) 2. Third Man; Doble-Merc.	WLWT	. Teledynamics	25 18	54 28	News; Sports; Paula Yours For A Song	. WCPO	1 2
2. Bonanza (Sun. 9:00-10:00)		(Tues. 8:30; 9:30)	2. 15/4 (98)		5 T 4		Now Brood	WEDC.	2
I. Flintstones (Fri. 8:30-9:00) WKRC	34	3. Huckleberry Hound (Thurs. 6:30)				36	News: Weather Huntley-Brinkley News: Weather	.WLWT	2
l. Wagon Train (Wed. 7:30-8:30)		A Charge (Thurs 7.20)	WVDC	Carean Came	12		Huntley-Brinkley	.WLWT	2
5. Perry Como (Wed. 9:00-10:00)	33	4. Shannon (Thurs. 7:30) 5. Beachcomber (Mon. 7:30)	WLWT	. ITC	14	23	Outlaws To Tell The Truth	WCPO	2
5. Follow The Sun (Sun, 7:30-8:30)WKRC		5. Beachcomber (Mon. 7:30) 6. Riverboat (Sat. 6:30) 7. Everglades (Fri. 7:00) 7. Keyhole (Thurs. 7:00) 7. Quick Draw McGraw (6:30)	WLWT	.Ziv-UA	12	33	Midwestern Hayride Death Valley Days News; Sports; Paula	WKRC	. 2 1
3. Int'l. Showtime (Fri. 7:30-8:30) WLW7 3. Joey Bishop (Wed. 8:30-9:00) WLW7		7. Quick Draw McGraw (6:30)	WCPO	Screen Gems	12 12	31	News; Sports; Paula News; Weather Huntley-Brinkley		1 2
WHEELING-STEUB	EN	VILLE STATIONS: WTR	F, WSTV	. * \$i	JRVEY	DATE	S: FEBRUARY 16 - MAI	RCH 15,	1962
Bonanza (Sun. 9:00-10:00)	49	1. Death Valley Days (Fri. 10:30)	WTRF	. U.S. Borax	29		Eyewitness: Carnival		1
l. Hazel (Thurs. 9:30-10:00)		2. Yogi Bear; Report-Huntley-Brinkley (Fri. 6:30) 3. Manhunt; BB (Mon. 8:00)	WIRE	. Screen Gems	1 Y 1		Time Out for Spts.; News		
Alfred Hitchcock (Tues. 8:30-9:00)WTRF Andy Griffith (Mon. 9:30-10:00)WSTV	36 36	4. Suannon (Wed. 9.30)	MOIN	. Street Gems	24 24	33 36	Pete & Gladys Perry Como Time Out for Spts.; News	. WSTV . WTRF	3 2
Sing Along (Thurs. 10:00-11:00)WTRF Danny Thomas (Mon. 9:00-9:30)WSTV	36 35	6. Deputy Daws: Movie 7 (Wed. 5:30)	WTRF	. CBS Films	22 21	· 55	Cartoons: Movie	.WTRF	1
Gunsmoke (Sat. 10:00-11:00) WSTV G. Garry Moore (Tues. 10:00-11:00) WSTV	35 34	6. Huckleberry Hound (Thurs. 6:30) 7. King of Diamonds (Wed. 8:30)	WTRF	. Screen Gems . Ziv-UA	21 19	29	Time Out for Spts.; News Checkmate	. WSTV	1 3
5. Pete & Gladys (Mon. 8:00-8:30) WSTV 5. Powell; Hope (Tues. 9:00-10:00) WTRF	34 34	7. Popeye (Mon. 6:30) 8. Beachcomber (Wed. 7:00)	WTRF	. UAA, King . ITC	19 16	49	Time Out for Spts.; News Rept.; Huntley-Brinkley.	WSTV	3
SYRACUSE		STATIONS; WSYR;			JRVEY	1,	S: FEBRUARY 16 - MAI		1962
l. Dr. Kildare (Thurs. 8:30-9:30) WSYR 2. Hazel (Thurs. 9:30-10:00) WSYR	62 59	I. Shannon (Fri. 10:30) 2. King of Diamonds (Tues: 7:00)	WSYR	. Screen Gems . Ziv-UA	25	7' 5'	Tyewitness Death Valley Days	. WHEN	1 2
Sing Along (Thurs. 10:00-11:00)	51	3. ropeye (MonFri. 5:15)	woin	. UAA, Kuig	24	60	Cartoon Clubhouse	WHEN	1
i. Donna Reed (Thurs. 8:00-8:30) WSYR	47	4. Death Valley Days (Tues. 7:00) 4. Third Man; JFK (Fri. 7:00)	WSYR	.NTA	22 22	47 51	King of Diamonds Hathaways; JFK Sea Hunt; JFK	. WSYR . WHEN	2 2
My Three Sons (Mon. 7:30-8:00) WSYR		4. Yogi Bear (Wed. 5:00)	WSYR	Screen Gems	22 19	69 59	Sea Hunt	.WHEN	1 1
7. Bachelor Father (Mon. 8:00-8:30)WSYR 7. Powell; Hope (Tues. 9:00-10:00)WSYR		6. Champ Bowling (Sun. 12:30) 6. Quick Draw McGraw; Glenn (Tues. 5)	.wsyr	. Schwimmer	18	58	Special 8 Sea Hunt	. WHEN	1
I. Price Is Right (Mon. 8:30-9:00)WSYR I. Real McCoys (Fri. 7:30-8:00)WSYR		7. Champ Bowling (Sun. 1:30)			17 17 -	່ວບ	Wide World Sports Top Cat	.WSYR .WHEN	1 2
FOLEDO		STATIONS: WTOL	WSPD.	* SI	JRVEY	DATE	ES: FEBRUARY 16 - MA	RCH 15,	1962
L. Ben Casey (Mon. 10:00-11:00) WSPD C. Garry Moore (Tues. 10:00-11:00) WTOL	55 41	1. Yogi Bear (Fri. 6;30) 2. Huckleberry Hound (Mon. 6;30)	WTOL	Screen Gems	24	48	Deadline	.WSPD	1 2
Gunsmoke (Sat. 10:00-11:00)	40	3. Death Valley Days (Tues. 8:00) 4. Quick Draw McGraw (Thurs. 6:30)	WTOL	U.S. Borax	22	37	Bachelor Father	.WSPD	3 2
Real McCoys (Thurs, 8:30-9:00) WSPD Lawrence Welk (Sat. 9:00-10:00) WSPD	39	5. King of Diamonds (Thurs. 9:30)	WSPD	, Ziv-UA	16	25	Deadline Hazel	. wrol	ារ្ម
My Three Sons (Thurs. 9:00-9:30) WSPD S. Surfside 6 (Mon. 9:00-10:00) WSPD	38	6. Highway Patrol; Danger Man	WSPD WTOL	. Ziv-UA	15	30 26	Marshal Dillon Cheyenne	. WYOL . WSPD	
Riffeman (Mon. 8:30-9:00) WSPD Bus Stop (Sun. 9:00-10:00) WSPD Carnival: Target (Fri. 10:00-11:00) WSPD	37 36	(Mon. 7:30). 7. Divorce Court (Wed. 7:30)	WSPD	. Storer TV	14	23	Wagon Train Sunday Movie Time	. WTOL	8
l. Carnival; Target (Fri. 10:00-11:00) WSPD J. Perry Mason (Sat. 7:30-8:00)	36 36	S. King of Diamonis (Thurs. 9:30) S. King of Diamonis (Thurs. 9:30) S. Manhunt (Tues. 7:30) G. Highway Patrol; Danger Man. (Mon. 7:30) Divorce Court (Wed. 7:30) Champ Bowling (Sun. 12:00) M. Squad (Fri, 7:30)	WSPD	. Schwimmer . MCA	13 12	43 19	Sunday Movie Time Rawhide	. WTOL	. 1 3
BIRMINGHAM		STATIONS: WBRC,	WAPI.	• S I	JRVEY	DATE	ES: FEBRUARY 16 - MA	RCH 15,	196
1. Ben Casey (Mon. 9:00-10:00) WBRC		1. Ripcord (Wed. 7:30)			38 36	61 50	Top Cat	WBRC	
2. Bonanza (Sat. 7:30-8:30)	57 52	3. Everglades (Sat. 6:00)	WAPI	. Ziv-UA	33 28	70	Tightrope	. WBRC	្សំ
4. Have Gun, Will Travel (Sat. 8:30-9) WAPI	49	5. King of Diamonds (Thurs. 7:00)	WBRC	Ziv-UA	21 10	38	Steel; Circle	WAPI	2 3 1
4. Snrfside 6 (Mon. 8:00-9:00)		2. Shannon (Thurs. 8:30). 3. Everglades (Sat. 6:00). 4. Death Valley Days (Wed. 9:00). 5. King of Diamonds (Thurs. 7:00). 6. Huckleberry Hound (Thurs. 6:00). 6. Quick Draw McGraw (Mon. 5:00). 6. Rescue 8 (Mon. 6:00).	WAPI	. Screen Gems	19 19	63	Outlaws Highway Patrol Highway Patrol News; Weather	. WBRC	
e mig (31 7.00.0.00)		5. Kescue 8 (Mon. 6:00)	.wBRC	. Screen Gems	19	38	News; Weather	TOTAL TOT	3
6. Rifleman (Mon. 7:30-8:00)		6. Yogi Bear (Tues. 5:00)		. Screen Gems			Huntley-Brinkley Highway Patrol	WAPI	់

hat CBS Abortion Program

I nat CBS Abortion Program.

Now that the controversial CBS abortion program, "The Benefactor," has been given exposure on the network's Saturday night "Defenders" series, one can only commend the web brase for sticking by their guns in retusing to buckle under to preisures from sponsors and others. The fact that only a dosen stations or so (out of 180 affiliates) refused to go along with the segment, is in itself an interesting, heartening commentary that speaks well for an enlightened populace. But principally, CBS, as with the program's protagonist, the abortion doctor, stood on a principle—and is to be applauded for not chickening out.

There's no denying that it took a measure of courage to present a medico championing the cause of legalized abortion in a society that effers no, "casonable alternative" (alace there is no such thing as legalized abortion in any of the 50 states, save for extreme measures). Yet it's to the program's credit that if met the problem with dispotness, putting the accent where it rightfully belonged—on a high etinical and moral plane. By virtue of the meral, religious overtones inherent in the display of such a drama, it was not at all surprising that CBS would meet "Bible-belt" resistance and station timidity.

Fortunately this was a program written, directed and performed with compassion, understanding and hencesty, eschewing semsationalism for sensationalism's sake. In its place was substituted a sensitively-wrought, thought-provaking decument that, couched in the framework of fiction, proved wholly aborting in content, clinging to the high level of professionalism that usually characterizes this "Defenders" series.

Whatever the feelings of the inhibited and so-called "guardians" of the public, if such exposure should neckass.

inging to the high level of professionalism that issually charterizes this "Defenders" series.

Whatever the feelings of the inhibited and so-called "guardians" the public, if such exposure should perhaps invite fears of sightened promiscuity and a leasening of restricting, surely the ciologists will have to look beyond the realm of television for the nice underlying reasons. But to has long been conditioned to a whipping boy" status in society.

Asific from the sympathetic treatment accorded the subject as whole, there were sutiliary vignettes which were in themselves holly refreshing and telling in their impact—the built-in prejuces of potential jurors; the santimonious asswapperman and his andsi-ridden sheet that run commerce decease behavior patterns, we though it could mean the sacrifice of human life.

Ross.

Tele Follow-Up Comment

The Beb Hepe Show merged a mostly lack-lustre affair. Even the star's traditionally toxic opening monolog seemed shy of the customary tang.

Botating in the spotlight with Hope were Frank Sinatra Janis Paige and Dorothy Lamour Sinatra solded adequately on "Goody Goody" and bartered hanter with the star in the inevitable "insult" (ski-snootiness vs. ectomorphism, etc.) Miss Paige charged skillfully through a rubber-legged hellow-volted rendition of the show hit, "I Believe in You," later reppeared for an uninspired spoof (with Hope) of "Bomeo and Juliet" as 20th-toentury style postmarital scrappers — a kind of Shake-spearean variation of the Bickersons. La Lamour, durably curvaceous, droned out a medley of film tunes she introduced and engaged in some enterprising "road-work" with Hope in a section devoted to cutting room floor clips from "Road To Hong Kong" involving pranks and goofs during production—if nothing else as elaborate a case of the old plugola as one can imagine.

Hope's monolog focused on Jist week's NBC-TV on medy series and not by his reside floore on JFK's blast at U.S. Steel, Dodger should be a factor of the old plugola as one can imagine.

access of the oil plugois as one can imagine.

Hope's monolog focused on JFK's blast at U.S. Steel, Dodger, Stadium, income taxes and the Academy Awards. The news pickings have been rather lean of late; so was the monolog.

Among those whose efforts helped mold this mediocrity were producer Jack Hope, director Jack Shea and writers. Lester White, John Rapp, Mort Lachman, Bill Larkin and Charles Lee. Tube.

John Rapp, Mort Lackman, Bill Larkin and Charles Lee. Tube.

Opea End
David Susskind must have saved a lot of coffee money last Sunday (29) by inviting only one guest to his weekly palaver party on WNEW-TV. His sole guest was Sol Hurok who has 50 years as a concert impresario to his credit and a wealth of anecdota and opinion to fill the two-hour stretch. Even with the half-century background, though, Hurok is strictly a backstage personality and lacked the personal magnetism to carry on a one-man show of this sort.

His observations on the state of the arts and the world were clearly and optimistically put but they weren't varied enough or presented with enough punch to sustain the 120-minute interview session. It's obviously too tall to second-guest the affair but it seems reasonable enough to assume that some other guests, on either the managerial or performing end, would have contributed some controversial spark.

Susskind tried to set up some areas of controversy (at one point he was almost defending by against Hurok's blast, a pc tition, intellectable) but for the most part

into each interlude, and had the host apologizing for practically each one of them.

Tonight

Bob Cummings' niche in television is assured by his eristwhle longrunning CBS-TV comedy series and not by his relief chore on last week's NBC-TV "Tonight" show. Admittedly, it's a tough assignment to come in cold and start throwing strikes for almost two hours nightly and then be yanked for another hurler after a short run. Cummings, unfortunately, had trouble finding the plate and his most frequent pitch turned out to be a wild, and sometimes embarassing, curve.

Cummings, who admitted that he was no comic, made the hinitial mistake of trying to be one. He opened the nightly show with more or less prepared routines of one-liners, lokes, gag telegrams, etc. with a delivery that appeared to be warming up as the week went along that it was never hig league.

Cummings' lapses in taste were conspicuous by their presence. When Jayne Mansfield turned up sone night, Cummings not only failed to put her at ease, but engaged in a type of double entender brinkmanship that toppled over the brink. The Mansfield gags, which were again echood in Cummings chat with George Burns later in the same show, were not only dubious, they were obvious. The following night, Cummings most serious shortcoming was his failure to listen to what his guests were saying. He interrupted frequently, cutting conversational (Continued on page 158)

Is Mina.; Swa., 11 p.m.
CBS-TY, frein N.Y.
Eric Sevareld, stepping into Walter Crunkite's spot as anchor man on CBS-TV's Sunday night news final, is an old pro who knows enough not to upstage the headines. This is a straight news assignment which provides little scope for Sevareid's special talents as critic and commentator, but which only requires, in his own words, skill at reading the Tele-Frompter and directing the tele-Frompter and directing the tele-Frompter and directing the tele-Frompter and directing the tele-Frompter and also, willy-nilly, brings to bear upon the news his classic image of the ty correspondent which he has shared for so many years with his former CBS colleague, Ed Murrow.
Sevared crisply guided the opening show last Sunday night (29) with rundowns of the major events. This stanza was marked by some childing films of the CAS murders in Algeria and a pickup from Washington covering the Whits House shiner for the Nobel Price winners. Only at the very and of the quarter-hour did Sevareid permit himself a personal note about his role as replacement for Cronkite and as hearer of sad iddings from the newsfronts of the world. It was a wittily turned miniature essay.

SERBENKE 52 THE 12-MGUIR

'62 — THE 12-HOUR

Exec Producer: Tem Jones

GRIND

Shot Presence: Les Crystal
Narraters: Chris Bonesmaki,
Charles Beidien, Rei Alberts
30 Man; Hon. (30), 7 p.m.
ALTHALIA, MARTINI & ROSSI
WING-TV, N. Y.

(Gardner, Reach, McClinton)
Watching this sports car racing
show for 10 minutes is enough to
put a kink in a vidviewers neck,
as he tries, to follow the cars
around the curve. For anyone but
sports car racing fans, this halfhour special produced by WFILTV. Philadelphia, is a bit of a bore.
"Sehring '62," title of the show,
tok the viewer to the Florida
event. Some of the vigneties of the
racers, the mechanics, and the
(Continued on page 155)

OLIN MATHESON CHEMICALS

ABC-TV (film).

(Doyle, Dane Bernbach)

With "60 Hours to the Moon," chalk one up for Jim Hagerty's

ABC news shop. Sunday's (29)
hourlong special was an exciting, cannily atranged primer—call it the ABC's—of America's space efforts for the next decade.

Participants included Astronaut John Glenn, Jules Bergman, the web's science editor, Cmdr. Alan Shepard, and a number of key scientists and engineers associated with the U.S. space program. The session developed a cumulative drama, partly for the scientific derring-do and imagination, and partly for the staggering implications of space voyaging just shead of us.

Framed by the beach near Canaveral, Col. Glenn and editor Bergman made with question-and-answer designed to anticipate the viewer, to reassure him on the quality as well as acope of the American program. The viewer must have been impressed with the logistics, the hardware, the endless precautions for the safety of astronauts, the whole complex of activity, in fact. Glenn himself registered impressively with his now familiar commonsense of outlook and dedication of spirit.

The cameras alternated from the Glenn-Bergman duolog to the labs and plants where the space effort's heing shaped—to a glimpse of a mockup of the new NERVA rocket engine; to Cmdr. Shepard discussing re-entry problems after a lumar probe; or to a scientist explaining the benefits of star-gazing in space. This hardly begins to tell it, but it was that kind of film document. And much to its credit, it stuck to its, premise, refusing to wander needlessly into political thickets, to bring in U.S. Soviet competitive angles. In fact, when a scientist was asked who would win the space race, his even reply was that the victor would be mankind. Spoken as a scientist should.

A cheer, also, for sponsor Olin Mathleson, not simply for bankrolling, but for blurbs almost as stimulating as the show. Pif.

1962 TONY AWARDS With Ray Bolger, Rob sthers Producer: Dan Gallagher Director: Ray Abel Writer: Michael Laurence

Director: Ray Abel
Writer: Michael Laurence
Masic: Rieyer Davis
WCBS-TV, N.Y.

Things were a little confused on the stage of the Waldori-Astoria.
Hotel Baliroom Sunday night (29) when the 1962 Antoinette Perry Awards (see legit) were presented. Amid envelope fumbling, confusion over who would accept what for whom and a general aluggishness caused in part by the difficulty some participants had in getting to the platform from their dinner seats, the show ran a half-hour over its announced one-hour alot, which began at 11:15 p.m.
A particularly annoying element of the award presentations was that the shows in which the winning performers appear were very

that the shows in which the winning performers appear were very often not mentioned with the award announcement. At the beginning of each category announcement, the anominees were read with their respective shows but the actual winner wasn't always identified with his or her show and this was not in the best interests of clarity.

There was some emotion, like a gushy special award presentation to composer Richard Rodgers by Helen Menken, President of the American Theatre Wing which aponsors the Tonies. There was also Diahann Carroll's emotional acceptance of the femme musical star award, for which she tied with Anna Maria Alberghetti, and Robert Morse's sniffly thank you, The impulse toward comedy, which usually puts such a strain on the Oscar presentations, was generally avoided during the telecast. There were some attempts at gag raps at Oscar (an annual necessity it seems), and some other joking, but in general the tone was serious. That gate crasher fellow, showed up again and the presentors kept saying how, nervous they were. Some of them apparently were, due to last minute substitutions, those sticky envelopes and other elements. The winners were all thankful, happy and fer the most part terse in their acceptances.

Ray Bolger and Robert Preston shared the hosting chores, the later taking over midway in the show because Bolger had been nominated for an award himself. A host of guest presentors, including Albert Dekker, Olivla de Havilland, Hermione Gingold, Hal March, Elaine Perry (daughter of Antoinette Perry for whom the awards are named), Ossie Davis, Ruby Dee, Sally Ann Howes, Hugh OBrian, Tom Poston, Miss Meaken, Celeste Holm, Robert Goulet, Helen Hayes, Jason Robards Jr. and Judith Anderson, gave out the Tonies. Anits Gilliette and Roa Husman handled the custodianship of the medilione.

Tonies. Anita Gillette and Ron Husman handled the custodianship of the medalions.

To bridge the gaps while winners or acceptors got to the platform, some effective off-camera hardromation about the person or show was supplied. Camera work and Ray Abel's direction was stock and generally sound. Bolger handled his hosting with some forced but okey humorous touches and Preston was often ever-elaborate. Michael Laurence's scripting could have had a livelier quality, expecially considering the late hour. The Theatre Wing got a big plug from Dekker and there was lots off the usual raving about one another and a tendency to become an insider's event. For a show his occassion with so much starpower on hand and other potentials, it was a pretty lifeless and labored affair.

SPORTS WITH RANDY HALL

With Randy Hall
With Randy Hall
Sides, Mem-Fri., 12:45 am.

Randy Hall, who never made it above the minor leagues and then a turned to sportscasting, looks like a big winner on KDKA TV's first five minute nightly sport show stince Ray Scott left the station to go to rival WTAE and then to the WCCO, Minneapolis.

Hall, also the writer and producer of the show, speaks with authority and should be a big favorite with the sports crowd. On a show caught, he handled the sports information like a seasoned sports writer. He looks like a teenager, but his authoritative voice and delivery make him a man to reckon with in the existing realm of sportscasting.

Litt.

Foreign TV Reviews

DER BOTE HABN
(The Red Cock)
With Redoil Flatte, Jage Meyect,
Maria Keether, Heim Reindee,
Jenst Schweder, Carl Kuhlmann, Werner Stock, others
Director: John Olden
Writer: Gerhard Hauptunann
St Mins; Thurn; 3 p.m.
West-German TV, from Hamburg
(film)

West-German TV, from Hamburg (film)
The tragic-comedy, "The Red Cock," is the sequel to Gerhart Hauptmann's "Beaver Coat," which was on German to recently. This Hauptmann work hasn't gained as much popularity as "Beaver Coat," but it rates as a sure-fire piece with the domestic audience for which the rewarding roles are primarily responsible.

"The Red Cock," had in Ernst Schroeder (the Prussian haron) and inge Meysel (Mother Wolff) two of the principal players from "Beaver Cost," but the latter wasn't a washerwoman anymore She also had another husband (Rudolf Platte), a shoemaker, since her first one had passed away in the meantime. The former washerwoman managed, via some smart wick.

her first one had passed away in the meantime. The former washer-woman managed, via some amart tricks, to have a house of her own. She wanted to strike it very rich and her idea was to set her own house on five and collect the insurance money. Her plan worked, but she died while the worken were setting up the roof of her new house.

Inge Meysel was right at home in the role of Mother Wolff, but the best and most impressive performance was turned in by her formance was turned in by her shoemaker-husband. Rudolf Platte. Platte, who has been seen mostly in not so memorable native slapstick films, proved what an excellent actor he can be if given the right material. Ernst Schroeder contributed another top-flight study of a representative of the hourgeoisie, while the lineup of supporters included such dependable players as Heinz Reincke, Carl

Kuhlmann, Werner Stock, and Peer Schmidt.
John Olden's direction was flaw-less and special word of praise is due the excellent settings. The biggest compliment, of course, must be paid to the late Gerhart Hauptmann who supplied the brilliant and rewarding material.

Haus.

THE WINTER'S TALE
With Robert Shaw, Resalle Crutchley, Brenda Bruce, Nigel Stock,
Patrick Mance, Newman Besingten, Ben Meedy, Carle Cura, Mer
Wynn Owen, Oliva Breeze, Valerte Bell, Edward Evans, Gooffrey Baylices, Michael Wyane,
Calla Eix, Alen Rowe, Williams
Gaunt, Edgar Wreford, Dennid
Tandy, Frank Akkinson, Beckett
Beuid, Skian Smith, Sarah Badel,
Denise Coffey, Lar Finker?

This was a pretty bold venture, for this Shakespeare opus hasn't an immediate following and its conan immediate following and its construction is split down the middle, so that Leontes (Robert Shaw), the foolishij sealous king who dominates the first half, is practically lost to view for the rest of the play. Also, the jealousy theme suffers from the obvious "Othello comparison, as it lacks the tragic scope of the earlier play and can seem trivial, unsympathetic, and downright stupid in an insensitive production. Don Taylor's stab at the play was fluent and cogent, but didn't entirely avoid the pitfalls of boredom. It stayed resolutely remote in the first hour, and only came to life when the spotlight fell on the mutual love of Perdita (Sarah Badel) and Florizel (Brian Smith). Mainly helped by engaging performances from the two young thesps, the play made contact in (Continued on page 160)





Overture!

Andrew Production and State Control of S

It is a figure by ginging! In subsequent mocks, "The Towern attends Hours" will ming be a law if caces the music and dance magnetic. Mexico, Canada, Vastralia, buly, Japan, Great Britain, Yagaslavia and toka in the figure beginning, the series in angurated by the fire CBS Owned television stations at summer. In the Exchange, participating toroign broadcasters will receive buggere Orientalia's Sound on America."

This cultural interchange, a friendry averture designed to strike a note of international understanding resounding far beyond time of broadcast, is symptomatic of the dedication and showmanship which have made the five CBS Owned television stations leaders in their local communities.

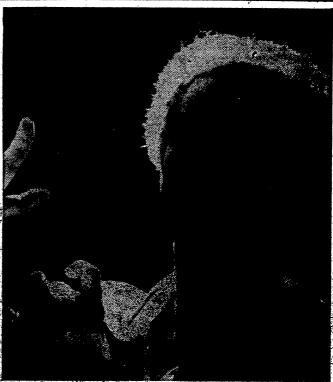
CBS TELEVISION STATIONS

A Division of Colembia Broadcasting System, Inc.

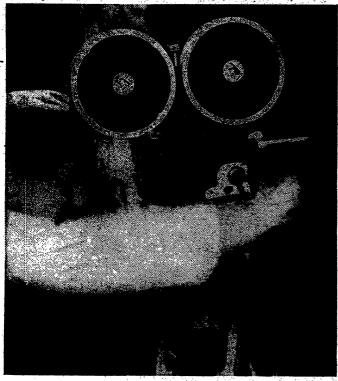


"Oscars" are for actresses. Naturally.

154



And for actors. Obviously.



And even for cameramen. Of course.



But for an advertising agency ????

We know of one! It's not every day you see people in our business in the same line-up with Sophia Loren and Maximilian. Schell.

But we and our client, the Packaging Equipment Division of Ex-Cell-O Corporation, were honored with a "Oscar" at the Academy Awards ceremonies.

It was for the 28-minute documentary film "Project Hope," the story of the hospital, ship S. S. Hope which sails the world with American medical skills and supplies for our neighbors who need help.

We are proud to have been the producing agency. And we are especially proud of our friends at Ex-Cell-O for conceiving and donating this picture story of free enterprise in action.

Hats off, too, to Klaeger Productions and Frank Bibas, producer.

MacManus, John & Adams, Inc. Advertising Detroit · New York · Los Angeles · Minneapolis St. Paul · Toronto

A Scotsman's War With the BBC

South Uist, May 1.

The powerful British Broadcasing Corp, has met its match on this lonely Scottish island in Donald McNeil, a local inhiceper, whe has nixed a request to televise his whitewashed 17th-century into high above the Sound of Eriskay.

McNeil has safe 'No' because he is unable to pull in tv programs on his heland and because even radio reception is difficult. Hence his reseap for retising to allow the BBC camera crew to use his into the background shots in a six-part thriller, "Dark Island," being lensed in the area. Thriller concerns Russian travelers snooping off the Scottish coast.

"If the BBC wants to use us islanders to provide tv entertainment for those over-privileged mainland folk, then they'll just have to do a bit more for us," said McNeil. He refused to cooperate with producers Gerry Glaister and Robert Barr, who found the inn and the sandy bay below it ideal for background scenes.

"Two heen at loggerheads with the BBC for years," added McNeil. "Heaven knows how many letters have passed between me and the BBC. They have more or less ignored this area as far as television is conscirued, and radio reception here is so bad we can rarely hear it. I enganized a 7,000-signature petition, but things are no better. Now I'm not going to cooperate with people who don't seem to be able to do anything for us."

Bob Trout's Productive 30 Years

from Man. or Manio. for his marathon coverage of national political
conventions, is credited with coining the "fireside chat" phrase for
FDR. Trout modestly declined to
take credit for the phrase. As he
recalled it, the station sent two
possible introductions to FDR to
use in his first broadcast to the
nation, the occasion of which was
the bank holiday in the depth of
the depression. One introduction
to the broadcast was formal the
other folkry, the latter approach
carrying the "fireside chat" phrase
which later identified Roosevelt's
broadcasts. "It may have been me
or someone else at the station
whe coined the phrase." Trout sain
He was the first to use it though
is introducing FDR.

CES Staff et Feer in '35
When Trout came to New York

When Trout eame to New York to join the CBS news department in 1835, it was staffed by four people. They were Paul White in charge, White's secretary, Edward R. Murraw, and himself. Murraw was in charge of a division called "studio talks." Trout was the 6n-the-sit voice for news. Foreign coverage began when he and Murraw went to England in 1937 for the London Coronation of King George.

the London Coronation of King. George.

As World War II drew near, others were added to the staff.

H. V. Kaitenborn, William L. Shire, Eric Sevared It was the war which triggered the start of the world-wide coverage for will ch brandeasting is now identified.

Even in the days of radio, there was the tiff between entertainment and news-pubaffairs diviacess. Trout recalls in 1838 just before World War II, CBS instituted the first radio five-minute news strip at 8:35 p.m. it was Elmer Davis five days a week, with Treat the other two days. The shew prior to 8:55 p.m. had five minutes ellipsed from its 30-minute farmai. The lead-in entertainment shew, for some reason, failed in the stream and the advertiser. we, for some reason, failed in ratings—and the advertiser i agency blamed the shortened man for the show's failure. "Our lag was good," Trout remi-

risced.

Tract, who does both radio and to, has a silegiance to either median. He calls to more of a group effort, involving cameramen, the editors, producers, etc. He does a round of Sunday five minute sequences for CBS Radio, sponsored by Thervolet. He also does CBS-TV's Saturday afternoon half-hour news show, and is the regulation of the regulation

continued from page 147

Motint Vermon Hills, which later was acquired by CBS and became WTOP. All was acquired by CBS and became WTOP. All was acquired by CBS and became with might throw lesser men. When the interview was over and Trout was accompanied to CBS News headquarters at the GBS News headquarters at the graph was nown as the former owner of the station died, the siew management of CBS changed the call letters to WTOP.

All that seemed long long ago. Since that time news broadcasting has grown tremendously in the eyes of Trout. He wonders aloud it the requirements for newsman haven't grown too fough, if the standards are so high that some youngsters aren't allowed a chance to develop into good broadcasting newsmen.

Trouk, as meetimes called the Trouk Man of Raddio' for his marsthom coverage of national political conventions, is credited with coin in the "fireside chat" phrase for more convenient of the Treside chat" phrase for more convenient of the properties of the management of with coin and the dive in the stock market, about the

large group in its own right.

Production and narration qualities were ckay. Sports special is
being distributed by WFIL-TV to
other stations around the conthe other stations around the Conthe other stations around the winter
acre via awards for the winners.

Horo.

RCA Profit

Soss likes women in business and therefore she also compared another company, Consolidated Edi son, unfavorably with RCA. RCA. she noted, was among the first to put a woman on its board, then when that woman retired, to replace her with a second woman, in this case Mrs. Everett N. Case, elected this past year.

"At Consolidated Edison," Mrs.

Some ebserved, "there was once a woman on the board, but no second woman on the board when she re tired. Instead she was replaced by

a man."

Then Mrs. Soss, a woman given to elaborate phrasings, used them to cite RCA for the beauty of its meeting yesterday. Not to be outdone, her unofficial collaborator, Gilkert, called the annual meeting 'most interesting' and the result of "excellent planning."

Their supporting cast, almost to the man and woman, loved RCA

It was pointed out that NBC this season is airing 56% of its sked in color and next season it will be more like 65%. This applies to

NBC board chairman Robert W. NBC board chairman Robert W. Sarnoff said that the radio network "operated in the black throughout all of 1961" and he figured the trene will continue in '62. He said also that "profits were up sharply" for NBC Enterprises and that "NBC owned stations division established record earnings."

The only touch rote of the

respect to have his the comic news tablished record earnings?

The comic news bits reflecting man's capacity for folly and humans capacity for folly and human tension were interesting. A good deal of the footage, though, was devoted to following the cars around the course. In a 10 or 15 minute format, the show might have had more general interest. The full 30-minute treatment was stations. When the course interesting the properties of the course interest in the said here are considered to the footage, though, was devoted to following the cars around the course. In a 10 or 15 minute format, the show might have had more general interest. The full 30-minute treatment was stations. One is very easy, the other the full 30-minute treatment was stations. One is very easy, the other the full 30-minute treatment was stations. One is very easy, the other the full 30-minute treatment was stations. One is very easy, the other the full 30-minute treatment was stations. One is very easy, the other the full 30-minute treatment was stations. One is very easy, the other the full 30-minute treatment was stations. One is very easy, the other the full 30-minute treatment was stations. One is very easy, the other the full 30-minute treatment was stations. One is very easy, the other the full 30-minute treatment was stations. One is very easy, the other the full 30-minute treatment was stations. One is very easy, the other the full and asserted the fund and asserted with the fundant and severes, and Lawrence A. Johnson, a Svracuse, N.Y. A. Johnson, a Svracuse, N.Y. A. Johnson, a Svracuse, N.Y. C. sanitation and instruction of the fundant and was left, and the publication of the fundant and was left, and asserted the fundant and was left, and asserted the fundant and severe the damatory passages, and Lawrence A. Johnson, a Svracuse, N.Y. C. sanitation. The fundant and was left, and asserted the fundant and was left, and asserted the fundant and severe the fundant and severe the fundant and severe the fundant and severe the fundant an

strictly for the racing fans, a fairly large group in its own right. British Com'l TV Network Votes For Return of All Familiar Faves In Bid to Achieve Pre-Strike Tempo

Faulk Charges Pressure **Cued Sponsors' Desertion**

Pressure on sponsors to have him dumped from his WCBS, N.Y., radio show back in the '50s was detailed this week by John Henry Faulk in his libel action against AWARE and two individuals. After being heard Monday, the plaintiff was back on the stand yesterday (Tues.) under direct examination by his attorney, Louis Nizer.

Sponsor defections, said Faulk

included Libby's foods and Pabst beer, which pulled out of his show neer, which pulsed out of his show after the appearance of allegedly defamatory statements in AWARE's bulletin. Faulk indicated these charges were widely circularized by the American Legion, and re-sulted in the sponsor cutoffs.

The trial, before a jury in N.Y. Supreme Court, is in its second week. Justice Abraham N. Geller is presiding.
Faulk, now active in pubrelations work in Texas, contends the statements, which linked his name to the communist consurracy were

the communist conspiracy, were false and drove him out of New York broadcasting at a substantial

loss of income.

Justice Geller this week informed the jury that the statements in the bulletin were legally libelous unless the defendants could arove they were true. Besides AWARE, defendants are Vincent W, Hartnett, who edited the bulletin and assertedly wrote the defamatory passages, and Lawrence A. Johnson, a Svracuse, NY, grocer who reputedly was instrumental in disseminating the publication.

It is "as you were" on the com nercial to web here following intra-station network meetings discuss programming following In AWARE Libel Action the five-month-long actors' layoff. The majors have plumped for a familiar and safe pattern for the Rummer semester and are husily bringing about the return of most strike-hit casualties.

Associated TeleVision, for example, is building a new "Emer-gency—Ward-10," "Probation Offi-cer" and, later "Oxbridge 2000" and "Deadline Midnight." ABC-TV, weekend-only major, is working full steam on "Armchair Theatre," drama skein most noticeably hit during the dispute, while Associated-Rediffusion plans on bringing back "Top Secret," "No Hiding Place" and the "Dickie Henderson Show" series.

Show" series.

A-R. ATV and Granada have agreed to keep up the "TV Playhouse" and "Play of the Week" outlings to which they all contribute and ATV is wading in with Drama '62 once more.

ute and ATV is wading in with Drama '62 once more.
Commercial companies have, however, taken the opportunity to shed some of the lamer skeins and A-R's "Echo Four Two" won't be back, nor will "Home Tonight" the five-days-a-week show. And it's doubtful whether Granada's "Family Solicitor" will see video light again or even "Criss Cross Quiz" which was replaced by the successful "Take a Letter" quizshew. But these four permanent casual-ties would have almost certainly come to a "natural" end anyhow, sources report.

Full quota of American vidfilms are still strongly evident in primetime slots, most recent of which is "Surfside 6" bought by ATV and ABC-TV from Warner Bros. Others currently showing on the independent outlet include "Naked City." "Gunsmoke," "Ben Casey," "Tr Sunset Strip," "Hazel," and "The Ffintstones."

City," "Gunsmoke,
"TT Sunset Strip," "Hazel," and
"The Ffintstones."

Primetime slotting for old feature films seems to be here to stay
with Associated-Rediffusion, London's midweek major, retaining it
for a Thursday herth and ATV,
weekend indie for the capital, retaining it for Saturday evening
and Sunday afternoon.
Seemingly unadventureous spirit
of the leading commercial contractors has led to only a few new
productions. ABC-TV has thought
ign a variety show, "Saturday
Bandbox." a science-explained
stanza "You'd Never Believe It"
and has finally slotted its "Tales
and series which has been stanza "You'd Never Believe It" and has finally slotted its "Tales of Dickers" series which has been on the shelf for a couple of years. ABC, high on vidfilms, has six in preparation for September showing and a venture with comedian Tony Hancock. Also in the offing is a show from U. S. producer Mitton Lehr, "Broadway Goes Latin." At Granada-TV, plans are stable and post-strike entries "Take a Letter" and "Swinging Along" are here to stay.

Regional companies are also

. companies picking up where they left off and apart from the interchange of 30-minute drama shows have planned little new.

FCC & The Galloping Technology

during the Eisenhower Administration.

The management survey team
found much wrong, major and
minor, with the functionings of the
Commission and bulged with recommendations about them.
It found some good things, including Chairman Newton Minow,
who was lauded for his "positive
leadership," and a staff generally
"dedicated" to the public interest.
Highlight recommendation was
to give more muscle to the Chairman, including a whip-cracking
"executive director" of career
civil service status. Although the
most far-reaching recommendation,
it is the one prohably least likely
to succeed. Congress torpedoed a
like strengthening of the Chairman's position in President Kenmedy's reorganization plan last
year.

The tone of the report is in key who was lauded for his "positive FCC is a viable agency doing realeadership," and a staff generally self-dicated" to the public interest. Highlight recommendation was to give more muscle to the Chairman, including a whip-cracking "executive director" of career civil service status. Although the most far-reaching recommendation, it is the one probably least likely to succeed. Congress torpedoed a like strengthening of the Chairman's position in President Kennedy's reorganization plan last year.

The tone of the report is in key with Minowism with its urgings that Commission get more on the regulatory ball.

The summary of the BA&H study went like this: "Federal Communications Commission must mount a

By JAY LEWIS

Washington, May 1

Federal Communications Commission needs classier entries and a faster track to keep abreast of "galloping" technology and the public interest.

This was a part of the \$60,000 floots of project) answer to the question of what's wrong with FCC as supplied by Booz, Allen & Hamilton Inc. on commission of the Bureau of Budget. Latter, as part of an overall regulatory agency survey launched the FCC project during the Eisenhower Administration.

The management survey team found much wrong major and minor, with the functionings of the Commission and bulged with recommendations about them.

It found some good things, including Chairman Newton Minow, who was lauded for his "positive leadership," and a staff generally "dedicated" to the public interest. Highlight recommendation was "The consultants express consul

ithat a principal underlying cause of FCC administrative deficiency is the lack of an appropriate level of appropriation support in both manpower and equipment terms."

Money won't do it alone astreamling the machinery, and elevating the personnel are needed for any effective solution.

Here are a few of the criticisms the firm leveled at FCC.

—Handling of the workload generally is "informal, loose and too dependent upon voluntary consent arrangements, which are not an adequate substitute for the firm, unified, and superior direction required."

—The Commissioners the meselves often don't provide a definitive body of nolivo re evidence.

uon required."

The Commissioners the mselves often don't provide a
"definitive body of policy or explicit instructions for staff guidance, with consequent uncertainty
of operation."

of operation."

—"The Commissioners are too preoccupied with operational detail and ad hoc cases which do not involve policy or precedent issues."

—Moral isn't as high as it might

movive poncy or precedent issues.

—Moral isn't as high as it might be, and productivity, ditto, as result of, what the report said was lack of "more explicit performance standards and improved supervision."

And the researchers came up with these two shafts which went more to the quick:

"Many FCC personnel, particularly at key leadership levels, need to be upgraded in terms of stature, competence and capacity."

"Because of work pressure and difficulty in fully mobilizing staff resources, the Commission tends to respond to, rather than anticipate, emerging issues."

Triple Crown' SRO

CBS-TV's "Triple Crown" of rac-ing, Kentucky Derby, Preakness and Belmont Stakes is now com-

ing, Kentucky Derby, Preakness and Belinont Stakes is now completely sold out.

American Home Products, via Ted Bates, has taken the last one-quarter sponsorship left open on "Triple Crown." Other sponsors of the events are Pabst Brewing, Melnor Industries, with Pabst taking one-half sponsorship and Melnor one-quarter.

Kentucky Derby, which kicks off the "Triple Crown" will be telecast Saturday '5) from 5 to 5:45 p.m.

As to the talent, Bryan Field will call the race, Chris Schenkel will handle winner's circle activity. Don Ameche will handle prerace, interviews; and Gil Stratton will handle color.

PROGRESS REPORT mca tv

CITY STATION KFDA-TV WOI-TV Amarillo HR Austin KTBC-TV P. H. Raymer Baltimon WJZ-TV **TVaR** Bellingh KVOS-TV KOOK-TV Forjoe Billings Holigh. Boise KTVB Bolling WCHS-TV Blair Charleston, W. Va Charlotte WSOC-TV HR WRGP-TV H-R Chicago WGN-TV Petry KHSL-TV Bolling Cincinnati WKRC-TV Katz Cleveland KYW-TV Avery-Knod. KOMU-TV WBNS-TV Avery-Knod. Blair Columbia Mo Columbus, O. Dayton WHIO-TV Holleb P-G-W WWJ-TV Hollgb. Meeker El Paso KTSM-TV KEZI-TV Eugene Eureka-Medford KIFM-TV. Young Forjoe Ft. Myers Ft. Wayne Young Blair WPTA KFRE-TV Grand Junction KREX-TV Holman KFBB-TV WLUK-TV Holigb. Green Bay Young WFBC-TV WDAM-TV Greenville, S. C. Avery-K Hattiesburg Weed Honolulu KGMB-TV P-G-W Idaho Falis KIFI-TV Meeker Indianapolis La Crosse WLW-I WKBT Crosley Avery Knod. WGAL-TV-KGNS-TV Lançaster Bolling Los Angeles Lubbock KTTV KDUB-TV Blair Adv. Time Sis. WMAZ-TV Avery-Knod. WIV P-G-W WISN-TV Milwaukee Petry Minneapolis WTCN-TV Katz Mobile WALA-TV Bolling KNOE-TV P-G-W Montgomery Nashville WSFA-TV WSM-TV WWL-TV Petry New Orleans Katz P-G-W WPIX WPSD-TV **New York City** Paducah⁻ Adv. Time Sls. Phoenix Portland, Me. KOOL-TV WMTW-TV Holigb. H, R, & P Portland, Ore. KOIN-TV **CBS Spot Sis** Rapid City KOTA-TV Bolling H, R, & P Richmond WIVE St. Louis KPLR-TV P.G.W Salt Lake City KCPX-TV WOAI-TV Katz Petry San Antonio TVaR Blair San Francisco KPIY KING-TV South Bend WSBT-TV Raymer Spokane Petry Syracuse Twin Falls WHEN-TV Katz KLIX TV Hollgb. H-R Blair Washington, D. C. WMAL-TV Wichita Falls KSYD-TV Bolling Wilkes-Barre WBRE-TV Winston-Sale WSJS-TV WKST-TV P.C.W

STATION COMMENTS

Ranks Number Two among all syndicated shows. Station sold out and happy. Highly successful for local sponsors.

Sensational 35 ARB against competition's 16. Ranks Fourth among all syndicated shows.

Doubles rating of lead-in. Homes up almost 80% over previous program in time perio.
Sold out! Number One syndicated show in market.

Highest rated syndicated show.

Renewed! Homes reached up 100%.

Fourth ranked syndicated show in market.

More than doubles lead in rating.

Sold out! First in time period against strong network competition.
Ups lead in rating by 40%.

Sponsored by local supermarkets.

Rating up 117%, Homes up 106%.

33 rating against Dupont Theatre's 25. Sold out after second telecast. Number Two syndicated show First in time period.

Sponsored by United Gas.

Stripped at 11:30 PM, matching Jack Paar's rating. Sponsored by Phillips 66 and Hotpoint.

Renewed! Highest rated 10:15 PM show on station. Station's finest strip, more than doubles lead-in, Rating up 500% over previous program in time period, Number Two among all syndicated shows in market.

Delivering highest ratings ever earned in this time period.

Highest rated syndicated show.

Station calls show "excellent." Filled with spots.

Number Three syndicated show in market, best on station.

Replaces Highway Patrol as 4:00 PM strip. Replaces inglind y ratio as 3-40-45 m stup. Renewed! Number one syndicated show in market. Number Four in market, 56% higher rating than competition. Tops competing Jack Paar, News and Feature.

Stripped with State Trooper, with strong rating.

Across-the-board, opposite News.

Young

Youngstown

Number Two in market, rating up 100%. Sold out!

STARRING

117 HALF HOURS FIRST RUN OFF NETWORK

POWERFUL!

TV FILM SYNDICATION PLaza 9-7500 and principal cities everywhere

Produced by Latimer Productions with Revue Studios facilities

TV Followup Comment

strands which over the span of a couple of commercials, were never picked up again. The talk, moreover, was of an "aren't we wonderful" calibre that tended to become somewhat of a drag after a very short while.

A couple of bright spots marked a couple of shows last week. George Burns dipped into his vast reservoir of show biz stories which he handled very well. On another night, mimic Frank Gorshin did a gallery of impressions in a standnight, mimic Frank Gorshin did a gallery of impressions in a stand-out routine highlighted by his JFK takeoff. Tv comic Soupy Sales tried hard to work up some laughs with a ple-throwing bit. Others guests included Ida Lupino and husband Howard Duff, Herald-Tribuse columnist Joe Hyams (who had no scoops to tell), Dwayne Hickman and Ann B. Davis, from the old Cummings show, among others.

WCBS-TV Views The Press
With the departure of Charles
Collingswood for other network
news assignments, "WCBS-TV
Views The Press" has acquired a
new viewer in Ned Camer and a
new time slot in the Sunday afternoon schedule. In all other respects, however, it is fundamentally
the same series which was
launched on the CBS flagship a
year ago.

year ago.
A veteran CBS correspondent

launched on the CBS flagship a year ago.

A veteran CBS correspondent, Calmer continues the balanced and sober tone which characterized the Collingswood critique of the press. The quality of climbing out on a limb by some fundamental challenge of the press lords may yet be demonstrated by Calmer in future telecasts. It was not, however, evident on his opening show last Sunday (29).

The chief peg for this quarter-hour was the recent convention of the American Newpaper Publishers Assn. Calmer chieded the publishers for their annual display of antilabor sentiments; splotlighted the centralizing tendencies that are eliminating in de pen den to newpapers, mentioned the brushoff of U.S. Attorney General Robert F. Kennedy speech at the ANPA; and sounded the warning that newspapers were declining in bellevablity while tw was gaining. Calmer's intent was certainly critical, but the measured prose tended to blunt the sharp edge of his viewpoint.

Calmer also touched upon the

point.

Calmer also touched upon the coincidental convention of the National Cartonists Guild where some of the top strip artists complained about the tabus which were inhibiting their freedom of expression. As Calmer put it, quoting one cartonist. "here are little people afraid of little things." As a newspaper publisher could conceivably retort to tv: "And you're another."

Bell Telephone Hour

Bell Telephone Hour The Bell Telephone Hour's finale Friday (27) traveled a wide circle that started and ended with Gershwin. The show began with Earl Wrightson and Rhonda Fleming doing a set from that composer and wound up with Metster Anna Moffosinging "Embraceable You" Between these poles was a rather diverting show, each segment tastefully staged and containing a wide variety.

Top segments included a number from "Gisele" danced by Lupe Serrano and Royes Fernandex and a stirring sequence from "Landard" with Miss Moffo and

stirring sequence from "La aviata" with Miss Moffo and

Traviata" with Miss Moffo and Nicolai Gedda. Both hit their marks with ease and excellence. One of the major moments in the show came from Benny Goodman, who is due to depart shortly for a mission to Moscow for the State Dept. Goodman is one of the durables of the band business, who many years ago proved that the durables of the band business, who many years ago, proved that the U.S. had a fine native musical product. His swinging crew took off with several tunes that were tops when he first made the scene some years ago, but are still musically valid and pertinent to this era and to an internationaal audience as well.

Mischa Elman has been a name in the longhair field for many years and he is still the romance and flamboyance in his strings and it was a delight to hear this veteran.

Wrightson and Miss Fleming re-

strands which over the span of a cently completed a tour with Time couple of commercials, were never Gale's "A Night with Gershwin" Gale's "A Night with Gershwin"
and in reprising some of the
tunes essayed on that junket,
proved anew the vigor of that composer as well as showing a pair of
firstrate voices. Donold Voorhees
basked with his accustomed competance. Jose.

Festival of Performing Arts
The fourth stanza on the "Festival of Performing Arts," telecast
last Tuesday (24) and Sunday (29)
nights on WNEW-TV, N.Y., was
another adventure on art's highest
mountain peaks. Once again, it was
an outing strictly recommended for
only those conditioned by prior
training for this type of rarefied
cultural atmosphere and it is a sign
of the uncompromising littegrity
of this series that no attempt is
being made to pitch camp at some
more popular plateau.
The program of George London,
Metopera bass-baritone, was a
case in point. It could easily have
been assembled out of a medley,
of longhair pieces with wide popu-Festival of Performing Aria

been assembled out of a medley of longhair pieces with wide popularity. Instead, London chose a distinguished repertory of operatic arias and songs without regard for their familiarity. It included pieces by Mozart, Verdi, Wagner, Schubert, Berlioz, Gounod, and Moussorgsky and one folk song, "Lord Randall." A superh singer, "London also demonstrated a powerful dramatic projection in his renditions of "Lord Randall" and the death scene from "Boris Goudonov."

and the death scene from Borns Goudonov."

Kirk Browning's direction was a model of simplicity. He utilized direct, functional camera angles to frame London against an unadorned recital hall setting. For the final number, a long, slow camera dolly from the rear of the theatre to a close-up on London, and then a reversal of this movement for the final fadeout, was a beautiful, unobtrusive directorial touch. London was accompanied in the operatic selections by a full-sized symphony orchestra under the baton of Jean Morel, and by his accompanist Leo Taubman, in a group of three songs.

a group of three songs.

As usual, Standard Oil of New Jersey made one commercial pitch during the hour with Jim Fleming handling the hosting assignment.

Herm.

CBS Reports

Anybody who watches Eric Sevareld has the privilege of watching a man who by now must qualify as one of the two or three finest working reporters, if not the very finest, in broadcasting. Last Thursday (26), as interviewer of former Central Intelligence Agency boss, Allen Dulles, for "CBS Reports," he turned in the near perfect job.

Sevareld is that acute, intelligent and interesting none can contest, but he is also funny, charming and a gentleman to his eye teeth. It was all apparent in the way he fielded the Dulles business for his network. Dulles was in a critical area of government, one that still cannot be discussed fully, yet Sevareid elicited the best from his interviewe at all times, making it one of the more discussed fully, and dagger work is, of itself, terribly interesting, but it is also sensitive. Consequently, many other reporters have been known to fluff such stories out of diffidence, unction or whatever.

A viewer learned something the other night about critical Cla mat-

of diffidence, unction or whatever
A viewer learned something the other night about critical CIA matter, thanks as much to Sevareid at to Dulles.

Close-Up!

Close-Up!

Depending on what previous knowledge of contemporary England the viewer brought to the program, last Tuesday's (24) "Britian: Ally On the Verge" was either a solid, illustrated sum-up of the current climate of transition there or a somewhat shocking revelation that our No. 1 ally is not as staunch, as strong or as comfy-coay as remembered from World War II. In either case, it was an excellent documentary. Credit it to producer-writer Helen Jean Rogers.

Exactly what Britain might be on the verge of was only implied, since the possibilities are numerous. But the "Close-Up!" portrait made it clear that "merry of England" belongs to the past and that the erstwhile world power, having at KPAN, Hereford.

. .

relinquished its empire, is unhappily, and unwillingly at the brink of drastic social, economic and political change. Judging from the logic of the pacifists there, it might even be on the verge of bolting from its firm alliance with our country since that means running the risk of nuclear annihilation.

U.S. viewers were made to realize, that, as an island barely the size of Oregon, Britain stands to be obliterated in a nuclear war where this country and the USSR might be seriously hurt but still kicking. As Bertrand Russell stated if for the appears "Our best dealers." it for the cameras, "Our best de fense is not to fight."

fense is not to fight."

Miss Rogers' portrait of today's England was full of paradox and irony, as for instance the fact that Britain's once great shipbuilding industry has been outstripped by Japan and Germany, the nations it defeated in World War II. While those countries are flourishing economically, England is deep in debt trying to maintain firstclass status with a second class economy. Britain was also seen as being

status with a second class economy.

Britain was also seen as being on the verge of giving up its isolationism from continental Europe and, of necessity, joining the Common Market. As was indicated, the integration with Europe promises to involve England with political influences it has never wanted to be part of and, besides, threatens to change the British way of life, so dear to the people. Historian Arnold Toynbee was heard from here, opining that political and economic unity with the rest of Europe was the only logical way to proceed.

Others who appeared on the film

to proceed.

Others who appeared on the film were Edward Heath, Harold Watkinson, Hugh Gaitskill, Lord Boothby, John Bannerman, Lord Hitchinbrook and Canon Collins to round out the survey of conflicting attitudes.

Les.

WBC Radio

Continued from page 142

day, but Westinghouse stations have always resisted the formula of programming only from the Top 40 lists," He pointed out that each half-hour WBC musical is made up half-hour WBC musical is made up approximately of four current top tunes, plus standards, showtunes and folk music. "That's a far cry from merely following the Top. 40 charts even if you throw in the fact that we step up the programming of top hits in the 3 to 6 pm. segment by only one additional short of the standard of the standar

ment by only one additional chart' song per half-hour."

"We are just as much opposed to a strict programming of rock in roll or top hits as we are to a total diet of sweet music," Kaland said "In both cases, we would be cut ting ourselves off from large sec tions of the radio audience.

tions of the radio audience.

Kaland brushed off the widely circulated, charge, that radio had abdicated its social responsibilities. "That makes as much sense," Kaland asserted, "as saying that American newspapers are poor. In the latter case you would have to except the N.Y. Times and a few other newspapers. In radio, the same kind of exceptions have to be made if the evaluation of the be made if the evaluation of the industry is to be accurate and fair."

Dmytryk's 'Hamlet'

Continued from page 2 sonal appearance. Reported pur chase price: \$25,000.

chase price: \$25.000.

Plans of procedure are not definite yet but with the advantage of having, in Schell and Rotha (one-time Old Vic's Queen Gertrud) two principally English-speaking protagonists, the next step would be dubbing in the Bard's original lines with at least a substantial part of the cast's own voices.

Release policy (roadfour showing

From The Production Centres

which Standard Oil is sponsoring in the east . . . Franklyn MacCormack, WGN all night record spinner, undergoing surgery and being spelled by Howard Dorsey for about a month.

IN LONDON

BBC-TV planning a sequel to the Shakespearean skein "An Age of Kings," this time dealing with his "Roman" plays ... Daily audience for radio increased by nearly 1,000,000 to 26,300,000 over the first three months of 1962 ... Ulster-TV, small but lively Irish indiestation, compiled a tribute to Satchane Armstrage to coincide with the hornplayer's visit to those parts ... ABC-TV here picked up "Surfside 6" from U.S. ABC. Associated TeleVision's weekend, showcase, "Sunday Night at the London Palladium," scored a record audience for its 250 anni edition. It was seen in 7,839,000 homes (estimated 20,000,000 viewers), In its 250 outlings, the show has figured in the Top 10 223 times ... Peter Ustinov slated for guestspot on BBC-TV's highbrow "Monitor" entry ... BBC bought the NBC-originated "World of Sophia Loren". ... Claire Bloom rehearsing for a video version of "Wuthering Heights."

IN MEXICO CITY . .

IN MEXICO CITY.

XEDB is first commercial radio station installed in territory of Quintana Roo, operating on 980 kilocycles with 5 kilowatt power. Entire territory has but 50,000 inhabitants. ... Motion picture producer Oscar Breoks negotiating to do a series of 39 episodics in the English language for release in the U.S., Canada, England, etc. Chief difficulty is that Mexican unions are asking for higher pay scales while Brooks argues that he should not be "taxed" for providing work for Mexican acting and technical elements. ... Barba Wilsesh, has installed new studios on the mezzanine floor of Suites Emperador, with facilities strictly for English language broadcasts over XECO from 7 to 9:15 p.m. Show soon to go to five hours. Station is part of the Barton Wilsod International Network with other outlets in Lima, Peru and Santiago de Chile ... The Film Bureau has turned-down exhibition permit for first segment of a projected series, "Acapulco," on busis that this presents a distorted, inaccurate and "defamatory" picture of the Mexican resort. Pilot, initial production of new firm TV-Inter-Americans, allegedly a Mexican-American combine although hames of principals are unknown since they have not registered with the Bureau.

IN WASHINGTON . . .

Hyperthyroid WWDC's latest promotional gimmick, "Musical Streets," a game wherein hourly a song will be dedicated to a D.C. street and the lucky first caller on that street will get a prize. . . . CBS-TV's "Washington Conversation" produced by Michael Marlew has lined up a figure from history for the May 6 program—Gev. Alf Landon . Peace Corps commandant Sargent Shriver's appearance on "Opinion in the Capital" originated from Metropolitaris WTTG-TV is being sent in verbatim script form to every corps volunteer . . Sister Ann Elizabeth, C.S.C., chemistry dept. head at local Dunbarton College, and nuclear specialist, featured in ABC-TV's "Meet the Professor" last Sunday.

IN MELBOURNE . . .

Panda, the mono-named model and Melbourne tv legend, has renked with HSV7 for a year on the children's session which she has
helped hit high ratings . . . GTV9 elated at history-making ratings of
their tv spectacular which featured their chic chick Elaine McKenna,
specially brought back from the States and the Bob Newhart series
to sing in the one-hour special . . . GTV9's Geoff Corke, Derothy
Baker with Lou Toppano's orch off on liner Castel Felice in which
they head floorshow on Fiji-and-back cruise . . . Michael Denison,
w.k. English thesp and star of tv's "Boyd QC" series, arrived to star
as Prof. Higgins in revival season of "My Fair Lady" . Alan Seymour's controversial Anzac Day play, "One Day of the Year," vidtaped this week for national showing later in month;

IN CINCINNATI . . .

Lack of religious programming Good Friday on Cincy channels echoed in beefs of viewers to fan columns of dallies. Newsreels did show traditional pilgrimage of prayerful on steps to shrine atop Mt. Adams. ... WKRC was high bidder to radio rights for U. of Cincinnati football and basketball games next season. ... Joe Lomas, former. newsman of WCKY and Miami's WGBS, returns here to join WZIP. ... Gilbert Kingsbury, Crosley pubrelations veep, has withdrawn as candidate to succeed vet Northern Kenfucky Congressman Brent. Spence. A reporter before getting into radio, Kingsbury was Crosley's Washington newsman, served a term in the Kentucky General Assembly and was director of the Ky. Tourist and Travel Burean during his radio-ty hitch.

IN MINNEAPOLIS . .

While most tv stations are scrounging for newer feature films, WTCN-TV, Time-Life independent, is going in for older pix. Station dropped its syndicated "At Random" series in favor of "Classic Theatre," Saturday eve late movie offering which preemed last week with "The Man Who Played God," 1982 George Arliss starrer, other pre-35 oldies on tap are "Shanghai Express," "The Vagabond King," "Little Caesar" and "Never Give a Sucker an Even Break". KSTP-TV and Radio, NBC affiliate in the Twin Cities, has hired Al Webster, sportscaster for WVUE-TV and WJMR Radio, New Orleans, to succeed the late Dick Nesbitt as its sports director. Diek Biddiek, news director of KDHL, Faribault, elected president of UPI Minnesota, broadcasters. Elected v.p. was Dean Alexander of KDWB, St. Paul, Named to the board of directors were Don Meighan, KQAQ: Ereal Aga, KXRA, Alexandria; Nordica Thabes, KLIZ, Brainerda and Ketta Raoz, Hibbing. Taking part in "Americanism" rally in St. Paul Auditorium tonight (1) are Hai-Perry and Willard Waterman who played "Great Gildersleeve" on radio and tv and Parley Baer, former prexy of American Federation of Television and Radio Artists who has role of Chester in radio version of "Gunsmoke." Actor George Murphy will emece.

IN PITTSBURGH . .

E. G. Marshall, star of "Defenders," will join Bob Denver and Kathy Nolan on Variety Club's Telethon over KDKA-TV, May 5-6. In addition to KDKA-TV personalities and national stars, show will be abetted by performers from WTAE and WIC. Judy Knais, singer on the John Reed King Show on KDKA-TV, is in rehearsal for a new original musical at the Little Lake Theatre entitled "An Evening Without Desdemons Fink." Joe Negri, musical director of the King show, is one of the authors. Win Fanning, entertainment editor of the Pittsburgh Post-Gazette, has cut out the old radio log and is now having only the features, news and sports listed in a special box. WPQR is now doing a remote from the lobby of the Holiday House. Right after the head of the prison guards at Allegheny Workhouse appeared on the Bill Burns news show on KDKA-TV explaining living conditions there, he was ordered to take an early vacation by workhouse officials.

ITTELEST SATURDAY NO FEATURE FUNDATY EVER KEPT 3,000,000 NEW YORKERS AWAKE UNTIL 1:30 A. M. I The big attraction was the first N. Y. telecast of the COLUMBIA POST-'48 feature . . . "THE CAINE MUTINY". This two hour and fifteen minute presentation was completely sponsored on WCBS-TV by F&M Schaefer Brewing Co., through BBDO. These are the amazing statistics...AVERAGE RATING, 34.2...AVERAGE AUDIENCE SHARE, 85.3%...AVERAGE NUMBER OF VIEWERS, 3,000,000! This is but one more tribute to the incomparable pulling power of the more than 200 outstanding **COLUMBIA POST-'48** features available for television!

SCREEN & GEMS, inc.

Foreign TV Reviews

Robert Shaw. His Leontes, though resonantly spoken, was a monotic nously unimpassioned figure; his jealousy lacked fire and vigor, and thus turned out a pettish foible. Hermione (Rosalie Crutchley), the queen who was the victim of his unjust accusations, was also worthy and articulate, but was too dignified and passionless for her plight. Viewers were thus left with a clear development of a somewhat incredible plot, and were kept at a great distance from emotional involvement in it.

Later, with the incursion of Per-

ment in it.

Later, with the incursion of Perdita, delightfully played by Sarah Badel, and the clowning of Autolycus (Ron Moody) and Norman Rossington, there was much more, in human terms, to latch on to. The final reconciliation between Leontes and Hermione also came off well, and made a satisfactory climax.

wen, and made a satistatory cilmax.

Marilyn Taylor's sets were more adequate in the early scenes than later. Here she emphasized the dependence on the gods which is a prime mover in the characters' makeup by littering the place with effigies of them. But she mistatenly chose a bare and spidery setting for the subsequent rustic sequences, thus destroying the contrast of genial and unstrenuous delight. Costumes, by Joyce Hammond, were cute.

On the whole, it was an adven-

On the whole, it was an adventurous and intriguing dramatic oc-casion, but it wouldn't have won over many customers from the

THE RAG TRADE
With Peter Jones, Miriam Karlin,
Reg Varney, Esma Cannes,
Shella Hancock, Gwendolyn
Watte, Wanda Ventham, Jan
Williams, Julie Samuel, Elain
Kagan, Patrick Cargill, Betty
Hantley-Wright
Preducer: Dennis Main Wilson
Writera: Ronald Wolfe, Ronald
Cheaney

Chesney
Se Mins., Fri., 8:45 p.m.
BBC-TV, from London
Having drummed up a good fanfolkewing during its first series
last year, "The Rag Trade" re-



terms of human warmth and sympathy.

Part of the blame for the chill of the opening hour belonged to Robert Shaw. His Leontes, though resonantly spoken, was a monotonously unimpassioned figure; his jealousy lacked fire and vigor, and thus turned out a pettish foible. Hermione (Rosalie Crutchley), the queen who was the victim of his unjust accusations, was also worthy and articulate, but was too diffusi.

Thus Mirlam Karling team, writers and producer. A large part its locale—a smalltime dress works to tell its locale—a smalltime dress works resonantly spoken, was a monotonously unimpassioned figure; his jealousy lacked fire and vigor, and thus turned out a pettish foible.

Hermione (Rosalie Crutchley), the queen who was the victim of his unjust accusations, was also worthy and articulate. but was too diffusi.

Thus Miriam Karlin, as the girls' Thus Miriam Karlin, as the giris-union organizer, continued to cajole for pay increases and threaten stdike action. Esma Can-non, as the twittering pint-sized stitcher, carried on as before, and the boss of the outifi, Peter Jones, had to contend with employees' decelf.

Main idea of this one was also a reminiscent situation. While the

Main idea of this one was also a reminiscent situation. While the boss was away, the gals got together to sell a dress, by organizing a farcical mannequin parade for a rich customer. This involved such wild capers as Miss Cannon masquerading as a duchess, and Shelia Hancock wearing a Chinese creation back to front. Of course, they were found out, and the sestion ended in predictable uproar. The basis of the skein still seemed promising, but it was treated without wit and the flavor was lost in run-of-the-mill dialog and over-emphatic playing. The main thesps hadn't the chance to display anything new, and didn't, which seemed a lost opportunity for Peter Jones and Miriam Karlin, who are richly comic performers when they get proper nourishment. Dennis Main Wilson's production was speedy.

FOR RICHER, FOR POORER
With Robert Collin, Michael
Shanks, George Cyriax, Robert
Holness, Alex Valentine
Producer: Tim, Hewat
Directer: Mike Weoller
69 Mins., Wed., 9:15 p.m.
Gransda, TV, from Manchester
Billed as "a major five-week
inquiry into Britain's economic
future," this first segment did
enough to suggest that it might fill
the bill. It began by stating the
wellknown facts of Britain's present uneasy prosperity, using the
Northern town of Jarrow as
typical, It was from Jarrow that
the famous 1936 hunger-march
stepped out, when Britain had
3,000,000 unemployed, Now one
housewife, who had lived on
around \$4 a week then, had a total
allowance of \$30 weekly from her
family. And the town itself was
ridding itself of its meaner shops
and houses, and replacing them
with supermarkets and apartment
blocks.
The program used the current

with supermarkets and apartment blocks.

The program used the current blocks.

The program used the current Binge craze to pinpoint the never-had-it-so-good attitude and swollen pay-packets. Apart from a brief reference, it ignored those people, like pensioners and many workers, who have been overlooked by the industrial boom.

But it covered more original ground when it went on to investigate the snobbish customs that act as a brake on productivity and co-operation between management and labor. Here producer Tim Hewat acidly commented upon the differences of treatment between the Rolls-Royce class, the Jaguar class, the family-car class, and the bus-bike class. In one factory, the

manual workers eat in a canteen without table-cloth and menu, the office workers have a menu and waitress service, the executives have drinks on a side table. A panel of journalists from the "Financial Times," plus a business expert, John Marsh, came out against these social distinctions, and the program astutely suppert, John Marsh came out against these social distinctions and the program astutely sup-ported them with vivid illustra-

ported them with vivid illustrations.

It went on to emphasize such factors as a public-school education (equivalent of private schools in the U.S.) In getting to the top, and the resentment it caused in the lower ranks. In fact, the program did a socially vaulable job in this connection, skilfully contrasting the worker who may be fired with an hour's notice and the executive who would be scandalized with less than a month.

Director Mike Wooller assembled the film adroitly. Next program is to contrast a new and a declining industry, and, if it maintains the level of comment in this initialler's later stages, it should illuminate.

should illuminate

IT'S A SQUARE WORLD With Michael Bentine, Dick Emery, Frank, Thornton, Harold Berens, Jos Gilbons, Leon Thau, Anthea Wyndham, Janette Rowselle,

Frank Thornton, Harold Berens, Joe Gibbons, Leon Thau, Anthea Wyndham, Janette Rowselle, Benny Lee
Producer: John Street.
Writers: Bentine, John Law
38 Mins, Thurs, 8:45 p.m.
BBC-TV, from London
Michael Bentine, whose forte is the fantastic type of humor in the "Helizapoppin" vein, returned to the schedules with a 20-20 edition of his familiar "It's a Square World," the first of six half-hours. Bentine made plenty use of zany visual effects, using cartoon characters for ome sequence and generally playing fast and loose with the cameras. But the opener suffered from a lack of good old-fashioned gags, and no amount of presentation ideas could make up the deficiency.

Best of the item was a lecture on the mythical Japanese sport of hitting each other on the head with a hammer. In fact, Bentine's take-offs tend to succeed when they defiate the odd cultural pretension or indulge in such milder, but hilarious, gambits as a phoney news bulletin.

But in this opener he seemed subdued, and two sequences fell flat. One involved singer Benny Lee, in full Latin-American spate, being crowded out by supporting terpers and drum-tappers. The other brought the outing fo a soggy climax, being a tedious attempt to raise a yock at the expense of gleesingers, giving out sea-shanties.

The session was thus uncertain in its direction, and producer John Street gave it a bitty framework although he wasn't helped by the failure of some mechanical gimmicks. Bentine, too, was more diffident than usual, and the bids for eraziness lacked the courage of their convictions.

Ottd.

their convictions:

Otta.

HRGENDWO AM STRAND
(Somewhere On the Beach)
With Monika Greving, Trude Haefelin, Sigrid Hausmann, Cathrin
Heyer, Erna Nitter, Topsy Kueppers, Harald Maresch, Georg
Kreisler, others:
Director-Writer: Kreisler
48 Mins., Tues., 9:50 pm.
West German TV, from Hamburg
Austrian Georg Kreisler is one
of the strangest cabaretists on German tv. Not only are his self-composed songs very much on the
strange side but that also goes for
the style of his shows. "Somewhere
On, the Beach," which he wrote
and directed, was an example. It
was sort of a horror cabaret on
the North Sea beach at midnight.
He had a grand plano and his listeners were composed of blase sea
party guests of whom he made fun
via his satirical songs. Eventually
one dropped dead and returned to
life, then the group was hit by rain
(which, however, didn't stop Kreisler from playing the plano), and
other strange things happened.
Kreisler's offibeat cabaret style is
not to everyone's taste, but at least
he has ideas.
This program didn't come off
very well. The gags weren't too

the has ideas.

This program didn't come off very well. The gags weren't too amusing and the intended horror wasn't likely to give viewers the creeps. There have been considerably better Kreisler programs before

Inside Stuff—Radio-TV

American Broadcasting-Paramount Theatres, its offices spread over New York's west side from 66th to 70th St., is now stretching down to 64th Street with two floors in the National Cash Register Bldg. New site will house personnel displaced by the impending demolition of some buildings on 66th St. for the construction of AB-PT's 40-story headquarters. Latter will not be ready for occupancy for at least a couple of years.

Zenith Radio Corp. set a new first quarter record for sales and earnings in the period which ended March 31. The estimated consolidated profits, as announced at last week's stockholders meeting, were \$4.728.794 for the three-month period, or 23% better than the previous record first quarter of 1960.

Consolidated net sales were reported at \$81,520,763 or 20% ahead of the '60 comparative quarter. Production and shipment of Zenith's black and white television receivers were the highest of any quarter in the company's history, giving Zenith an all-time high slice of the

The National College Queen Contest, which will bow on ABC-TV June 24, will feature Fred Waring's orch and chorus amidst the competitive judging of the most attractive and intelligent collegianne. ABC-TV's dally "American Newsstand" show will build up the contest by showcasing the 12 regional winners the week before the Sunday finals.

nnais.

Special event is being handled by the web's news and special events department under Jim Hagerty. The pitch for a national bankroller is now being made.

Tom Costigan of CBS became president last week of The Radio-Newsreel-Television Working Press Assn. Ed Silverman of ABC News was elected board chairman.

At the group's annual dinner last week, N.Y. Mayor Robert F. Wagner received the RNTWPA 3d annual Freedom of Information Award.

WNEW Radio, N.Y., is starting to escalate essay contest prizes like the quiz shows of yore. It's currently offering a top prize valued over \$16,000 to the winner of the best 25-word blurb on "What Radio Means to Me."

Station is giving away a split-level home in New Jersey, complete with appliances and motorboat.

The Little Theatre, now a N.Y. television studio for ABC-TV on West 44th St., marked its 50th anni last week with an unusual coincidence of names. As a legit theatre during its opening month in 1912, it housed "The Flower of the Palace of Ham," by playwright Charles Rann Kennedy. Currently, Bob Kennedy is hosting "Window Shopping," a daytime strip show on the ABC web.

Sealtest

Continued from page 147

for '62' 63 was to be a mere formality. It's true that Sealtest didn't know whether It'd continue with Newhart, but the bankroller left the impression that it would definitely stay in the slot, perhaps with "Kentucky's Kid," a film. Only thing holding up an official signing, NBC thought, was the fact that Sealtest spells out its annual budget at the end of Appril—but, that was a formality and "nothing more."

so NBC held off giving the slot to at least four other bidders last February and in early March. At least two were reported willing to take the entire half-hour for film shows and another was willing to stay with Newhart even though its preference was for a filmed show. While the last-minute walkout was bad for NBC, what is deemed worse is that Sealtest has, for reasons as yet unclear, walked out on all of ty.

One more thing in this "sour

all of tv.

One more thing in this "sour milk" story is that it wasn't until after Newhart won a Peabody for the best entertainment program in "61-52 that Sealtest appeared even interested in shifting to another show, in this case "Flinstones."

ABC Drops 'Circus'

the Saturday night berth. "Mc-Hale's Men," a wartime action series, will be facing the comedy of 'Hazel' on CBS and a drama, "The Nurses," on CBS. "Mr. Smith." a comedy now will compete with Joey Bishop's variety stanza on NBC and "The Defenders," CBS dramatic series. Both of the ABC-TV shows will be half-sponsored by R. J. Reynolds.

ABC-TV also cancelled "Circus-

by R. J. Reynolds.

ABC-TV also cancelled "CircusBy-The-Sea," an hourlong live variety stanza projected by MGM-TV
from the Steel Pier in Atlantic.
City. It was a low budget entry,
but ABC-TV could find no buyers
and decided to drop "Circus" last
week. Replacements have not yet
been set although Bert Parks'
"Yours For A Song," now both a
nighttime show and a daytime
strip, may wind up filling a half
hour of the Saturday night 7:30
to 8:30 p.m. hole.

Knexville-A former Knexvilerahly better Kreisler programs before.

Cast included Kreisler's actresswife Topsy Kueppers, Harald Maresch, and Cathrin Heyer. Technical credits were routine. Hans.

Television Corp.

New ABC Radio Affils

ABC Radio has snared a 50,000watt affil in Corpus Christi, Tex., with the hookup of KCTA starting this week, KCTA is owned by the Broadcasting Corp. of the South-west of which Bob Kent is prexy and general manager.

and general manager.

ABC Radio also picked up 12 other affiliations recently. These are WAXX, Eau Claire-Chippewa Falls, Wis: WGEE, Indianopolis: WNBH, New Bedford; WDUN, Grainsville, Ga.; KINT, El Paso; KWRE, Warrenton, Mo.; KWEL, Midland, Tex.; WAMD, Aberdeen, Md.; WAUB, Auburn, N.Y.; WCJU, Columbia, Miss.; KBEK, Elk City, Okla.; and WZKY, Albermarle, N.C. N.C.



AGVA

Appearing as 'Jose' in "Anatomy of Betrayal: Dateline Cuba"

on **ARMSTRONG** CIRCLE THEATRE Wednesday May 9, 10 pm to 11 pm CBS-TV

Personal Managements
J. CAVALLARO
LT. 1-3096



HUNTING BIG GAME?

You'll find it in the Northwest . . . a big, rich ready market for your product.

This is the area which KSTP-TV serves and sells . . . \$5 Billion in spendable income and 810,800 TV familie Let KSTP-TV start a sales stampede for you.



100,000 WATTS . NBC MINNEAPOLIS . ST. PAUL

NO OTHER STATION CAN MAKE THIS STATEMENT.



50% share of audience

WKRG-TV-Mobile-Pensacola has averaged 50% or more share of audience in every March ARB measurement since 1959, from 9 a.m. to midnight. *

AVERY — KNODEL,
National Sales Representatives or General Manager

3 station VHF market.

Tally Sheet on Telefilm Majors

BADIO-TELEVISION

semester. Single survivor is boy sellis."

At 20th-Fox, there's been more than enough troub'e since the studio entered tv film production, principally because of a weakness of manpower at the top level in some instances, and in other cases the studio's using good manpower unwisely. At 20th, there has been considerable turnover in tv production chiefs, and they include 3id Rogel, Michel Kraike, Irving Asher, Martin Manulis, Roy Huggins, Peter Levathes and the present job-holder, William Self. Manulis, considered a fine creative producer, found himself tied down with administrative problems and dealing with ad agencies instead of creating, so not much came out of his regime. In the early days of tv at 20th, the parent company had a disdainful attitude toward tv, and in later years it has simply failed to find a winning combination, so that today it's left with only one series.

The Par Story

Paramount has made sporadic stempts to dent the ty film field, never with any success. Couple of years ago it made a number of pilots, didn't sell any. It had one series on a network once, but its quality was such it was award in

series on a network once, but its quality was such it was axed in mid-season. Here the problem ap-pears to be failure to get the prop-

pears to be failure to get the proper, seasoned manpower as well as a lack of understanding of the complexities of the telefilm field. Allied Artists has no production, either, and never has had a network series. Several years ago it was in syndication production, but series never made the grade, and it bowed out of tv film as a result. Universal-International aleas has no production. Some years ago the studio filmed a series without a sponpar couldn't find without a sponsor, couldn't find either a sponsor or a network who would buy the show, and the cost-ly experiment was shelved, a total

pt for Screen Gems and Co-the greatest mistake made

LESLYE

HUNTER

Appearing as 'MELISSA' 'Along Came a Spider'

"The DEFENDERS"

"A GIFT OF TIME"

with HENRY FONDA and

OLIVIA de HAVILLAND

CAVALLARO ED BONDIE
1-3090 JU 6-5100
W York City New York City

day May 5, 8:30 to 9:30 CBS

ntly Featured on E'way in

TV show to come from Warners.

The plcture is a gloomy one at 20th-Fox TV, which had five series and four hours of weekly programming at the outset of this season, is down to one for next semester. Single survivor is "Doby Gillis."

At 20th-Fox, there's been more than enough trouble since the survivor is made nearly the production, principally because of a weakness of manpower at the top level in some instances, and in other cases the studio's using good manpower unwisely. At 20th, there has been

ITC's \$15,000,000

Continued from page 141

Moscow State Circus, a Christmas show shot partly in Westminster Abbey, and a "Tour of the Palladium," with Robert Morley, Miss Stafford and Stanley Holloway, with American names to be added, Guests of the Stafford spex include Bob Hope, Peter Lawford, Peggy Lee, Ella Fitzgerald, Claire Bloom, Jimmy Darren, Peter Sellers and Kenneth More.

Kenneth More.

39 half-hour "The Criminologists," to be produced in England by Sam Gallu.

Also a new series, "Century '61," half-hour show to be lensed in color, in England, it's based on ITC's "Supercar" series now in distribution Now agestics "Contact on ITC's "Supercar" series now in distribution Now agestics "Contact on ITC's "Supercar" series now in distribution Now agestics "Contact on ITC's "Supercar" series now in distribution Now agestics "Contact on ITC's "Supercar" series now in distribution Now agestics "Contact on ITC's "Supercar" series now in distribution Now agestics "Contact on ITC's "Supercar" series now in distribution to the ITC's "Supercar" series now in distribution to the ITC's "Supercar" series now in the ITC's "Supercar" series now in distribution to the ITC's "Supercar" series now in the ITC's "Supercar" series now in distribution to the ITC's "Supercar" series now in the ITC's "

half-hour show to be lensed in color, in England, It's based on ITC's "Supercar" series now in distribution. Now casting "Century."

ITC has also completed 26 half-hours of "Sir Frances Drake," starring Terrance Morgan.

Nidorf said that for the fiscal year which ends April 39 for ITC, he estimates that after amortization and before taxes, the company will show a \$509,000 profit, its second best year. ATV. the parent company, made \$16,000,000 before taxes last year, he added. The British company was involved in negotiations for the acquisition of Ashley-Steiner agency and Famous Artists, but these bogged down due to tax problems, he stated.

ATV owns tv. stations in Australia and Canada; the Muzak franchise in England; has built a new \$12,000,000 studio in Eistree, England; owns Pye Records; Home Tele Rentals, a wired tv system in England, and a strong believer in diversification, is currently looking for various acquisitions in this country, he said.

'Benefactor'

sponsor of the episode after the three regular advertisers bowed out.

The 11 defecting stations included WHDH-TV, Boston; WBEN-TV, Buffalo, N.Y.; WBAY-TV, Green Bay, Wisc.; WKBT, La Crosse, Wisc.; WISN-TV, Milwaukee; WWL-TV, New Orleans; WPRO-TV, Providence, R.I.; WHEC-TV, Rochester, N.Y.; WHBF-TV, Rock Island, Ill.; WCNY-TV, Watertown, N.Y.; and WOW-TV, Omaha.

WNBF-TV, Binghamton, N.Y. which initially indicated that it would not carry the telecast, changed its mind and decided to carry the episode at a late night hour at a different day. Network is negotiating with other stations; affiliated with other networks or educational tv outlets, in an effort to avoid a freeze-out in the defecting markets. In Providence, R.I.; NBC-TV affil WJAR-TV is understood to be interested in moving in, while in Boston, web is talking with the educational tv outlet there to win an airing in that city.

The regular U.S. sponsors which pulled out from the abortion-themed episode were Leyer Bros. Brown & Williamson and Kimberly-Clark.

Brown & Williamson and Kimberly-Clark.
Role of the National Assn. of Broadcasters in "The Benefactor" issue reflected the danger of a "little censorship." CBS-TV, sticking by its guns for months on the

propriety of telecasting the opi sode despite the withdrawal of regular advertisers, virtually at the last minute decided to let the NAB last minute decided to let the NAB code director Bob Swezey see the episode and render the judgment of his office. Web, defended the move on the grounds that it asks expert advice from numerous parties on controversial issues. Sometimes ministers are consulted other times scientists, etc. Invitin

times ministers are consulted, other times scientists, etc. Inviting the NAB code authority, though, in the case of "The Benefactor" proved a bit of a boomerang. The NAB issued a statement saying the episode was within the regulations of the code, but questioned the suitability of "The Defenders" or other dramatic series as a vehicle for such a direct treatment of the abortion subject and the "wisdom" of selecting "the family" hour of 8:30 pm. for the program.

Many at the network felt NAB's statement was a gratuitious slap. Nevertheless, according to one web exec, network time and again at its own volition may call on the NAB for its opinion on some programs, as it does time and again call on the opinion of other experts. Web exec though materianed that such steps are voluntary moves by the web and the network, which subscribe to the NAB interpret the code. The hausting question after "The Benefactor" episode is what if the NAB interpreted the program as a violation of the industry code: What would CBS-TV have done then?

Disney and Hallmark's Two-Way Award Spread On Empy Nominations

In this year's Emmy sominations by the Academy of Television Arts & Sciences "Wait Disneys Wonderful World of Color" shows up in two program classifications and so does the Hallmark "Victoria Regins" special and other shows. Among the better than two dozen "categories" are variety music, yet the variety shows are broken down into one group under that overall title and the music shows into another. It appears that the TV Academy wants to see as many shows get awards as possible this year, to judge by the way in which things are organized. Besides Disney and "Regins," etc., going two ways, the Glenn orbital flight coverage and Mrs. Kennedy's White House tour. "were removed from the education and pubaffairs and "are being considered outside the regular categories," which is taken as a sure sign both shows will get special kudos.

Here are some of the majon mominations. Dramatic shows are

as a sure sign both shows will get special kudos.

Here are some of the major nominations: Dramatic shows are "Ben Casey," "Defenders," "Dick Powell Theatre," "Naked City," "People Need People" (one of the Alcoa hours) and "Victoria Regina," carried as a special on NBC-TV. Humor shows nominated are Andy Griffith, Bob Newhart. "Car SA." "Hazel," and Red Skelton.

The "variety" shows are Garry Moore, "Here's Edie" (Adams, that is, Judy Garland, Perry Como and Disney. Under "music" there is the Bell Hour, "Bernstein in Japan" (the conductor also shows up in two program categories), the NBC Opera (no show in particular) and another opera, "Thief & Hangman."

Kidvid is covered by the Bernstein "Young People's Concerts," (of which the Japanese show was one). "Captain Kangaroo," "1-2-3-Go," Shari Lewis, "Update" and again, Disney.

Under education and pubaffairs

Go," Shari Lewis, "Update" and again, Disney.
Under education and pubaffairs ttreated definitely as one category) are "Close Up," "CBS Reports."
Brinkley's Journal," Howard K. Smith "White Paper" and "Wide World of Sports." "Regina" shows up under the "program of the year" category, so does Judy Garland, "Biography of a Bookie Joint," "Van Gogh, A Self Portrait" and "Walls In My Shoes."

Byrne Exits Irish TV; Going Back to St. Louis

Dublin, May 1.
Ernest Byrne, executive producer
of Telefis Eireann (Irish TV), has
bowed out and will return to the
U.S. to resume with CBS in St. Louis as an executive producer, an appointment he held until going to

Byrne, a Dublin man, had been working in the U.S. for some years before taking the home appoint-

ment.

He is reported to have resigned over a policy difference.

Pilkington

Continued from page 147

who was odd man out 10 years ago, may now find himself in the position of having, purely for economic reasons, to oppose at least one of the Pikington comleast one or me runningon committee recommendations. It is being suggested that he will surge his colleagues in the Cabinet to stand firm against the switchover to 23 lines, as this will involve more personnel than the Exchequer is prepared to encourage.

prepared to encourage.

It has been estimated that it would cost upwards of \$3,000,000,000 to replace all existing to receivers. Current normal rate of replacement is estimated at around 1,000,000 sets a year, but it is feared that the prospection something new might well secelerate the replacement rate to doubte that figure. Calculated on an average price of about \$200 for a receiver, that would increase personal expenditure by some \$200,000 over the norm for the year.

The same economic objection

100,000 over the norm for the year.

The same economic objection could apply to the launching of a color system, but is thought to be unlikely. It is recognized that while the price of a tint receiver runs well above the average for a standard set, these will remain strictly a luxury item, and unlikely to put an undue strain on the Exchenuer.

Manufacturers of receivers ha Manufacturers of receivers have been campaigning vigorously for the switch to 623 lines, arguing that such a change would be of enormous value in the current export drive. That argument could be countered by citing the car manufacturing industry as an example. While Britain's drivers (almost in splendid isolation) continue to keep to the left, the industry has been able to export to the rest of the world And, it could be suggested, there's no reason why to manufacturers shouldn't do the same.

same.

Nevertheless, the broadcasters are already prepared for the anticipated change. Both BBC and the commercial networks have been geared for some time for dual transmissions, and it's been estimated this involved a capital investment in the region of \$10,000,000.

WBBM-TY

(it was learned the day after WBBM-TV's documentary), with something like 80 big leaguers involved in one of Wagner's corporations, CIA Inc., which owns seven slum properties. The expose of Wagner was Hill's own coup. It is not remembered when, if ever, a Chicago radio or tv station broke a local news yara with such impact or with such repercussions.

repercussions.
Hill's documentary, along with Hill's documentary, along with the followup newspaper digging, will probably result ultimately in the breakup of Wagner's blumempire and may even drive him into bankruptcy. Since the telecast, the Dept. of Public Welfare began to withhold rents from Wagner for a number of people living in his slum buildings who are living on relief or aid to dependent children. That will come to about \$10,000 a month.

month.

Also he's under preliminary inquiry by the Securities and Exchange Commission and is under temporary prohibition, by the Secretary of State, from issuing more stock in his corporations because it was learned that he falled to register those having more than 25 stockholders. A hearing will be held May 11 to determine whether he's in violation of the state's "blue sky" laws.

sky" laws.

Slum landlording has flared up into a local issue, and it was a ty station, making like a newspaper, that did it.

Canada Grid Coin

Toronto, May 1. American Motors (Canada) Ltd. American Motors (Canada) Ltd., Toronto, has renewed its sponsorship for new season of 14 National Football League games, to be seen on the coast-to-coast ty network of the Canadian Broadcasting Corp., with negotiations currently underway for contract renewal by Carling Breweries Ltd., second sponsor of last season's NFL sked.

American Motors deal was swung by McKim Advertising, Toronto.

Protest U.S. Steel TV-Radio Lockout

While winning, in part, an argument to get cameras and mikes into N.Y. State legislative hearing rooms, the Radio-Newsreel-Television Working Press lost an argument to U.S. Steel which barred radio-tv news coverage of an April 24 press conference in which the company announced its quarterly profit earnings report.

Gov. Nelson Rockefeller on April 24, after a lengthy campaign by RNTWP and others, signed into aw an amendment to the state hy knt we and others, signed into the state civil rights law which permits radio and to commission hearings. Rockefeller's law, though, added that permission first had to be given by the presiding officer, the witness and a majority of the committee. mittee mittee or commission members. RNTWP said the law "falls short of our ultimate goal" but admitted that it "was a foot in the door."

that it "was a foot in the door."

The working press group protested the U.S. Steel lockout in a
telegram to company prexy Roger
Blough, charging the lockout was
"arbitrary and contrary to the
principles of freedom of information.

(NBC, CBS and Movietone crews were barred from the 71 Broadway meeting room by the steel com-

NBC Correspondents

Continued from page 147

overseas men of NBC seldom are seen on tv. One of the reasons NBC brass cleared the Sunday news program was the opportunity afforded the foreign correspondents to showcase something special.

For each show, the correspondent involved will stand before some familiar local seen abroad and deliver a 20-minute script into, a camera. Cameramen will also shoot about 30 minutes of silent film. The 50 minutes of film will be spliced and edited in Washington to get 20 minutes for the telecast.

Ralph Peterson will be producer and director in Washington.

St. Paul—Neal Perlich has be-come a salesman for WMIN Radio; formerly was Twin City salesman-ager for the Naegele Co.



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WHITE MOUNTAINS' FESTIVAL of the 7 ARTS
July 6th to 23rd

> SKY HIGH In the WHITE MOUNTAINS S LAKES . 5,500 ACRES

ation: Walter Jacob



T.V. STAR LEAVES FOR **WEST COAST on BUSINESS**

Must sacrifice exquisite Geo Celonial home on beautifully scaped acre in Westchester, 6 rooms, 6 Baths. Fallout shi fulshed basement and projection recording rooms, many extra min from Manhattan, Yonkers



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to 1165 Radio-TV stations for the great success of-**"ALL AMERICA WANTS TO KNOW**

Reader's Digest wants all radio-TV stations to know how much we appreciate their cooperation on "All America Wants to Know."

Thank you-

-for joining Reader's Digest in recognizing the importance of this public service

-for bringing to listeners and viewers across the country such prominent figures as Gen. Curtis LeMay, Willy Brandt, Edward R. Murrow, Lewis Straus ... on such vital topics as the Berlin Crisis, the Strategic Air Command, Nuclear Testing ...

-for your many encouraging letters of support.

Since August of '61, when Reader's Digest offered the first "All America Wants to Know" program, nationwide response has continued to grow. Here are just a few of the many favorable comments received by Reader's Digest and by Theodore Granik, creator of the series. We'd like to pass them on to you-

"All America Wants to Know is play-

ing a major role in the area of public

-Otto Kerner, Gov., 111.

'My congratulations to Reader's Digest for the uncommonly fine job it is doing through this program."

Barry Goldwater, U.S. Sen., Ariz

"I hope that future editions of 'All America Wants to Know will reflect the same high standard of program--Maurine Neuberger, U.S. Sen., Ore,

"As a former member of the Senate Subcommittee on Freedom of Communications, I have been especially concerned with the manner in which television and radio provide the American people with thoughtful and provocative discussions of major national issues. 'All America Wants to Know has been a tribute to the ability of the communications media to provide these discussions.'

-Hugh Scott, U.S. Sen., Pa.

"In this age this type of programming is as essential as any single activity in assuring us of a bright future.

Farris Bryant, Gov., Fla.

"All those concerned with the production of this most informative program are to be congratulated for their effort in throwing light on problems of great importance to the nation.

-Richard Batterson, Mayor, Denver

And here are excerpts from the hundreds of cards and letters we've received from you-

"Excellent program—most informative and fast moving."
-WTAO, Boston, Mass.

"We are receiving hundreds of letters commenting in favor of this program. It's one of the best we have ever had the pleasure of programming on KOWB."

-KOWB, Laramie, Wyo.

Series is great. Many favorable comments have been received regarding

-KAYD-TV, Bakersfield, Cal.

Excellent-keep up the good work." KNDI, Honolulu, Hawaii

"Wish it were weekly instead of monthly." -WMMS. Bath. Me.

"We have had many telephone calls commending us for carrying this pro-

-KTHT, Houston, Tex.

"These films are the greatest public service films to come to TV. Wish there could be at least 52 more on the way. Thank you, Reader's Digest." -WJHL-TV, Johnson City, Tenn.

Thank you, all 1165 stations, for your encouragement and support!

Reader's Digest

created and produced by Theo-dore Granik in cooperation with Freedoms Foundation

May program to feature Senators Morse, Tower, McGee

The distinguished panel on this month's "All America Wants to Know" also includes José de la Torriente, former ass't editor, The Times of Havana; and special guest Teodoro Moscoso, U.S. Coordinator of Pres. Kennedy's Alliance for Progress. The topic: "Is Castroism Endangering Latin America?'

Williams' 'River,' Prado's Twist,' Ford's 'Showboat' Top New LPs

ANDY WILLIAMS: "MOON RIVER & OTHER GREAT MOVIE THEMES" (Columbia). The Oscar win this year by "Moon River" will be one of the album's strong selling points plus the fact that Andy Williams also performed the tune on the nationally televised Academy Award show last month. There are other Oscar winners included here like "Three Coins In The Fountain." "Love Is a Many Splendored Thing." "Never On Sunday" and "It Might As Well Be Spring" to give the package added selling and spinning punch. Williams' style is smooth and winning and Robert Mersey's arrangements add to the overall zest.

PEREZ PRADO: "TWIST GOES

PEREZ PRADO: "TWIST GOES LATIN" (RCA Victor). This is an inexorable evolution of any new dance idiom. No matter what it is, whether it be waltz, drag, fish or polka, it's gotta wind up in Latin dress sooner or later. And the group that usually gets there first is Perez Prado who has put his special twist on pop music. In this outing, Prado is dishing up a powerfully driving rhythmic concoction to which the twisters can gyrate while throwing in some added body English as required by this Latinized beat. Going Latin in twist tempo are such tunes as "Hava Nageela." "Patrica," "St. Louis Blues." "Cherry Pink and Apple Blossom White." PEREZ PRADO: "TWIST GOES

Apple Blossom White."

"HERE COMES THE TENNESSEE ERNIE FORD MISSISSIPPI
SHOWBOAT" (Capitol). The old
pea-picker turns up here as a
riverboat captain with a brace of
way-back oldies typified by "Waiting For The Kooert E. Lee." As
susul, Tennessee Ernie Ford delivers with an infectious style that
has the rugged sound of the backwoods. It's an attractive set comprised of such evergreen antiques
so "The Band Played On." "Mary's
A Grand Old Name," "A Straw
Hat and A Cane," "Paddlin'
Madeline Home," "The Old Piano
Roll Blues," "In The Shade of The
Old Apple Tree" and others.

LAPRY FIGART ORCH. "21

Old Apple Tree" and others.

LARRY ELGART ORCH: "21
CHANNEL SOUND" (MGM) is the
latest bid for the stereo sound buff
and it's a solid effort to get the
most out of the disk groove. The
sound of this disk is crisply defined
and the separation is as much as
required for any normal two-eared
animal. Most important, Larry Elgart's orch is showcasing this recording technique on a group of
excellent standards, all tastefully
aryanged with a dance beat. Among
the Times are "Time After Time," "Dancing In
The Dark." "C'est SI Bon," The
Touch of Your Lips," "Life Is Just
a Bowl of Cherries" and "The
Party's Over." Also part of the
initial "21 Channel Sound" group
are sets by David Rose's orch and
Manuel and His Strings.

LA VERN BAKER, CHRIS CON-

are sets by David Rose's orch and Manuel and His Strings.

LA VERN BAKER, CHRIS CONNOR, HERBIE MANN, BOBBY SHORT: "AN AFTER DINNER VERSION OF 'NO STRINGS'" (Atlantic, Richard Rodgers' Broadway tuner, "No Strings," has been given an interesting and successful jazz treatment via this set. Featured are La Vern Baker, Chris Connor, Herbie Mann and Bobby Short. Between them they handle 12 of the show's tunes. Miss Baker sings three, Miss Connor chirps four, Short sings four and Mann, who is a featured instrumentalist on the entire package, handles one of the tunes with his group. Al Cohn, Bobby Short and Mann arranged, and conducted the outing. The result of this artistic blend is a package that nicely showcases Rodgers' songs in fine style and also provides a stylish jazz package in the bargain.

"JOHNNY HALLYDAY SINGS

"JOHNNY HALLYDAY SINGS AMERICA'S ROCKIN' RITS' (Philips). A big fave with Euro pean rock fans, French singe; Johnny Hallyday is making his U.S. Johnny Hallyday is making his U.S. debut with this set on the Philips label. His attack is marked by strong country and blues influence as he wails out a set of old and recent Yank r'n'r hits with hard rocking salesmanship. The set was cut in English, and sometimes Hallyday gets trapped on some rapid pronunciations but this does little to mar his basically driving and solid delivery of such tunes as

"Whole Lot of Shakin Goin On."
"You're Sixteen." If Got a Woman"
and "Take Good Care of My Baby."
Shelby Singleton put the LP together and has done a fine job of
placing the right backing and arrangements behind the singer. The
result is a solid rock outing and aneffective showcase for Hallyday's
introduction to the Yank market.

ROY HAMILTON: "MR. ROCK AND SOUL" (Epie). A dramatic balladeer of long standing, Roy Hamilton takes a crack at the teen tempo in this package and he's quite good at it, too. He works the rocking sound, the big band beat and some solid blues in way that's sure to grab hold of all listening levels. Some of the stepout goodles in the set are "I'll Take Care Of You," "You're Nobody. 'I'll Somebody Loves You" and "Cheatin' On Me." ROY HAMILTON: "MR. ROCK

On Me."

CONWAY TWITTY: "FORTRAIT
OF A FOOL" (MGM). The title
song of this album got lotsa action
on the spinning circuit when it was
released as a single giving the
package a good selling point for
those who want the tune preserved
in LP form. The rest is the familiar
Twitty styling on blues, country
and rock 'n' roll that makes it an
attractive bet for the young folk,
In addition to the "Fool" reprise,
there are "Walk On By," "I'm In
A Blue, Blue Mood" and "Tower
Of Tears" that could be pulled out
for programming turns.

PAT BOONE: "I'LL SEE YOU

for programming turns.

PAT BOONE: "PLL SEE YOU IN MY DREAMS" (Dot.) A session with Pat Boone doesn't lift anyone out his chair, but it's consistently listenable in a way that stands up better than the more flashy vocal offerings. Office again, Boone has fashioned a highly pleasing songalong out of a group of old and recent hits with an important assist from Billy Vaughn's orch. Standout items: are "That Old Black Magic." in a snappy rhythm version, plus the album title song, "The Tennessee Waltz." "Brazil," "Alone" and "Tammy."

LAURENCE HARVEY: "THIS IS

"Alone" and "Tammy."

LAURENCE HARVEY: "THIS IS MY BELOVED" (Atlantic). Walter Benton's poetic book on the universal topic of love has been put into the grooves by Atlantic featuring actor Laurence Harvey reading excerpts from it. Herbie Mann, jazz flutist and composer, has written some thematic music for the set which he and his combo play behind and bridging Harvey's readings. The actor's whispering phras-



LAWRENCE WELK

Presents His Newest Dot Albun "MOON RIVER" Inspired by the OSCAR Winning Song

ings of Benton's romantic passages make for an intimate effect, insofar as such an effect can be created on wax, and the LP will doubtless catch the fancy of numerous femme listeners. Mann's music is nicely scored and has a fine and simple quality, which is well-exemplified by the group's handling of it. equally solid background listening.

equally solid background listening.

DAVEY BOLD: "A BOLD KNIGHT WITH DAVEY BOLD" (Norman), Humor in a fast, blue fashion is the tone of this second. LP by St. Louis comedian Davey Bold. Like his first outing on the Norman label, the session was cut during an appearance by the comic at his Celebrity Club. Bold's routine is a collection of stories, one-liners, gags and songs — the vast majority of which are quite entertaining in an off-color manner. There is little yulgarity here, however, and most of his material, sparked by his fast delivery, has solid entertainment values for the adult audience.

adult audience.

"MAD TWISTS ROUK'N' ROLL"
(Big Top). In a tieup with Mad Magazine, the indie Big Top label has put together a wild assortment of tunes pegged on the offbeat ideas that teeners would associate with one of their favorite publications. Therefore, so ng s like "Throwing The High School Basketball Game," "Somebody Else's Dandruff," "Please Betty Jane (Shave Your Legs)," and "Let's Do The Pretzel (And End Up Like One)!" will probably give the teen. crowd some kicks. Jeanne Hayes, Mike Russo and The Dellwoods deliver the Mad hi-parade with authentic rock 'n' roll flourishes.

Longplay Shorts

RCA Victor's May-June Red Seal "Summer Festival" release of six LPs, spotlighted by a deluxe two-record album tagged "Summer Festival," is being offered for a limited time as a "two-for-the-price-of-one" val," is being offered for a limited time as a "two-for-the-price-of-one special. The package consists of 19 selections by 20 artists. .. In line with the publicity attendant the publication of Katherine Anne Porter's novel, "Ship Of Fools," Caedmon Records has prepped a new drive on her spokenword LPs; "The Downward Path To Wisdom," "Pale Horse, Pale Rider" and "Noon Wine" .. Three vocal groups; Dave Guard & The Whiskyhlil Singers, The Brothers Castro and The Lettermen, top Capitol's May release of 13 LPs.

men, top Capitol's May release of 13 LPs.

Deca is running a special promotion on its entire Segovia catalog.

Running through Friday (4), it involves 17 platters, including the guitarist's latest, "Music for the Guitar"... Mickey Weyland has been inked as a vocalist with Sammy Kaye's orch. She will be featured on a new LP to be cut by the unit at the Riviera Hotel, Las Vegas, where it opens June 6 for eight weeks as the culmination of a cross-country tour.

Capitol is on a Hawaiian push for the month of May. Diskery is offering 25 Hawaiian LPs (catalog stuff and three new packages) at a special discount of a \$1 reduction per unit. Tanya Chamman signed the new folk trio called New World Singers to a managerial deal with her International Booking Bureaw. The group will appear in concert May 27 at New York's Carnegie Hall with Martia Schlammer and Osear Brown Jr. . The Highwaymen, United Artists diskers, will do a guest shot at New York's Freedomland sometime in June . . . Rakhel, Monitor folksinger, opens May 23 for a two-weeker at the Second Front, Philadelphia . . Riverside has a seven-LP release scheduled for this month including jazz, gospel and rhythm & blues. Roulette Records isn't giving up on the Twist, yet. Diskery nut five

scheduled for this month including jazz, gospel and rhythm & blues. Roulette Records isn't giving up on the Twist, yet. Diskery put five Twist ablums on release this week including a new Jeey Dee LP, "Back at the Peppermint Lounge". Kay Britten, British balladeer, has a concert scheduled for May 5 at New York's Judson Hall. . A special record ablum produced by Capitol's Custom Services Dept. for Renuzit Home Products hits the supermarkets across the country this week. Renuzit is offering the ablum, which features Yle Dunane, The Four Freshmen, Jackle Glesson, Jonah Jones, Leuis Prima and Keely Smith, at \$1.25 to customers purchasing a can of one of its products: Riverside is launching a special promotion campaign this month with a \$1.98 sampler, "How to Be Very, Very, Popular," which features tracks from nine different abums. Among the artists in the sampler are, Noro Merales, Sascha Burland, The Enightsbridge Strings and Father, Joseph Dusbia . Bill Jose Jiminez Dana will be guest, conductor of the Santa Barbara Symphony Orchestra at the Greek Theatre, L.A., May 27.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

CONNIE FRANCIS..... SECOND HAND LOVE (MGM). Gonns Git That Man
Connie Francis' "Second Hand Love" (Mernat) is the kind of
ballad weeper that's sure to cry all the way to the bank with a
load of big spinning deposits. "Gonna Git That Man" (Francont)
swings at a nifty pace that's especially good for juke action.

THE EVERLY BROS..... THAT'S OLD FASHIONED

SAM FLETCHER..... (RCA Victor). This One Night
Sam Fletcher's "My Girl" (Chalet') is the Frankie & Johnny"
song in reverse and the vocal delineation of the story of a faith-less girl makes it believable and spinnable. "This One Night"
(Alexis') makes good use of some lush ballad effects and it could get playing chances, too.

RAY CHARLES: I CAN'T STOP LOVING YOU

THE CHAD MITCHELL TRIO

THE JOHN BIRCH SOCIETY

(Kapp). Golden Vanity
The Chad Mitchell Trio's "The John Birch Society" (Sunbeamt) is a bright heedown speed of the far rightists that may bring some squawks from partisans, but its sharp humor will probably win the day. Tune is from the current New York nitery (Unstairs At The Downstairs) revue, "Seven Come Eleven." "Golden Vanity" (Sunbeamt) is an okay effort for the jolk groovers.

HUSH LITTLE BABY (United Artists). I'm Afraid June Valles "Hush Little Baby" (United Artists") is the familiar nursery lellaby given a pop takeover potential by Chuck Sagle's winning arrangement and a warm delivery. Fact that it's the theme of the upcoming "The Miracle Worker" pic won't hurt its chances, either. "I'm Afraid" (Acuff.Roset) has a neat ballad form with a good melodic backing and strong vocal styling to back it up.

MANTOVANI ORCH.....WHISTLE DOWN THE WIND (London).....The Waltz You Saved For Me Mantovani Orch's "Whistle Down The Wind" (Harvard') has a snappy marching beat, a whistling interpolation and a strong melodic line to give the spinning drive to get it to the top. "The Waltz You Saved For Me" (Feist") brings the Mantovani strings to the fore and they really schmaltz it up.

CHIPMUNKS & DAVID SEVILLE

(Liberty) My Wild Irish Rese
The Chipmunks with David Seville's "America The Beautiful" (Monarch') features "Alvin" (David Seville) and a robust chorus in a patriotic groove and it's really quite impressive. "My Wild Irish Rose" (Monarch') barbershop-quartets the oldie with a humorous patter routine integrated but it's done with such innocence that even the Sons of Erin won't mind.

VICKI TASSO...... THE SOUND OF THE HAMMER (Colpix). Foolish Me. Vicki Tasso's "The Sound Of The Hammer" (Marigoldt) bangs out a solid western folk saga via an impressive vocal and an excellent orch-arrangement support. "Foolish Me" (Jeffrey-Bing*) features a pounding rocking arrangement on a so-so ballad which the youngsters may find a bit old-fashioned for their tastes.

TEAM MATES..........NEVER BELIEVED IN LOVE (Philips). Once There Was A Time Team Mates' "Never Believed In Love" (LeBilly) springs out of the grooves with an unusual country bounce that's a natural for a pop takeover. "Once There Was A Time" (LeBilly) has some tricky harmony techniques that may draw some interest for this average ballad try.

JACKIE WALKER

(Everest). Heart Breakin' News

Jackie Walker's "Take A Dream" (Arrowheadt) has a potent
balled touch and a vocal flair that is sure to get this neucomer
off to a fast spinning start. "Heart Breakin' News" (Arrowheadt)
whips up a zippy ballad beat for jock and juke attention, too. ... TAKE A DREAM

DOLORES VELAR........YOU'RE MY EVERYTHING

(Coral) Slow Motion
Dolores Velar's "You're My Everything" (Harms') sets up the
oldic for a new spinning run via a vocal impact that has dramatic
force and commands attention. "Slow Motion" (Pocomot) plays
up more of the vocalist's effective piping pitch on a good bluesstyled ballad. Gros.

*ASCAP. +BML

DISKERS' GLOBAL FREEDOM

Recent competition of the Italian Section of the International Society for Contemporary Music was won—not as expected—by Karlheinz Stockhausen, but by newcomer tvan Vandor, who presented a composition for chamber music to be executed by six play-

sented a composition for enamper music to be taxassions were violent or advisibility of having competitors as well-known as Stockhausen, who gives the competition a certain "prestige" but embarrasses the jury, Latter included composers Goffredo Petrassi, Riccardo Nielsen, Witold Lutoslawski (Polish), Humphrey Searle (British) and two representatives of the Italian State Radio, Nonetheless jury conquered embarrassment to give the first prize to Vandor and only second to Stockhausen. Vandor plays the sax with now famous "Roman-New Orleans Jazz Band."

Expanding Italian Disk Industry Eyes U.S. as Product Source & Sales Area

The Italian disk business is growing and with it the desire on the part of native record men to handle more U.S. material and to develop Italian product in the U.S. This situation is what motivated, executives of the RI-Fi Record Co., Milan, Italy, to come to New York last week for conferences with their Yank business representatives and various American disk execs.

They notify out that the Italian

their Yank business representatives and various American disk execs.

They point out that the Italian-market has shown a marked desire for American product. It need not necessarily be chart material either, they assert, because such tunes are not always hits in Italy nor do they necessarily click at all. Rock is big there, they say, "but only if it is melodic." The Italians don't dig the thin combo sounds apparently and disks which feature this type of music are usually flops. An interesting facet of the Italian market today, they reveal, is the fact that it is gradually moving in the direction of strong LP sales. For a long time, Italian disk buyers had been concentrating on singles to the point where the singles to album ratio was about the reverse of what it is in the U.S. In today's disk scene, however, a trend is beginning to evidence itself in the direction of strong album product and even stereo is beginning to eatch on.

This factor is making Italy more

and even stereo is beginning to catch on.

This factor is making Italy more catalog aware when it goes shopping in foreign markets like the U.S. for material. One of the basic reasons for their trip, Ansoldi and Carisch say, is that they want to discuss catalog licensing deals with various Yank diskeries.

Stereo is also an important ket, and it is being contributed to by more available stereo record players and components. Stereo is a very recent development in Italy, they point out, but one which is gathering interest.

Ansoldi and Carisch also note that there is a growing inclination on the part of Italo manufacturers to spread their disks into the Yank (Continued on page 166)

(Continued on page 166)

Arranger's \$246 Claim **Blacklists Peg DeCastro** With L.A. AFM Local 47

With LA. AFM Local 47

Hollywood, May 1.

AFMusicians' Local 47 has placed Peggy DeCastro on its "do not perform for or with list" on a claim levelled against the singer for \$246 by Ian Bernard, union member who acted against the chirp on a charge she owed him that amount for arrangements he had done for her.

While union has officially black-listed Miss DeCastro it might be noted that she still apparently has an escape hatch—via paying the claim. Local 47 recording secretary Don Morris stated last week "that as of now this claim has not been adjusted, but the situation could change tomorrow."

Local 47 trial board also has slapped on singer Dinah Washington same threat of blacklisting. At a hearing the board supported claim of \$225 against thrush by arranger Rene J. Hall, but Miss Washington has requested a rehearing of the beef and has been granted it.

Col Names West to Post With O'seas CBS Records

With O'seas CBS Records
Stanley West has been set as
coordinator of European operations for Columbia's overseas affiliates CBS Records. He will headquarter in Zug. Switzerland.

In his new post, West will be
responsible to Harvey Schein, general manager of CRI International,
for coordinating the activities of
European affiliates in introducing
the new CBS label during 1962.
He'ill be specifically concerned
with the application of CBS Records' policies in the areas of
artists & repertoire, creative services, operations and promotion.
West has been manager of international artists relations and
promotion at Columbia for the past
three years. His post will be filled
by Michael Vermette.

Reporting to Schein, Vermette
will be responsible for promoting
the overseas sales of Col products
through subsidiary affiliate and
licensee companies.

Electrola (EMI) **And Ariola Shift Top Sales Heads**

By JOHN NEWTON
Hamburg, May I.
A change in the top brass of
two large German diskeries has
been reported from Cologne and
Gutersloh effective June 1.
Rolf Engleder, who has been
sales manager of Electrola in Cologne (the German branch of
EMI) for several years, and who
has been largely instrumental in
building up the organization since
the beginning of the disk boom
here, is to take over the sales
managership of Ariola Records in
Gutersloh.
Ariola's present sales manager,
Lutz Wellnitz, is leaving the firm
reportedly to take up "an important position in show biz in Munich (Bavaria)". This could he
in some capacity with the independent ty production which Ariola's parent firm, Bertelsmann
Book Publishing Co, has formed
in that city, though nothing definite has been announced as yet.
These sales manager switches,
besides coming as a surprise to
the trade, probably also lead to
extensive personnel reshuffles in
both firms.

EMI, Philips Back Tape Competish Via Joint Co.

Competish Via Joint Co.

London, May 1.

Electric & Musical Industries and Philips Electrical Industries thave decided to pool their technical resources to manufacture magnetic tape. Both companies have diskeries which reportedly are beginning to feel the weight of tape competition.

New plan is for EMI and Philips to form a joint wholly-owned company which will operate in a new factory—to be built shortly—and take over development and production of both concerns.

BLAZES TRAIL

The ever-increasing global spread of the recording business is bringing new concepts of artist-diskery relationship to the fore. In addition to looking for the fore. In addition to looking for the that will give them impact in their native land, disk performers, especially those in Europe, are seeking out new means to assure a potent push for their product on a world-wide scale.

An indication of the

push for their product on a world-wide scale.

An indication of the turn artist negotiations and contracts have taken toward this international view is the deal concluded in New York last week between French singer Sascha Distel and RCA Victor. Although Victor has an affiliate network running around the globe, he is signing separate pacts for each country to assure himself of individual representation. Some are with Victor affilis and some are not.

not.

In the deal reached with Victor, Distel turned over control of his product as an artist to RCA for the U.S., Canada, Spain, Portugal and South America: In France, he will produce his own records which will be distributed there by RCA. In Germany, he's signed with the Polydor label.

Victor, bad until May, I to sign

be distributed there by RCA. In Germany, he's signed with the Polydor label.

Victor had until May 1 to signed separate deals with Distel for other countries and after that he's free to close deals with any company he wants. Still open are such major markets as England, the Scandinavian countries and Italy. When everything is set, Distel will be recording in English, French, German, Italian and Spanish.

Distel is the first artist to be given such a free hand around the world, and it may pave the way for similar negotiations with other foreign artists. It's understood that such performers as Edith Plaf, Les Compagnons de la Chanson and Frank Purcell åre already thinking along the same lines. They are currently tied to Pathe Marconi nor France (Capitol releases their disks in the U.S.) but their contracts are up soon and the Pathe Marconi execs anticipate Distel-type demands in the upcoming contractual negotiations.

350G Global Take

Distel expects that the two-year deals he'll have wrapped upround the world within the next month will guarantee him a global take of \$350.000. His contract with Victor in the U.S. calls for two albums and five singles, on which the company has guaranteed him a hefty outlay on promotion and publicity.

He starts working on his first album in two weeks with Ray Ellis, Victor artists & repertoire staffer, heading the orch. The package, which will be comprised of standards, is slated for release in October, Distel also made a two-year deal with Victor's sister company, NBC-TV, calling for three ty shows a year.

The reasons for the separate contractual deals around the world

deal with Victor's sister company, NBC-TV, calling for three tv shows a year.

The reasons for the separate contractual deals around the world are varied. Primary, perhaps, is that Distel feels that each country presents different problems in production and merchandising and that the local people know best how to handle them and handle them best when the disk is produced by them and not imported. In many countries, he says, a&r producers get paid only for what they produce, therefore an imported disk is in danger of being brushed off in favor of some homemade product. And as for producing his own records in France goes, he explains that it is artistically as well as financially beneficial.

Tax Angles.

"The tax situation there has a lot to do with it," he explains. "As a single man I have to pay 60% of my income to the government. As a producer, though, I'm able to deduct a little more than 30% of my income for expenses (production, promotion, etc.) which gives me the opportunity to put as much money into a recording date as I want to and hire as many musi-

(Continued on page 166)

Pickwick's Leslie Hits Proposed Disk License Revision as 'Monopoly' Step

Sinatra's 'Great Songs From Great Britain' LP

Prom Great Britain Lf

London, May 1.

Pye, which handles Frank Sinatra's Reprise label in the U.K. will record the singer when he planes in for four charity concerts. Sinatra has scheduled three days in June to cut an album—tentatively titled "Great Songs From Great Britain."

Pye has put three a&r men on the project, Alan Freeman, responsible for the Kenny Ball hits; Tony Hatch, and Ray Horricks who steered Anthony Newley's disks before he quit Decca, Nelson-Riddle is also being brought in.

Elect Adams To Third Term As **ASCAP Prexy**

Stanley Adams has been re-elected president of the American Society of Composers, Authors & Publishers for a third consecutive

Society of Composers, Authors & Publishers for a third consecutive term.

Heretofore, the ASCAP prexyship was limited to two terms but an amendment to the Society's by-laws last year changed it so that the president could be reelected for an unlimited number of terms. The president serves for three years at a recently fixed \$40,000 annual salary Adams, who has been on the ASCAP board of directors since 1944, is the Society's eighth president.

Other officers elected were Rudolph Tauhert, president of G. Schirmer, as veepee; composer Jimmy McHugh, second veepee; Jimmy McHugh, second veepee; Jack Bregman, Vocco & Conn, treasurer, Adolph Vogel, president of Elkan-Vogel Co., assistant treasurer; composer Deems Taylor, secretary, and writer Ned Washington, assistant secretary.

Leon J. Brettler, exec v.p. of Shapiro, Bernstein, was elected to beard of directors of the late Louis Bernstein. The term expires

Polydor 'Ideal Cast' Tag For 'MFL' LP Irks Philips

For 'MFL' LP Irks Philips

Berlin, May 1.

A dispute has developed here between the Philips and Polydor diskeries arising from the recently released Polydor LP, "My Fair Lady." Philips doesn't object to the LP itself but to the inscription on its sleeve: "The German Ideal Cast." Philips, which has a "My Fair Lady" LP (the original cast of, the highly successful Berlin production) of its own, claims the inscription is unfair competition.

Ironically enough, what Polydor calls, "a German ideal cast" is composed of two Hungarians (Sandor Konya, Herta Talmar), two Austrians (Peter Alexander, Cissy Kraner), a Swiss band (Hazy Osterwald), a German orchestra (Kurt Edelhagen) which normally likes to refer to its international crew; and two Germans (Willy Millowitsch, Peter Rene Koerner).

What's also odd about the Polydor LP is the fact that there are two songstresses (Miss Kraner and Miss Talmar) alternately doing the Eliza role.

Cap Catches Club

The Catch Club, a folk-singing group, has been signed to the Capitol label. The group, consisting of Larry Pack, Dave Reznick and Ted Rusoff, specializes in singing catches; the rowdy songs of old England. Many of the songs in their repertoire date back to the early 1600s. The group's first album, "Til Tell My Mother," will be released June 4.

On the eve of the Celler Copyright hearings, scheduled to begin tomorrow (Thurs.) in Washington, Cy Leslie, president of Pickwick International is calling on record-companies to protest a section of the proposed revision that asks for repeal of the compulsory licensing act.

repeal of the compulsory licensing act.

In an open letter to indie diskerles, Lesile stated that if the repeal is put through, "this action could conceivably put most independent record companies out of business. Without the existence of the statutory license proviso, Lesile pointed out, the copyright owner could make a deal with one record company and freeze the other companies out of business.

Lesile further warned, "Because the copyright holder would have the choice of not granting a license at all or of imposing an arbitrary royalty fee, no matter how excessive, it is conceivable to project into the future and see only a handful of record companies surviving." He figures it to be a "monopolistic approach" that must be stopped.

The Converght Act now states

surviving." He figures it to be a "monopolistic approach" that must be stopped,
The Copyright Act now states that each record company can record any song (provided said song has been recorded once before) and cannot be refused a license by the copyright owner. Any recording company may use the song that has been previously recorded by serving a notice of intent and pay statutory royalties of 2c. per record on records manufactured and accounts monthly. The notice of intent is only necessary where the copyright owner refuses to issue a license to an intended user. The compulsory licensing provision of the Copyright Act was enacted in 1909.

1909.
Pickwick is the distributing arm for several lowprice labels,

Two Yank Twist Tunes Among French Top 10. Gallic Twister Cops No. 1

Gallic Twister Cops No. 1

Paris, May 1.

Of the top 10 pop songs here two are American, and they are french, one Spanish and one West German. The tunes are also pacing the top 10 disks.

Number 1 is French, a twist, "Retiens La Nuit' (Hold the Night), performed by top rock 'n' roll singer here Johnny Hallyday, (Barlay). Yank "Let's Twist Again" is next, also by Hallyday, followed by French "Lar Marche Des Anges" (March of the Angels) by Les Compagnons De La Chanson (VSM).

French twist, "La Lecon De Twist," as done by local r 'n' r instrumental group Les Chaussettes Noires (Barclay), is fourth. It's followed by French "Lar Marche Des Anges" (March of the Angels) by Strumber of the Strumber of

Jacques Singer To Portland

Corpus Christi, Tex., May 1.
Jacques Singer has been released from his five-year contract with the Corpus Christi Symphony Society to accept Portland (Ore.) Symphony's three-year contract as musical director.
Singer, conductor of the Dallas Symphony from 1937 to 1942, has been here eight years. His salary under the present contract is \$13,-500 a year. Singer said the increase offered at Portland was "significant."

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically bal ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio

stati	ons.	u 116u	sic programming by the major independent radio
Thi	Last	No.	Wks. Chart Label
1	2	6	SOLDIER BOY
2	4	8	Shirelles Sceptor MASHED POTATO TIME
3	5	6	Dee Dee Sharp Cameo STRANGER ON THE SHORE
4	1	8	
5	3	15	Elvis Presley
6	6	9	Shelley Fabares
7	11	8	Chubby Checker Parkway DEAR ONE
	9	8	Larry FinneganOld Town LOVER PLEASE
-	8	8	Clyde McPhatter Mercury YOUNG WORLD
10	12	4	Ricky Nelson Imperial FUNNY WAY OF LAUGHING
	· ·		Burl Ives
11	13 .	5.	SHOUT Joey Dee & the Starliters
12	14	6	SHE CRIED Jay & the Americans
13	10	4	PT 169 Jimmy Dean
14	16	3	EVERYBODY LOVES ME BUT YOU Brenda Lee
15	7	8	LOVE LETTERS Retty Lester Era
16	21	5	SHOUT, SHOUT Ernie Maresco
17	18	4	SOUL-TWIST King Curtis Enjoy
18	15	4	TWIST, TWIST SENORA
19	38	2	ONE WHO REALLY LOVES YOU
20	20	5	Mary Wells Motown JOHNNY JINGO
21	40	2	Hayley Mills Vista CONSCIENCE
22	24	2	James Darren Colpix OLO RIVERS
<u> 23</u>	17	12	Walter BrennanLiberty TWISTING THE NIGHT AWAY
24	43	4	Sam Cooke Victor UPTOWN
25	19.	9	Crystals Phillies LOVE ME WARM AND TENDER
26	26	2	Paul Anka RCA CATERINA
			Perry Como Victor
27	50	2	MOST PEOPLE GET MARRIED Patti-Page Mercury
28	33	10	YOU BETTER MOVE ON Arthur Alexander Dot
29	22	6	GINNY COME LATELY Brian Hyland
30	-	1	NIGHT TRAIN James Brown
31	34	4	HONKY TONK MAN Johnny Horton
32	-	1	BLUES (STAY AWAY FROM ME) Ace Cannon
33	44	3	I WIL. Vie Dana Dolton
34	27	11	DREAM BABY Roy Orbison Monument
35		1	I SOLD MY HEART TO THE JUNKMAN Blue Bells
36	=	1	TEACH ME TONIGHT George Maharis Epic
37	45	3	KING OF CLOWNS
38	49	4	Neil Sedaka Victor WHAT'D I SAY Bobby Darin Atco
39	47	2	I WISH THAT WE WERE MARRIED
40	_	1	LOVERS WHO WANDER
41	32	7	Dion Laurie
42	37	2	
43		_2_	SOMETHING'S GOT A HOLD ON ME
44 -	31	14	Etta James Argo LET ME IN
45		1	Sensations Argo HERE COMES THAT FEELING
46			Brerda Lee Decca WHAT AM I SUPPOSED TO DO
47			Aun-Marsret WHEN MY LITTLE GIRL IS SMILING
48	36	5	Drifters Atlantic
	36	11	WHAT'S YOUR NAME Don & Juan Big Top
49	48	2	James Rav Caprice
50		1	YOU WERE MINE Frankie Avalon
		_	

Seeger's Town Hall, N.Y., Gig Draws SRO \$3,100 For Moppet 'Promoters'

For Moppet Promoters

There have been some young concert promoters presenting events in recent years but last Saturday (28) some sort of record must have been set, The total age of the trio of producers of Pete Seeger's concert for kiddles at Town Hall that afternoon was 18½. These moppet promoters were Deborah and Judy Leventhal, age 5½ and four respectively, and Tinya Seeger, seven-year-old daughter of the singer.

Their show was a sellout by the way, grossing \$3,100 with tickets scaled at \$1.75 and \$2.25. An SRO crowd of 2,000 children and parents attended the outing, which was recorded by Columbia Records. The tyros got producer billing for the show on the program and quife probably a little help from their daddies. The event was sold out by the middle of the week.

Italy Eves

market. It is a very rare occurran

market. It is a very rare occurrance when an Italo platter makes it here but it is still something that Italian diskeries are considering. They feel, however, that Europeans, in general, are more interested in latching onto U.S. disks than the other way around.

Distribution patterns in Europe for Yank disks are also changing, they say. Whereas the prevailing theory long has been for a "total Europe" concept, one in which a U.S. label pacted with one European distrib for all of Europe, this idea is fading. The tendency now, they note, is for Yanks to sign different distribs in each country.

This allows for better coverage of the particular area, they feel, and makes for a generally better sales and distribution arrangement. For one thing, they point out, promotion is more effective when handled in a particular country by a distrib which handles only that area.

Growth of Ri-Fi

Growth of Ri-Fi

Growth of RI-FI
A testament to the growth of the
Italo disk business is Ri-FI itself.
It was begun three years ago and
today has two pressing plants, four
labels; handles distribution for
about six Italian labels and also
handles disks in the Middle East,
Switzerland and Greece.

Switzerland and Greece.

Its catalog contains pop, classical, semi-classical and documentary, spoken word material. Aside from Ri-Fi, the company's labels include Variety, Primary and Publidiscos. Piero Sofici is the outfit's a&r director.

Assaldi, its board obsignan of

director.

Ansoldi is board chairman of Ri-Fi and Carisch is prexy. Carisch is also general manager of Southern Music for Italy and veep of the Italian Assn. of Music Publishers.

Global Freedom

Continued from page 165

cians as I feel I need. When you're recording on another company's expenses, the a&r man has a tendency to limit costs at the expense of producing the best recording possible."

of producing the best recording possible."

Before his current dealings as an independent artist. Distel has been signed with Philips for three years with Columbia as his U.S. outlet. During that time he had seven hits in France. A disclick in France is one that goes over the 200,000 sales mark. Two of his seven hits racked up more than 400,000 sales.

Distel also writes many of his recorded songs with lyries by Maurice Teze, who also doubles as his manager. The tunes are published in France, via his DMF firm (French, Musical Diffusion) and Rayven Music, headed by Duke Niles, has first call on them for U.S. publication.

Distel recently wound up a 10-

U.S. publication.

Distel recently wound up a 10-day engagement at Montreal's Comedy Canadian club. He's set to open at Quebec's Chez Gerard tomorrow (Thurs.) for a run until May 12. Also on his Canadian schedule are one-nighters around Quebec and a tv guest shot. Then he comes back to New York for his first recording session for RCA Victor—USA.

RETAIL ALBUM BEST SELLERS

Tile Tile		MIL (A t No. y	L ALDUM DEST SELLENS 1 National Survey of Key Outlets)
		en ch	
1	₹ 1	25	HENRY MANCINI (Victor) Breakfast at Tiffany's (LPM 2362)
2	8	27	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
3	8	28	ELVIS PRESLEY (Victor) Blue Hawaii (LPM 2426)
4	4	11	KINGSTON TRIO (Capitol)
5	7	67	Callege Concert (T 1658) CAMELOT (Columbia)
6	5	8	Original Cast (KOL 5620) FRANK SINATRA (Reprise)
7	8	19	Sinatra and Strings (R 1004) CHUBBY CHECKER (Parkway)
8	16	36	Your Twist Party (P 7007) DAVE BRUBECK (Columbia)
9	10	25	Time Out (CL 1397) WEST SIDE STORY (Columbia)
			Original Cast (OL 5230)
10	9	13	BAY CONNIFF (Columbia) So Much in Love (CL 1720)
11	15	16	FLOWER DRUM SONG (Decca) Soundtrack (DL 9098)
12		10	LETTERMEN (Capitol) Song for Young Love (T 1669)
13	30	2	ANDY WILLIAMS (Columbia) Moon River (CL 1809).
14	14	15	LIMELITERS (Victor) Sing Out (LPM 2445)
15	8	18	JOEY DEE & THE STARIJTERS (Roulette) Doin' the Twist at Pennermint Lounge (R 21566)
16	20	11	FERRANTE & TRICHER (United Artists) Tonight (UAL 3171)
17	13	39	JUDY GARLAND (Capitol)
18	23	8	Judy Garland at Carnette Hall (WBO 1569) ROGER WILLIAMS (Kapp) Warte (KL 1268)
19	17	17	Maria (KL 1266) LAWRENCE WELK (Dot)
20	22	5	Moon River (DLF 2314) FRANK SINATRA (Capitol)
21 .		1	Point of No Return (W 1876) RAY CHARLES (ARC-Par)
22	46	2	Modern Sounds in Country & Western (ABC 410) NO STRINGS (Capital)
23			Original Cast (O 1695) STATE FAIR (Dot)
<u></u>	1	102	Sound track (DLP 9011)
24			SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
25	24		BURL IVES (Decca) Versatile Burl Ives (DL 4152)
ر معرف	26	8	NAT COLE & GEORGE SHEARING (Capitol) Nat Cole Sings George Shearing Plays (W 1675)
27		1	RAY CONIFF (Columbia) Continental (CL 1776)
28	32	22	ENOCH LIGHT (Command) \$5MM Stereo (RS 826 D)
29	毫	1	BILLY VAUGHAN (Pot) Chapel by the Sea (DLP 3424)
30	18	21	CHUBBY CHECKER (Parkway) The Twist (P 7001)
31	22	23	FERRANTE & TEICHER (UA) West Side Story (UAL 3166)
32	39	.6	ROBERT GOULET (Columbia) Always You (CL 1676)
33	19	15	SANDY NELSON (Imperial)
34	35	9	Let There Be Drums (LP 9159) CHUBBY CHECKER (Parkway) For Teen Twisters Only (P 7009)
35	38	7	For Teen Twisters Only (P 7009) JOHNNY MATHIS (Columbia)
36	25	9	Live It Up (CL 1711) MIKE NICHOLS & ELAINE MAY (Mercury)
37	<u> </u>	8	Examine Doctors (MG 20680) KENNY BALL (Kapp)
38	48	9	Midnight in Moscow (KL 1276) CHUBBY CHECKER (Parkway)
39	2 - 200 2 - 200 2 - 200	1	Twisting 'Round the World (P 7008) ALL AMERICAN (Columbia)
40	<u>).</u> - 	1	Original Cast (KOL 5760) HARRY BELAFONTE (Victor)
41	43	2	Midnight Special (LPM 2449) BRENDA LEE (Decca)
42	.36	2	Sincerely (DL 4216) CHET ATKINS (Victor)
43	49	10	Down Home (LPM 2450) DON AMECHE & FRANCES LANGFORD (Col)
44	-	19	The Bickersons (CL 1692) KING OF KINGS (MGM)
45	42	11.67	Soundtrack (1 E 2) DION (Laurie)
46	37	4	Runaround Sue (LLP 2009) ANDY WILLIAMS (Columbia) Danny Roy (CE-1751)
47	=	1	Danny Boy (CL 1751) RICK NELSON (Imperial)
48	50	60	Album 7 by Rick (LP 9167) RUSTY WARREN (Jubilee) Knockers IIn (JLP 2000)
49		11	Knockers Up (JLP 2000) BAY CHARLES (Atlantic)

RAY CHARLES (Atlantic)
Do the Twist (8054)

JIMMY SMITH (Blue Note)
Midnight Special (4078)

Yr.'s Time & Hefty Budget Behind Victor's Red Seal Opera Groovings

When Puccini's opera, "Madame three days to a week's time before Butterfly," goes into the groove this summer at RCA Victor's new recording studios in Rome, close to a year's preparation will be behind the effort. According to Richard Mohr, artists & repertoire staffer for Victor's Red Seal output, that's just about par for the operatic course on disks these days,

operatic course on disks these days.

In addition to the preparation for the opera, which Mohr claims is just about as intricate and time consuming as a Broadway musical production, the disk company has an investment equalling, and even going over, the outlay for an original Broadway cast album. Mohr put the operatic disking cost at a range between \$25,000 and \$40,000.

Mohr admits that it's a hefty outlay in time and coin but operatic disks have become a prestige part of a record company's catalog, a bread-and-butter longrange selling item, and, with the growing interest in classical repertoire, a good seller.

selling item, and, with the growing interest in classical repertoire, a good seller.
Victor's "Turandot," for example, is reported to be nearing the 100,000 sales mark. Also, opera packages are usually made up of three or four LPs, so when they start moving in the market, the billing mounts up at a pace three or four times higher than the regular single LP output.

Other Cos. Active

Other Cos. Active

Other Cos. Active

Growing consumer interest in opera packages has sparked activity at many of the other companies as well. Columbia, under Schuyler Chapin's direction, is prepping an operatic program for its Masterworks division. London is continually pushing its opera packages as is Angel. And Westminster, recently acquired by ABC. Paramount, kicked off. Its opera program last month with the release of Beethoven's "Fidelio," a stereo first.

The a&r man, according to Mohr, has plenty to do before he starts fiddling with the electronic dials in the recording studio. Involved in the long pre-recording to dials in the recording studio. Involved in the long pre-recording preparation are 1] listening to a complete breakdown of the opera if it has been recorded before 2) plotting stage action for the recording session much the way a director plots the movement in a theatre 3) setting up a recording stedence of the second of the operatic stars 4) mark segments of the score for the portions to be highlighted on the disk and 5) to arrange the recording schedules well in advance to make such that they don't conflict with other engagements the artist may be contracted for. In many cases, says Mohr, we hold rehearals from

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the actual recording.

Rome Studies Initialer

"Madame Butterfly," which will
star Leontyne Price, will be Victor's first operatic production in
its new Rome studios. Mohr figures that a lot of problems encountered in the grooving of opera
in other studios will be eliminated
there. Space has been the biggest
problem.

there. Space has been the biggest problem.

In "Aida," Victor's latest operatic release which also stars Miss Price, used a full-sized symphony orch of between 95 and 100 musicians: The symph cramped the Rome Opera House, where "Aida" was recorded, but Mohr won't be faced with the same problem when he puts "Butterfly" into the groove.

The opera will be cut in the largest of Victor's new studios which measures 120 ft. long; 40 ft. wide and 80 ft. high with a moving wall design which permits control of the acoustic qualities and atmosphere.

With the advent of these new recording studio innovations, Mohr figures there'll be a better control and balance in the future product. He also doesn't expect that there'll be any on-the-spot recording of operas in opera houses, like the Metippolitan or La Scala. "What sounds good in a theatre doesn't necessarily sound good on records," he claims.

diskery's sales meeting scheduled to be held in Miami Beach in June.

A new packaging concept will be used to give a clear identity to the jazz line, and a special recording technique is being employed on the albums which are now heing cut.

In the UA jazz catalog now, are albums by Diahann Carroll, Andre Previn, Art Farmer, Benny Carter, Charles Mingus, The Modern Jazz Quartet and Randy Weston.

Under the new jazz program, UA will present regular releases featuring not only name artists but newcomers to the jazz scene, as well. In this regard, Douglas is already cutting a series of sessions on both coasts.

The stepping up of the jazz department is in line with UA's general overall increase in disk activities. Included is a move into the children's record field, the initiating of a country & western department under the supervision of H. W. (Pappy) Daily, and an upped schedule of single and album product in the pop field.

Talmadge also pointed out that UA's overseas activities, which have been increased in the past year with the company now in distribution throughout the world under its own name, has further indicated the need to push its jazz operation. Jazz is one of the foremost items in demand in most overseas markets.

Gotham Terpery's Names

Marathon Twists Scot

Dundee Scotland, May 1.

A. "Twist Marathon" at a city ballroom ended here when the last remaining entrant, Robert Canonn, 19, staggered off the floor into the arms of ambulance attendants.

He had twisted for 94 hours 50 minutes in an attempt on the world record of 99 hours 13 minutes. He fell one hour 10 minutes short of the Brit-

ish record.

More than 20,000 customers paid to watch the event during the four days and nights.

Cap Shuffles Key Regional, Branch Sales Personnel

Capitol Records Distributing Corp. reshuffled assignments in its regional manager and branch sales manager levels last week.

George Novak has taken over the company's Region 1, which incorporates the entire northeastern seaboard, including New York where he will make his headquarters. Novak replaces Vito Samela who was recently upped to national single sales and promotion manager.

Mike Mackulics, former Batti-

Mike Mackulics, former Balti

tion manager.

Mike Mackulics, former Baltimore sales manager, succeeds Novak as manager of CRDC's Region 2, which includes Baltimore, Charlotte, Buffalo and Philadelphis branches Martit Takki, who has been a salesman in the company's Boston office since 1956, has been promoted to sales manager in Baltimore.

John Jossey, Miami sales manager since 1959, has been promoted to sales manager since 1959, has been promoted to manager of Region 4, encompassing the Detroit, Pittsburgh, and Cincinnati branches, the Cleve-Iand sales office, and Louisville distributor. Jossey succeeds Max Callison, who has been upped to national rack; sales manager. Jack Griffith, a salesman in the Charlotte branch for the past four years, has been promoted to Miami sales manager.

Bob Keels, former manager of Region 5, has taken over the larger Region 6, covering Chicago, Milwaukee, Minneapolis, Des Moines, and Kansas City, He succeeds George Gerken, who was switched to national album sales manager.

Reblacing Keels in Region 5 is

switched to hatonal anoun sales manager.

Replacing Keels in Region 5 is Bob Setzer, who had been Seattle sales manager. In his new post, he will be responsible for the Seattle branch and will service CRDC distributors in Billings (Mont.), Denver, and Salt Lake City. Seattle sales man Jack Manning moves up to sales manager.

In other moves on the regional

to sales manager.

In other moves on the regional level, Wade Pepper, regional manager in the southeast, assumes responsibility for the St. Louis branch, in addition to Atlanta, Miami, Memphis and New Orleans. Earl Horwitz, regional manager on the Coast, has added Dallas and Oklahoma City to his territory, along with CRDC's San Antonio distribution. Also, Dick Attinson, Memphis sales manager, takes over as sales manager in Atlanta, with former salesman Roger Berkely taking over the Memphis office.

REINER EXITS AS CHI SYMPH MUSICAL CHIEF

Chicago, May 1.

Fritz Reiner is stepping down from his post of musical director of the Chicago Symphony Orchestra, a position he has held for nine years, due to ill health. The 73-year-old conductor will also reduce the number of his podium appearances, but will serve as musical adviser. The new setup will reduce Dr. Reiner's administrative responsibilities with the orchestra. Guest conductors for the un-

Gottiam Terpery's Names

The Roseland Ballroom, N.Y., is going in for name bands and possibility entertainment in the fall. The dancery has booked Ted Lewis & Orchestra for four weeks starting Oct. 2.

In recent years, operator Lou Brecher has been booking acts to supplement the orchestras, and has gone in heavily for promotion. Lewis booking marks a departure into name ranks for the spot.

Sponsibilities with the orchestra Guest Conductors for the upconductor walter Hendi, Paul Hendelth, Josef Krips, Charles Munch, Hans Rosbad and William Steinberg, Guest soloists already signed include plantists. Van Cliburn, Eugene to supplement the orchestras, and has gone in heavily for promotion, and violinists Zino Francescati, Isaac Stern, Nathan Milstein and Wanda Wilkomirska.

Foreigners' Anti-German Sentiments Hurt German Disks' Export Market

Frankfurt, May 1.

German disks usually do not succeed outside of West Germany because other countries like the U.S., England, France and Italy still have atrong anti-German sentiments, a top German record artist said here last week.

Asking that his name not be revealed, "because that will only mean more bitterness," he noted that it is almost impossible for a German plater to do any business outside of Germany, with the possible exception of a few sales in the German-lingo section of Switzerland and in Austria.

Yet while many other countries harbor anti-German resentments because of the Nazi atrocities and the two World Wars, Jewish artists have become very popular in West Germany, he commented.

"A new singing sensation in concerts, nightclubs, and records here is Carmela Corren," he moted. "All the publicity about her stresses that she is from Israel."

Similarly, last year another Israeli clicked in Germany, Pantominist. Samy Molcho played at special festivals, in several tele-

SUPREME COURT: NEW YORK COUNTY

of the Application of SABUEL, R. ROSENBAUM, as Trustee, for Leave to Compromise and Settle Certain Actions Pending in the Courts of California and New York

NOTICE OF HEARING

of the United States and Canada, et al., Determants, are vancinating for counsel fees and expenses of litigation is accordance with the order of the Polinting for counsel fees and expenses of litigation is accordance with the order of the California court-approxing such settlements. Bain, et al., Plaintifs v. American Federation of Musicians of the United States and Canada, et al., Defendants, the California action-relating to radio electrical transcriptions and "lingles" and "spot announcements" for radio or relevation broadcasting and the production of the California action-relating to radio electrical transcriptions and "lingles" and "spot announcements" for radio or relevation broadcasting and the production of the control of t

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(Advertisement)

Nigerian Jazz Expenent Raps U.S. Failure to Use It as Legit Art Form

The status of jazz in the U.S. is sorely lacking in "recognized jazz a paradoxical one in the opinion musicians" when he passed through them.

Steve Bankole Omodele Rhodes, Rhodes referrated his charges of Nigerian jazz exponent who is visiting America as a guest of the State Department. "Jazz is not recognized in the states as a legiti-mate art form," he opines, but the Government is quick to use it as an overseas ambassador.

an overseas ambassador.

He expressed this and other feelings before an international audience at a reception and jazz program sponsored by the Jazz Arts Society at the Carnegle Endowment Center, N.Y. The session was presented at the request of the American Council on Education, in cooperation with the State Dept.

Rhodes said that the attitude toward jazz in the U.S. is "not a healthy one." He said that this genre is the only real artistic contribution made by the U.S. and yet "the U.S. Government hasn't done anything to develop jazz as an art form." He noted that during his six-week visit he had intended to catch plenty of jazz but found instead a rather pronounced lack of "recognized jazz musicians" in the clubs.

Jazzmen's 'Brushoff'

Jazzmen's Brushoff

He felt that the club owners didn't want to pay the money to get the best musicians and said that when he talked with various jazz tooters, he got the unanimous comment that there is "no work to be had." Rhodes expressed concern over this situation, pointing out that the world considers the U.S. as the jazz merca. He said a visitor (using himself as an example) is amazed and disappointed at what seemed to him to be an absence of sufficient jazz.

absence of sufficient jazz.

He was quizzed on this point by several members of the audience during a question & answer session after his talk, but he insisted that he was shuttled from city to city by the promise that at the next town he would find several jazz musicians working. He named Los Angeles, San Francisco, Washington, Chicago and several other keys, including New York, as

The THE WEEK

CONWAY

TWITTY

"COMFY

COZY"

nem. Rhodes reiterated his charges of

Rhodes reiterated his charges of the Government's lack of recognition of jazz and said that he understood that the Lincoln Center for the Performing Arts had allocated a very small buget for jazz in comparison to other musical forms. In fact, it was his understanding that jazz concert promoters would have to rent the hall there if they wanted to sponsor such programs instead of some provision being made for periodic concerts. He was questioned on this by the audience. The First International Jazz Festival in Washington, D.C., which is being sponsored by the President's Committee for the People to People Program, was also brought to committee for the People to Peo-ple Program, was also brought to his attention.

Lay the Groundwork'

Nonetheless, Rhodes felt that
more could be done in the U.S. to
bring the recognition of jazz and
the men who play it up to a somewhat higher position, especially
considering its position in the
world both as an ambassador and a
symbol. "The groundwork has got
to be done at some point," he
averred. "Children in school should
be exposed to this as a serious art
form," he offered as an illustration.

tion.

Rhodes refuted the theory that jazz has African roots. He said jazz developed as a result of what happened to the Negro through his life from the time he was first brought to America from Africa up through history. He asserted that the melodic and rhythmic patterns developed in jazz were neither the same nor related to African music which is non-melodic and largely in 6/8 tempo instead and largely in 68 tempo instead of the 4/4 and 34 which developed here. He says that U.S. jazz influ-ences came from Europe.

ences came from Europe.

He was assisted in his discussion by drummer Pete La Roca who illustrated the rhythmic progression of jazz in the U.S. as Rhodes made his points. Another part of the program was devoted to a jazz concert with La Roca's Quintet, featuring Rhodes on bass, performing some pieces, of which various influences were demonstrated.

The use of 6/8 tempo. African

The use of 6/8 tempo, African highlife music and some straight U.S. modern stuff were offered by the combo which had Vincent McEwan on trumpet, Bobby Capers on tenor and alto and Arthur Jenkins on piano.

ON BIRTHDAY, HE LOAFS

Igor Stravinsky Ducks Many Bids
—Then Off to Hamburg

Hamburg, May 1

Hamburg, May 1.

Igor Stravinsky, whose 80th birthday has been the occasion for numerous special engagements at music festivals around the world was faced with an embarrassment of "invitations" to conduct on June 18, his actual birthday. One came from Los Angeles, now his home. Sidestepping all contracts to avoid offending any source, Stravinsky will speen his natal milestone privately in his home.

But the next fay, June 19, the composer will fly out to Hamburg to begin rehearsals for the world premiere of "The Flood" which will be given June 24 under artistic director Rolf Lieberman.

Neuhi Erlegun, v.p. of Atlantic and Atos Records, has set a deal with Melodi Records of Istanbul, Turkey, for distribution of his labels' product in that country. The agreement was signed with Kaylian Caglayan, prexy of the Turkish firm.

han Caglayan, prexy of the Turk-jah firm.

All releases issued in that coun-try by Melodi from the Atlantic and Ateo imprints will be put out on the Atlantic label. This is third new contract made by the on the Atlantic label. This is third new contract made by the diskery with a foreign licensee.

'Birch' Disk

Kapp has been sending out the disk to the radio stations with a notice that the record should be auditioned before going on the air without the station's knowledge of the content.

Tommy Valando's office, which publishes the song through its Sunbeam Music firm, reports that no station in Miami will "touch" the song that CBS in New York has nixed plays fearing a demand for equal time from the Birchites, that William B. Williams, deejay on WNEW (N. Y.), has been getting threatening calls for playing it and that many stations are mervous" about whether to play it or not.

it and that many stations are 'mervous' about whether to play it or not. WINS, N. Y. Indie, for example, programmed the disk at the start, then banned it, and is now giving the situation another lookover to see if it can be programmed again. The tune, which was written by Michael Brown for the New York nitery revue, "Seven Come Eleven," currently running at the Upstairs at the Downstairs. It was also looked over by Broadeast Music Inc. legalites who found nothing objectionable to the hoedown-styled tune pegged on the Birch philosophy.

Also, it was done by the Upstairs at the Downstaids players on CBS-TV's "Accent" show several months ago without any repercussion, and the Chad Mitchell Trio is using as part of its act in its current State Dept.-sponsored tour of South America.

Ertegun's Turkish Delight Despite Shortage of Combos, British Jazz Fetes May Hit Peak in Summer

> London, May 1. The art of making it pay is beof squeezing jazz from under-rehearsed and unready outfits if the number of jazz fetes scheduled for the next few months is any-

> Despite a shortage of proficient groups, these open air, jazz and sunshine (they hope) sessions are on the increase and, notwithstand ing the Regulieu Jazz Festival's on-off-on-off status, Britain looks to be in for a hip summer.

thing to go by.

This year's biggest bash will be the Bath Jazz Festival which opens June 14 for a week. Contributing June 14 for a week. Contributing to the occasion and to the worthy cause of making hay while the trend lasts will be such bands as the Alan Elsdon, Temperance Seven, Original Downtown Syncopators, Cyril Preston, Gerry Brown, Terry Lightfoot, Bob Wallis, Forrie Cairns, Jim McHarg and Sonny Morris groups.

Sonny Morris groups.
All these will bask in the reflected popularity of three top-liners, Chris Barber, Acker Bilk and Kenny Ball, who have been carefully slotted as cornerstones of the festival. On the modern side, severely outwelghed by the fashlonable divieland program. Johnny Dankworth will do the honors aided by the Don Rendell Quintet.

Another maior lampages on the

aided by the Don Rendell Quintet.
Another major Jamboree on the
grass is due at Ringwood, Aug. 4
and 5 and, although promoter
Brian Delorme is being secretive
about his tooters, there's little
doubt he'll have secured the pick
of the Bath battalion to enchant
his ticketholders.

National Jazz Festival, run by the erstwhile National Jazz Feder-ation, is down for another two-day session just out of London this July, and Earlswood also will

a couple of days earlier. Sparked by either a desire to see tazz on the East Coast or the thought of some teenage coin pouring into local coffers, a fave seaside resort. Cleethorpes, has decided to set up a key fete in which Acker Bilk, Johnny Dank-worth and Tubby Hayes will have top spots.

London's annual Floating Festival Of Jazz, which fills two Thames-going vessels with fans and bands, is expected to spill over into a third boat this year. And Nottingham is celebrating the 21st anni of its jazz club by tossing a week-long jazzeroo.

Even the longhair Edinburgh Festival will feature the music to mark its arrival as a legitimate art form.

Eddy Howard to Baton At Catalina Casino Terpery

Hollywood, May 1.

Casine ballroom on Catalina will not use name vocalists this summer, but Eddy Howard in semi-retirement in Palm Springs for some time! has been signed to reform orch and play the isle June 15-Labor Day. Scale 10-piece hand will start playing weekends May 4 till Howard comes in on full-week basis.

basis.

John McKennan and Hank Vajener of Long Beach have subleased
Casino from MGRS Inc., which
leases isle and steamer from
Wrigley Inc. Last year MGRS ran
baliroom, with Russ Morgan band
spanning season and top name (and
money) vocalists working weekends. McKennan stated last weekthat vocalists, by and large, "didn't
do well enough to warrant the outlay, so we will not use them this
summer."

Inside Stuff—Music

Composer Charles Kalman is getting a flock of his works broadcast and recorded overseas within the next month. 1) The radio station Stuttgart, Suddeutscher Rundfunk, has asked him to record two 15-minute plano medleys of his own compositions to be broadcast on a late-night program called "Notturno." 2) Hellmuth Kirchammer, of the Bayrischer Rundfunk, produced a short opera bouffe, with music by Kalman, original lyrics by George Mauner, adapted into German by Walter Brandin. 3) The preem date of his new suite, "Ein Tag im Kurott" (A Day in a Spa), is set now for May 26 in Baden Baden. Conductor is Carl A. Vogt, and the orchestra is the Baden Baden. Symphony.

Symphony.

4) On May 12, the Saarbrucken Symphony Radio Orchestra, under the direction of Edmund Kasper, will record his "Honeymoon Suite," which, incidentally, marks the fifth recording of this composition, 5) On May 14, Balduin Basss and Helen Vita are recording eight cabaret numbers with Kalmari at the keyboard for Saarbrucken. Producer of this program is A. C. Willand, Saarbrucken Radio, 6) Guy Walter, Radio Sudestfunk in Baden Baden, is also prepping a radio show with Balduin Basss and Hilde Engel centered around his cabaret songs. Two of the numbers are to be sung May 10 in Cologne, for the Westdeutscher Rundfunk, in a program devoted to his cabaret numbers by the aforementioned Basss. Kalman, incidentally, is due for a U.S. visit in June or July.

Claudio Arrau, Chilean classical pianist who has been living in N.Y. since 1941, told Variety that he will always remain a Chilean citizen because of "gratitude towards the Chilean government which back in 1911 when he was just about eight years old, granted him a scholarship to study music in Berlin." Arrau's German-born wife, is however now a U.S. citizen.

a U.S. Citizen.

Arrau, 58 now, is considered one of the three most famous Chileans (along with Nobel-prize winner Gabriela Mistral and poet Pablo Neruda) lived in Berlin from 1911 to 1939 and regards, the city as "his second home." recently appeared there with the Berlin Phil-

The sixth annual Festival Casals will be held in Puerto Rico, June 8-20 at the U. of Puerto Rico, Among the musicians who will participate are Pablo Casals, Adele Addison, Elias Carmen, Maureen Forester, Mieczysław Horszowski, Eugene Istomin, Robert Marcellus, Frank Miller, Paulino Saharrea, Alexander Schneider, Harry Shulman, Henryk Szeryng, Milton Thomas, William Warfield, plus the 71-plece Festival Orchestra and the Cleveland Orchestra Chorus under the direction of Robert Shaw. The Fest orchestra is under direction of Casals, Schneider is the assistant musical director and Juan Jose Castro will be guest conductor.

Library of Congress in Washington has acquired an important collection of 94 letters written by violinist Niccolo Paganini to his friends and colleagues such as Meyerbeer, Rossini, Spontini and others. They reveal many interesting facts of 19th Century musical life and will probably be published in the near future.

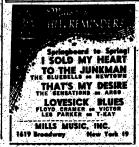
George R. Marek, veepee-general manager of RCA Victor, was spotlighted over last weekend (22) as "an ardent student of Shake-speare" in the N.Y. Sunday News magazine section. The photo layout described Marek as having one of the world's largest collections of Shakespearear figurines — about 200 porcelain statuettes depicting characters from Shakespeare's plays, gathered over the past 40 years.



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SUMMERTIME BOOKINGS EASY

Vegas Sahara's Milton Prell Eyeing **Orient for Hints on Expansion**

Tokyo, May 1.

Prez Milton Prell of Las Vegas'
Sahara Hotel left for a brief Hong
Kong visit after 10 days here of
ogling niteries and theatres to appraise stage layouts and production effects for possible adaptation
into the Sahara's \$12.000,000 expansion plans, which will include a
new main entertainment room costing more than \$3,000,000.

ing more than \$3,000,000.

Here with his wife, Prell's scruinzing closely follows the stopover of Sahara exec Stan Irwin and show producer George Moro, who made the local rounds for the same purpose. Their choice of Tokyo as a potential place of inspiration is continued evidence of a movement reversing the infamous Japanese penchant for copying—at least where theatrical facilities are concerned.

"We have not definitely decided

ing—at least where theatrical facilities are concerned.

"We have not definitely decided what kind of room it will be, Prell said. "It will probably combine three or four ideas. Maybe it will be a theatre with food served or maybe just with drinks and no food. If we did that, there would be large seats in sections, of six with armrests to hold the drinks."

Prell disclosed he is considering a place seating from 1,500 to 2,000, suitable for presenting fullscale Broadway productions or 70m films. The Sahara now has the Congo Room which seats 700, serves food and offers two shows nightly, and the Casbar, a 350-seater which was transformed from a lounge to a tab theatre.

was transformed from a lounge to a tab theatre.

Prell's thinking in terms of a stage with large dimensions is in keeping with the recent L. V. trend. While becoming thresome through repeat engagements, the handful of top solo performers have skyrocketed their fees. In self-defense, the hotels have been turning to girlle revues and condensed Bway musicals to lure spenders to the proximity of their resinos.

casinos.

"The big stars are just wearing out," Prell said. "It's the same on tv." If he proceeds with the plan (Continued on page 170)

"THE COMEDIAN"

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OPPORTUNITY EXCLUSIVE KEY CLUB

Wanted ENTERTAINMENT DIRECTOR

US Unions & Immigration Delay 80 Spanish Troupe Seattle, May 1.

The staff of the Spanish Village at the Seattle World's Fair was on hand and at work Sunday after being held up at the U.S.-Canadian being held up at the U.S.-Canadian border by a union hassle. Some 80 Spaniards—musicians, singers, dancers, cooks, waiters and bartenders—were flown from Spain to Vancouver, B.C. The group was held at immigration headquarters at Blaine after protests by the Musicians. Union, American Guild of Variety Artists, and Culinary Unions & Bartenders.

Thilone's officials at first were

Unions & Bartenders.
Unions' officials at first were apprehensive that Village operators were importing workers who would be paid substandard wages. No objections were voiced on artists or "specialists."

Fortheepin of the Seconds.

Fortyseven of the Spanish na-tionals were admitted to the U.S. late Friday, including guitarists, singers, dancers and cooks. Balance of the troupe was admitted Sat-urday.

The Spanish Village is not an official exhibit of Spain. It is financed and operated by a group of local businessmen, with Seattle-

Roy Rogers' 375G Seattle-Maybe

Hollywood, May 1.
For his 21 performances (June 23-July 7) at the Seattle world's fair, Roy Rogers may tuck away \$375,000, it is estimated by Ralph Wonders, executive veepee of the wonners, executive veepee or ine Rogers Enterprises: Deal calls for Rogers and his western act to re-ceive a guarantee of \$50,000 against 75% of the Stadium gate. It's the only paid act booked into the 15, 000-seat arena for such a long run.

ono-seat arena for such a long run.
On Wonders' estimate of a \$500,-000 gate, Rogers would receive
\$375,000 before costs and taxes.
No Stadium act is within \$200,000 of that figure, according to Wonders. Advance sale for the Rogers engagement is said to have passed the halfway mark.

The Stadium is an old highschoof field, within the Fairgrounds proper, It seats 12,000 in the covered stands and has 3,000 additional bleachers. Rogers' dates are geared to the 15,000 total capacity.

Turkish Kismet Revue **Authentic Middle East**

Milwaukee attorney Dominic H. Frinzi, in behalf of Murat Somay, manager of the "Turkish Kismet Revue," which has been touring Revue," which has been touring the midwest and recently played in Minneapolis, states that all of the members of the revue are authentically Turkish, with one exception. These are, besides impresario Somay, darbuka player Zeki Akarturk; kanun player Serif Dedeoglu; and two of the three dancers, Sevda Karabag and Ayhan Adacan.

Adacan.

The lone exception is Anna Ingebriktsen, who was born in Mo, Norway, and who is advertised as being a native of Norway, according to attorney Frinzi. All the others were born in Turkey and resided there until coming to the U.S. within the last few years under H-1 and H-2 type visas.

Another act on the same bill

under n-1 and n-2 type visas.

Another act on the same bill with the authentic "Turkish Kismet Revue," when it played Freddie's, a Minneapolis nitery, was Dusty & Sylvia, said to half from the Philippines. However they were an auxiliary song-and-dance specialty turn, separate and apart from the imported revue.

ACTS JUMPING,

Summer playing time is on the upheat even in hig cities. It is no longer the season in which talent agencies and performers can afford to be moribund and make up hot weather yacations by steady employment runs in the fall. More outdoor non-nighters, the numeroutdoor one-nighters, the numer-ous festivals throughout the coun-try, the water shows, circus and fair situations have heightened employment runs throughout the

try, the water shows, circus and fair situations have heightened employment runs throughout the country.

New York has become an important example. Previously, it was an area shunned by top names after prom time. Now, festivals such as those being held on Randalls Island and Forest Hills will make Manhattan a name centre for the bot months. Producer Vince McKnight also is trying to stop the Hight of summer visitors to shore resorts by installation of a water show at the Coliseum for the summer run.

Most N. Y. niteries will remain open for the summer. Up to now, the International and the Blue Angel are the only spots to announce closings. The remainder will use this period to try out new talent and test the effect of lesser acts in headline spots.

However, the numerous resorts start perking up so that employment in certain ranks of performers is at a peak. The Catskill hotels, the summer barns, and the musical tents are among those that have top periods during this time of the year.

The Catskills, for example, uses about 500 acts per week Some situations call for talent to double and triple during the course of weekends. In some instances, the minor performers make most of their annual pay during these months and in this area.

The summer has also become recognized as the time in which acts must experiment. The roster of variety talent hitting the musical tents has grown tremendously this year. The barns as well as the tents have been pacting more talent from the cafes than ever before.

What's more most performers are happy to take this tangent,

lents have been pacting more talent from the cafes than ever before.

What's more most performers are happy to take this tangent, even though there is some financial sacrifice. In a state in which they do lines as well as their own specialty, they frequently work in front of producers of films and television. Such dates have broadened employment opportunities.

The net result is that a performer can no longer afford to think in terms of taking off the entire summer. There is too much doing in nearly all fields, and agencies have been urging them to take their vacations in either December with a break for New Year's week, January or February and until the Lenten season breaks.

NEAL LANG EXITS N.Y. PLAZA IN POLICY TIFF

PLAZA IN POLICY TIFF

Neal Lang resigned as v.p. and managing director of the Plaza Hotel, N. Y., over the weekend following a tiff on policy with Hotel Corp. of America execs. Paul Sonnabend, son of HCA prexy A. M. Sonnabend, son of HCA prexy A. M. Sonnabend, son of HCA prexy A. M. Sonnabend, son been long oriented toward show biz. He was at one time managing director of the Park Central: Hotel (new Park Sheraton), N. Y., and was with the Rossevelt Hotel, N. Y., before coming to the Plaza, At one time he was with General Amusement ment Corp. Inow General Artists Corp.) and for a time was married to comedienne Martha Raye. His plans aren't known as yet.

NYE'S N.Y. NITERY BOW

NYES N.Y. NITERY BOW
Louis Nye who was one of the
regulars on the former Steve Allen
teleshow, will make his N. Y.
nitery bow at the Bon Soir May 8.
Anders & Hadley will co-headline.
Nye has been on a nitery tour
and is current in the Crescendo,
L. A.

Bumps & Grinds Back on B'way As Int'l Theatre Cafe Sets Minsky Show

Wallendas to Highlight **Downtown Indpls. Circus**

Indianapolis, May 1.

The Flying Wallendas have been booked to highlight hour-long free outdoor performances planned for the Monument Circle in downtown Indianapolis by the "500" Festival Committee, May 19-26. They will do high wire acts atop buildings without nets.

Other sets booked include Mice.

without nets.
Other acts booked include Miss Rietta, aerialist and Karl Wallenda's sister-in-law; The Amandis, at eteerboard act; the Gutis, jungle comedy team; and The Five Toddlers, aerobats and performing dogs. James L. Kittle, circus chairman, estimated the show will attract more than 500,000 persons during its run.

Berg Takes Stand In Singleton Case

Attorney Harold Berg, testify-ing in his \$1,800,000 slander and libel suit against former American Guild of Variety Artists prexy

Guild of Variety Artists prexy Penny Singleton, last week told a Superior Court jury his business relationships with Miss Singleton "changed" when she became prexy of the show biz union.

Berg, national counsel of AGVA, said the terim "acting president" angered Miss Singleton. He charlged she had a "rendetta" that was expressed in the manner in which the foundation for the union's Home for Retired Entershainers was set up. He referred to the manner in which the 62-acre site and building were acquired.

Miss Singleton has a counter-

site and building were acquired.

Miss Singleton has a counterclaim of \$1,200,000 against Berg.

Trial involves 22 causes of action
and is expected to last another
week Complaint against Miss Singleton says she caused publications to imply accusations of "dishonesty" and "fraud" in connection with acquiring the home site
in 50. Fallsburgh, N.Y. Accusations, Berg contends, were made
in 1958-59. Counter suit charges
Berg with calling her "sinister."

Miss Singleton later took the
stand and denied she accused Berg
of dishonesty.

The name Minsky, long synonymous with burlesque, is set to return to Broadway. Harold Minsky, currently producer of Las Vegas New Frontier show, is due in New York today (Wed.) to confer with Jack Silverman, operator of the International Theatre Restaurant, on installation of a girly policy there. Silverman previously was considering a cafe-legit musical. The return of Minsky to New York, with a show tentatively set to open in October, marks a complete denial of the edicts of the late Mayor Fiorello LaGuardia ordering burlesque off the marquees. He also refused to issue licenses to any show bearing the name of Minsky. Currently, Ann. Corio's "This Was Burlesque" is on the lower east side in what seems to be a long run, and "The Night They Raided Minsky's" is scheduled to be a Broadway musical in the fall.

The return of Minsky to Broadway would bring about the second.

be a Broadway musical in the fall.
The return of Minsky to Broadway would bring about the secondhuge girl show in Stem cafes. The
Latin Quarter has been on a successful beaucoup femme policy for
years. Such a policy at the International could provide stiff
competition to the LQ.

It's also, a feet that the Minches

ternational could provide stiff competition to the LQ.

It's also a fact that the Minsky name has been instrumental in revitalizing some cafe situations. Harold Minsky's revue transformed a moribund hotel, The Dunes, Las Vegas, into a thriving operation. He is also set to produce a show for the Olympia Theatre, Seattle, starting June 12.

Billy Daniels had been set for four weeks at the International for next season. However, his date has been pushed back later in the season, possibly to run on top of the Minsky show.

Also new at the International is the naming of Berger, Ross & Steinman to act as bookers for the spot. They succeed Bill Robbins who recently resigned. The spot will close around June 26 for the summer. A late September or early October reopening is slated.

Gale Books Tivoli, Chi

Tim Gale has been assigned to book a show for the Tivoli Theatre, Chicago, for one week starting May 11. He has signed Clyde McPhatter, LaVern Baker, Pigmeat Markham, The Crests, Bunny Briggs, Irwin C. Watson and Nathaniel Mayer for the session. This Negro house plays vauders periodically.

Originators of the TRIPLE TWIST



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Sinatra Scores a Diplomatic Hit In Raising 28G Via 3 Tokyo Benefits

Tokyo, May 1.

Frank Sinatra turned over a \$28,000 check to Tokyo Governor Ryotaro Azuma for distribution to 60 orphanages housing Eurasian children and became the first nonmilitary figure to receive a key to military figure to receive a key to the city. Funds were proceeds of Sinatra's three benefit shows on first stop of global swing that will also see him in charity per-formances in Hong Kong, Israel, Italy, Monaco, France and England.

Italy, Monaco, France and England.
Shows were Sinatra's first in
Japan, after bookers tried for years
to get him, but couldn't meet the
price. This time he came for free.
He did two performances to abovecapacity audiences at the 1,200-seat
Mikado theatre-restaurant, where
the usual \$7 dinner-show deal was
upped to \$14, and another before a
bursting Hibiya Park Outdoor
Theatre crowd of some 7,000 who
paid 56c. or 83c. each. Latter
show was especially lowpriced so
that youngsters would have a
chance to attend.
Tokyo embraced Sinatra during

Tokyo embraced Sinatra during his week-long visit and he responded with charm, patience and sincerity. He radiated warmth and goodwill in a measure that would melt his longstanding defractors.

Sinatra disallared

Sinatra disallowed suggestions Sinatra disallowed suggestions that he was trying to create a new image, saying that a person's qualities are inbred and cannot be changed. "I just now have the time for some things I've always wanted to do," he explained, adding that he hopes to make similar charity tours every year or 18 months. In November he has such a tour of over a month pencilled for South America.

166G Out-of-Pocket

Traveling with a unit of 16, including the Bill Miller Sextet, a three-man tv team, a still photog, liaison man Henri Gine and publicliaison man Henri Gine and public-ity gal Sue Cardozo, it is under-stood that Sinatra's out-of-pocket cosits for the trip will be around \$100,000. He hopes to get one or two hour shows from the tr foot-age, donating the proceeds to American children's charities. The

American children's charities. The same will be done with the monies earned from a picture book documenting the trip, with captions and notes by Sinatra.

Just for the record, however, Sinatra told a press confab that he planned to remain controversial. "That's the only way to make progress," he said.

As to motivations for this undertaking, he said, "I feel very fortunate in life, having achieved many things for which I'm grateful. Now I'd like to spend as much time as I can doing constructive



working helping people. As an over-privileged adult, I'd like to help underprivileged children."

underprivileged children."
Sinatra's genile and considerate conduct during his visit had the town buzzing. Aside from martial benefits that youngsters will gain from the show receipts, Sinatra proved a most winning ambassador for U.S. show biz and for Americans in general.

In a private interview, Sinatra told Variety that he plans to retire from personal singing appearances when he reaches the age of

ances when he reaches the age of 50, devoting himself to his film 50, devoting himself to his him production and recording com-panies. "I'd certainly like to slow down," he said. "I'm now 46. The next four years should suffice for performing. But I'd like to al-ways make records. That's not backbreaking.

Yens to Direct

"And I'd also like to direct mo-tion pictures," he added. "I'm try-ing to find a comedy with maybe four or five people in the cast. I'd try that and see how it comes try that and see how it comes out, then maybe branch out into other forms of directing. As fast as I move in some directions, I don't move as fast in others," he submitted.

He is pleased with the way Essex Productions is going and delighted too at the way his Reprise label has taken off in its 11 months of operation. "We've done \$4.

sex Productions is some and the staken off in its 11 months of operation. "We've done \$4,800,000 worth of business," he said proudly. "I figured it would be a good year if we made 12 bucks with the record business the way it is." Sinatra quipped.

Explaining his leaning toward comedy as his directorial launching, Sinatra said, "I feel an affinity for comedy. I think it's a challenge to make a guy laugh. And most of my friends are kind of light and comical," he continued. "I'm learning things from them and storing it up. Being a great director is storing up things you've seen and heard. Then you can apply them or take a piece of them. That's why my good friend Billy Wilder is so successful. He's so retentative. He remembers things from 40 years ago and updates them."

Sinatra noted that his trip entered the planning stages four or five years ago, with over 100 people involved in the logistics at the various stops. Among other advance work, surveys were taken of his mail and record sales in each area to help choose his respective programs. "Even where they don't understand the words, they'll recognize the music." he said.

As for going to Russia, Sinatra said he hasn't been invited. "I'd like to go—love it," he enthused. "I'd go anywhere. Have plano player, will sing."

Jerry Lee Lewis Cancels **British Tour as Son Dies**

British Tour as Son Dies

Minneapolis, May 1.
On the day that he was winding up an extended engagement at the local Loon nitery rock 'n' roll singer Jerry Lee Lewis received a telegram from his wife telling him of the drowning of their three-year old son in the swimming pool of their Memphis residence. He was the couple's only child.

Lewis cancelled his final performance at the Loon and immediately flew to Memphis. He also postponed a British tour which had been scheduled to follow his engagement here. This was to have been in lieu of such a tour that was canceled in 1958 when his marriage to his 14-year old third cousin stirred up an international uproar. Lewis was 22 at that time.

MANILA

"FABULOUS VIOLINS" ASSOC. PRESS

Seattle's Nudes

Theatrical Supervisors), said when he saw the show last Sunday night (22) the bare-bosomed babes in tight leotards "promenaded out to the edge of the stage. When they moved around stage it was some-

thing."
Peluso also objected to having a man escort the girls to the front

Peluso also objected to having a man escort the girls to the front of the stage.

The censors said if the producers get a new show they would be happy to look at it, or if they went back to the show originally reviewed it would be all right. Arthur Townsend, of Las Vegas, producer of the show, was quoted as saying he heard the censors were unhappy with the presentations, but didn't know what was wrong. He also said there had been changes in the show, but these were necessary because the "original show was so terrible."

A member of the censor board told Variery there were reports that some places on the adult Show Street had been admitting minors; also that as biz fell off the shows were relaxing standards to attract customers. He also said that the censor board had okayed two othershows on Show Street Gracie Hansen's Paradise International, with show produced by Barry Ashton, and "Peep Backstage," Jack Matlack show, produced by LeRoy Prinz but that continuing checks would be made to see that shows were not changed from the approved versions.

The "Girls of the Galaxy" show

proved versions.

The "Girls of the Galaxy" show
is bankrolled by the Bob-El Corp., a Seattle corporation, said to be backed by local mortgage bankers.

Mexican Acts Losing U.S. Bookings Due to High Pay Demands, Agents Declares

Mexico City, May 1. Mexico City, May 1.

Higher salary demands by Mexican entertainers are blamed by Julio Roberts, agent who sets up American vaude appearances for local artists, for decided slump in engagements. Roberts, in particular, books performers for stage shows in U.S. film houses featuring Spanish language product.

Chicary New York and Phile.

Spanish language product.
Chicago, New York and Philadelphia are no longer the key circuit centers for hiring Mexican performers. Roberts said that in Chicago the Senate, Americas and Nacional film houses used Mexican artists in weekend shows. In New York performers were hired for the Puerto Rico, Boricua, San Juan and Jefferson Theatres; and in Philadelphia, the Puerto Rico house.

house.

Use of acts by all these theatres has fallen off sharply this year. Roberts said. Boxoffice scale in houses has been 85c general film admission, hiked to \$1 when Friday through Sunday stage shows were added. The 15c boost was insufficient to meet salaries asked by Maylean performers. insufficient to meet salaries asked by Mexican performers. Performers here take stand that

Performers here take stand that they cannot accept pay cuts since they now have built up names and following in the Spanish language film house circuit north of the border. The actors claim they can get same pay scale in tourian Mexico or going into South America.

Los Angeles still sameles to

America.

Los Angeles still remains the prime contractor of Mexican talent, followed by some Texas cities. But the market is not as big as it once was, and if actors insist on higher pay, they'll be curtailed further, Roberts emphasized.

ITA ADDS BEVHILLS

Ben Shapiro in Charge—Frank Modica Joins N.Y. Staff

International Talent Associates has concluded plans for a westward expansion with a branch office set to open May 15 in Beverly Hills. Coast operation will be under supervision of Ben Shapiro, former Coast club owner, who is well-known in the jazz and folk fields.

known in the Jazz and folk fields.
Also ITA recently added Frank
Modica to its staff in New York to
handle the one-nighter and concert department and to free agency
v.p. Larry Bennett to devote more
time to new talent and name acts
handled by the organization.
Modica was farmerly with MCA.

CNE Mgr. Blasts Off at Okay Of World's Fair in Toronto in '67

PAUL SZILARD SCOUTS **EUROPE AND ASIA**

Paul Stillard, former dancer who is now a manager, left Tuesday (2) for a three month talent quest in Austria, Belgium, France, Greece, Italy and thence to the Orient for scouting in Hong Kong, Ceylon, Japan, Korea, Pakistan, India and elsewhere.

elsewhere.

He will double back to the
World's Fair where he

He will double back to the Seattle World's Fair where he booked the New York City Ballet for two weeks. He has, meantime, set Melissa Hayden and Jacques D'Amboise of the latter company for guestings with the Munich Summer Dance Festival.

Szilard is one of those who Isment the failure of the United States State Dept. and Information Agency to be more concerned with the globe-touring of American dancers. Feeling grows that Washington has allowed the Russians to run away with the art-by-dance prestige bit.

Marc Platt Directing Corps de Ballet: Sande Departs R.C. Music Hall

Marc Platt, the dancer-choreographer, is the new resident Corps de Ballet director at the Radio City Music Hall, N. Y., succeeding Margaret Sande. Platt joins the long-term stageshow braintrust at the flagship, senior producer Leon Leonidoff and Rockettes director Russell Markert.

Platt had a taste of the Music Hall format earlier this year as guest producer. He has limited himself, to choreography in recent years, but formerly was active on the performing side via Ballet Russe, on Broadway, and in films.

Film Role Pulls Rydell From Copa, N.Y. Date

From Cops, N.Y. Date
Bobby Rydell has been pulled
from the Copacabana, N. Y., show
of June 7 because of a contract
to do a film role in "Bye Bye
Birdie." Also cancelled were dafes,
at the Holiday House, Pittsburgh,
May 18 and the Sanda Hotel, Las
Vegas, June 27.
Copa is now souting for another teenage name to replace
Rydell whose data came during
the prom season.

Milton Proll

Continued from page 169

to build a room with a huge stage, the Sahara would become the first hotel with facilities for the presentation of a full Broadway show. "Now, no one's equipped to do it right," he said. "There is a 90% loss of production values."

Prell may build the Sahara's new room on a corner plot it owns across the street from the 20 acres of its present setup. In that event, the entrance would be tunnelled through the hotel's main lobby. In addition to the new entertainment room, Prell said the Sahara will spend \$9,000,000 for expansion of its present facilities. This includes the addition of 400 guest rooms, bringing the total to 1,000. There will also be added a Polynesian restaurant run by Don the Beackcomber.

nessar restatrant run by bon the Beachcomber

In another alteration of the Vegas pattern, Prell revealed that the Sahara, despite its comparative low rates, is now paying its own way as a hotel operation rather than leaning on writeoffs egainst the casino.

A World's Fair of 1967 in Toronto, has been approved by Board of Control. But Hiram McCallum, general manager of the Canadian National Exhibition, said that it would cost a minimum \$30,000,000 and it is doubtful if the Fair could be held on the 350-acre CNE grounds.

Canada, incidentally, made a previous bid for the '67 Fair but was turned down in favor of Russia. The USSR, however, has since withdrawn

withdrawn.

McCallum pointed out that Canada's earlier bid at the International Bureau of Exhibitions in Paris for world rights had been made on the understanding that the Federal government would contribute \$10,00,000 provided that the Ontario government and the municipal government of Toronto each guaranteed to put up \$10,000,000 apiece.

\$10,000,000 apiece.

He claimed that the three levels of government in the U.S. is spending \$30,000,000 on this year's Seattle Fair. But in the CNE grounds, the added, there isn't enough available space to erect new bulldings normally constructed by exhibiting countries. To use the present CNE buildings for such displays would mean excluding "regular customers for an entire year—and we might not get them back."

Tokvo Revue a Hawaii Click; Kingston Trio 9G

Honolulu, May 1.

Honolulu, May I.
Tokyo Shochiku Revue, brought
in from Japan to highlight annual
Cherry, Blossom Festival activities,
aftew 18,700 customers during its
two-week run in McKinley sudi-

Show, scaled from \$1.50 to \$5 including tax, was "highly successful financially," a Honolulu Junior Chamber of Commerce spokesman

said. Final night Easter Sunday (22) competed with the single Kingston Trio performance in the Waikiti Shell. Outdoor attraction reportedly grossed \$3,000, with the Trio flying back to Hollywood the next morning.

Arlene Dahl's L.O. Date

Arlene Dahl has been signed for the Latin Quarter, N.Y., on a two-weeker starting June 6. She'll be on the bill with The Novelites. Also set for the LQ by managing director Eddie Risman is Patrice Wymore who'll come in May 9. LQ policy is bi-weekly change of headliners until the new show opens in October.

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YVONNE MORAY

CASA LOMA CLUB

ASSOCIATED BOOKING CORP. JOE GLASER, Pros.



Century 21 Expo Reviews

Les Poupees de Paris Seattle, May 1. Puppet show, produced by Sid & Merty Krofft; costume designer, Bill Campbell; puppets designed by Tony Urbano; lighting, Michael Shere; special: effects, Nicky Na-deau World's Fair Le Petit Theatre.

This new pupet show of Sid & Marty Krofft, getting its premiere showing at the Seattle World's Fair Le Petit Theatre on Show Street, is completely delightful. Blending music, comedy and beautiful costumes in the production numbers, along with enough Gallic spice for seasoning, it is a top musical show in miniature and suffers not at all in comparisons to similar shows with humans. It is in for the entire run of the Fair—six months, with three performances a night.

From the opening brief intro-

ances a night.

From the opening brief introduction, voiced by Charles Boyer to the last scene in Act 7, featuring Liberace and Mae West, it is a lavish and unique spectacle. Only question—it is for adults only, but there is certainly nothing offensive nor levd in the show and it is a pity that children can't see it—they'd love it.

Costumes for the 120 purposes.

—they'd love it.

Costumes for the 120 puppets were designed by Bill Campbell of Las Vegas. Nicky Nadeau did the special effects and the Krofft brothers head the nine-man crew

The special refers and the kind the hindress head the nine-man crew of puppeters.

The seven acts, with 23 scenes, include "A Night of Horror," with. Count. Dracula and his Frankensteinian creation, an hilarious skeleton dance and a striptease with a bat doing the stripping.

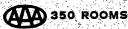
"L'Amour Exotique," scented, winds of the East), features girls in golden cages, moved out over the audience on rails, along with spreading incense. Charlie McCartty has a telephone interlude with a gorgeous girl in her bath and the swimming act, "The Lovers," in Act 5 presents a fantastic one of water and mirrors.

Settings for "Pickup on the Rue



MARYLAND Corner Rush at Delaware MO 4-8600

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> GRACIOUS HOSPITALITY AND PLEASANT LIVING

DIRECTION: LOUIS P. BELLER & CO.

Pigalle" are evocative and the stage really jumps in a visit to the "Chocolate Box," complete with a jiving quartet and hot combo. The final act presents the "Royal Fetes of Versailles," with fireworks and fountains, wrapping it all up in top showmanly fashion for a one hour show that seems much shorter.

shorter
In addition to persons already mentioned, voices used include those of Edie Adams, Jane Kean, Andre Phillips, Paul Frees, Hermione Gingold, Annie Farge, Diane Du Bois and Judi Meredith. The puppets were designed by Tony Urbano and lighting is by Michael Shere.

Reed.

Ceylon Nat'l Dancers

Ceylon Nat? Dancers
Seattle, May 1.
The Ceylon National Dancers, a nine-member troupe of terpers and musicians, project a variety of impressions in traditional Ceylonese dances, relying on drums, chaits and bells for accompaniment.
Costumes are colorful. Choreography draws chiefly on legend and folklore. Most appealing are the ceremonial dances of Kandyan origin, including rites of, the court, mask dances and interpretations of swans and the growing of rice from planting to harvesting.
On the spectacular side is fire dance by W. Adin.
Show includes 17 numbers, all concisely narrated and described

Show includes 17 numbers, all concisely narrated and described on microphone by director T. P. Amerasinghe.

Show at Playhouse was followed by the Swedish Royal Theatre.

Theme Show of World's Fair a Technician's Hit **But Lacks Personal Link**

Seattle, May I.

The theme show of the Seattle World's Fair, "The Threshold and the Threat," in the huge, three-acre Colliseum, is an interesting, at times exciting and startling show, but impresses more as a slick magazine look at the future than one of depth and personal involvement.

one or depth and personal involvement.

The use of lighting, music, narration and dialog to present the future with views of current situations, shows a masterful hand. Some of the individual sections of the show, which runs 21 minutes, are striking and thought-producing, but the end result is curlously evanescent, leaving only the memory of changing pictures and glowing lights and comments on the world to come.

Threshold & The Threat
Produced by Alfred Stern in association with Radio Corp. of
America. Written. by Doris Frankel, Gilbert Seldes and Stern; music, Kay Swift; musical, director,
Robert Russell Bennett; sets, Miles
White. At Seattle World's Fair
Coliseum.

Groups of 100 at a time are litted about 25 feet in an oval, plastic walled "bubbleator" to a ramp. The walk along the ramp brings visitbrs to sections where pictures, both still and moving come and go, accompanded by narration. Script is on four levels—a knowledgeable Guide voice, the voice of a child of Century 21 asking questions, and the voices of a contemporary couple visiting the World's Fair.

The ramp winds through a suspended complex of hundreds of four-foot aluminum cubes on which and within which, are projected pictures and scenes. One recurring scene within a cube is that of a faceless family of the future, trapped in a fallout shelter. A focal point of beauty, lights and movement is a city of the future.

domed housing complexes, speeding monoralls and recreation and water areas.

Script is moving, the use of electronics devices is interesting and overall concept is commendable. As a show it is certainly worth seeing, but as noted, it seems to lack an involving impact. First few days of operation eleptronic bugs fouled the works, so it was out of use at times. But these now seem to be corrected and the show is playing to thousands each day.

The script was written by Alfred Stern, who is producing in association with Radio Corp. of America, Doris Frankel and Gilbert Seides, Music was written by Kayswift and directed by Robert Russell Bennett and Miles White created the theatrical effects. Reed.

Indpls. Agent-Promoter's **Nitery Bus Tours Luring** Lotsa Convention Trade

Lotsa Convention Trade

Indianapolis, May 1.

Ross. Christena, Indianapolis booking agent and promoter, has inaugurated a program of night-club bus tours, sometimes tied in with other attractions, that is getting attention from conventions and other group trade here.

His evening dinner tour visits two clubs, Monday through Thursday, providing one dinner, two drinks dancing and transportation for \$12 a head. His nightclub tour, operating Friday and Saturday, includes three shows, three drinks and other benefits, but no dinner, for same price. The tour is similar to those run by sightseeing bus companies in New York, among other major cities.

Groups can charter a bus accomplished.

among other major cities.
Groups can charter a bus accommodating 29 people for \$300
under Christena's plan. Clubs cooperating include the 8 & B Crown
Room, Embers and La Rue's, although latter is currently shuttered.

tered.

He also plans a "summertime special" that will include entertainment at Riversade Amusement Park and floor show and cocktail at B & B for \$7 as well as a combination deal including Starlight Musicals show, with dinner before or dancing and cocktails after the performance at the Marott Hotel Patio.

N.M. STATE FAIR INKS TV'S WOOLEY, BRINGAR

TV'S WOOLEY, BRINGAR

Albuquerque, May 1.

The New Mexico State Fair still likes the oater stars of television. Two more tv western actors—Sheb Wooley and Paul "Wishbone" Brinegar of CBS. "Rawhide" stars 1962 exposition in mid-September. Inking of "Rawhide" duo for two-night stand, Sept. 15-16, was disclosed last week by Fair Manager Tex Barron, who is negotiating for other talent. Already announced for the fair is Pat Boone who will headline on Sept. 17-18-19. Pop singer Jimmie Rodgers has been set to emoce all nine nights of talent shows at the 1962 expo. Booking of "Rawhide" duo fits in nicely with the trend at show, which in recent years has headlined players from "Gunsmoke," "Bonanza" and other tv westerns.

Nitery-Crowded Tokyo **Getting Two More Clubs**

Getting Two More Clubs

Tokyo, May 1.

A new entry will join the already crowded bistro lineup in the Akasaka district of this city. Under the same management of the Aol-Shiro in Aoyama, the Golden Akasaka is expected to open around June 1 with a capacity of 500. Other clubs in the immediate area are the Mikado, Copa, New Latin Quarter and Hanabasha, all a swizzle stick's throw from each other.

The Golden Akasaka will feature foreign acts and, in a departure from local practices, will have foreign bands for long runs. A 16-piece outfit led by Machito is expected to open the club with a three-month engagement.

Yank sax man Tommy Palmer, with partner Kent Yamamoto, are also opening a club. Called the B.M. for businessmen's! Club, it will feature a combo for dancing with specialty acts a possibility for future. Spot will open at 8:30 am. and operate as a restaurant during day, It's starting with 170 seats.

set in a circular well and showing | Seattle Fair Turns to More Hoopla domed housing complexes, speeding monoralis and recreation and Free Shows to Hypo Lagging Gate

Seattle, May 1.

Seattle World's Fair officials are going to inject more fun and more free entertainment into its show. Some officials believe there is "too much longhair and not enough entertainment for the fellow who pays to get his family in the gate and needs what is left over for food and rides for the kids."

Same officials said the performing arts program is "out of reach" of many fairgoers.

of many fairgoers.

A strong subsidiary reason obviously, although not mentioned by the officials, is that attendance at the Fair has been far under expectations and the injection of some hoopla and free entertainment could hypo the gate. Total attendance the first five days, through Wednesday, April 25, was 191,423, about 50% of that expected.

There is tree entertainment now.

There is free entertainment now in the Stadium, where the Tommy Bartlett water show presents four or five shows a day, along with occasional horse shows and hand concerts, but fairgoers say the Stadium is off the beaten path.

The area around the Interna-tional Fountain, back of the Play-

Swank Duesseldorf Club Sues German Press In Tiff Over Caviar Prices

Duesseldorf, May 1. What constitutes "a little caviar" and how much should it cost? The owner of a luxury German nitery here is suing several German magazines and an Italian periodical to establish his rights.

establish his rights.

Helmut Mattner, impresario who brought the Russian Circus to West Germany, and now owner of the swank Datscha Nightclub here, has flung lawsuits at two German newspapers, "Die Zeit" and "Rheinischer Merkur," at the German magazine "Stern" and at the Turinoriginated daily "La Stampa." He charges: that they have cost him customers by exaggerating the prices in his elegant night spot.

The club features sable-covered

prices in his elegant night spot.
The club features sable-covered seats, a \$25,000 copy of the former Czar's crown glimmering with gold, emeralds and pearls, and a bar built in the form of Czarina Elizabeth's troika sled.

Deth's troika sled.

But, maintains Mattner, it doesn't cost nearly as much to wine and dine at this sleek Russian club as the papers have claimed. "Stern," for instance, reported that "a little caviar, a sip of champagne and a tiny cup of mocca" would set the guest back about \$250.

And counters Wattney

about \$250.

And, counters Mattner, a portion of caviar, a glass of champagne, and a cup of mocca in reality come to less than \$7 at his club. He is seeking about \$37,000 damages, and claims that the new term, "the Datscha people," is just about a counterpart with "la dolce vita" crowd of Italy. He also asserts that the unfair reputation of maintaining an overly-costly Old Russian pub is doing him more harm than good.

That \$250 snack the reporter

harm than good.

That \$250 snack the reporter complained about. Matther countered, really consisted of 25 portions of caviar at \$5 each, three double-sized bottles of champagne, a \$12.50 drink from the \$25,000 crown and a special dessert called Omelette Surprise prepared for from eight to 10 people.

Stewart Returning To Glasgow After Surgery

Glasgow, May 1.

Andy Stewart, young Scot minstrel-comedian, out of his skedded
seasonal show at Glasgow Empire
following a stomach surgery, will
return to his starring role May 29.
He has been recuperating in Majorca.

Johnny Victory and Jack Rad-cliffe, fellow Scot comedians, were pacted to replace Stewart when his show began here April 17. Original title of "The Andy Stewart Show" was retained.

Layout is produced by Iain Mac-Fadyen, local BBC director. Oth-ers: in production include the four Barry Sisters, dancer Dixie In-gram, tenor James Urguhart and the Mhite Heather. Club danears.

house-Opera house complex, has become the focal point for fair-ground relaxers and this is where some lively, just plain fun is

Suggestions for hypoing the fun include street dancing, marching bands through the grounds, clowns to entertain children, singalong programs and even outdoor Twist

to entertain children, singalong programs and even outdoor Twist dancing.

One Fair official said there was feeling among the management toppers that too little in the way of entertainment has been aimed at an important attendance group—the teenagers. One member of the Seattle censor board said that some of the adult shows in Show Street were said to be admitting minors, a practice which the censors are going to keep under close scrutiny, and perhaps this has been caused by the lack of juvenile entertainment elsewhere except on the Gayway.

The same Fair official said the Science Pavilion and all the rest are wonderful, "but we need a bit more balance, especially in the entertainment field." One change has been made already to spread

enternamment field." One change has been made already to spread fun. The World's Fair brass band, led by Jackie Souders, is now marching around the grounds rather than playing concerts in the Plaza of States.



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Hotel Pierre, N. Y.

Hetel Pierre, N. Y.

Stanley Melba presentation of
"The 8th Lively Art," starring
Patricia Bright, Patricia Marand,
William Walker, Ruth Harrison &
Alex Fisher; written by Eva Franklin; directed by Dolores Pallet;
lighting, Lestie Wheel; conductor,
Lee Hubert; Stanley Melba Orch
and Phil Wayne Trio; \$3.\$4 cover.

Good new revuette at the Pierre's Cotillion Room brings the policy back into high-gear with a compactly conceived floorshow utilizing Mad Ave. as the thesis, hence "The 8th Lively Art" itile. In comedienne Patricia Bright, singing lead Patricia Marand, barytone William Walker making his nitery debut and the seasoned terps (straight and clowning) of Harrison' & Fisher, the show has a stalwart cast base. Of these Miss Bright, a seasoned spoofer, w.k. in the bistros and, from her performance, probably ditto in those zany behind-the-mike tv commercials, is the outstander.

The "8th Lively Art" special song written for her by Gig Henry is the umbrella title for the Eva Franklin-conceived satires which embraces the entire huckster panorama in a series of clever songs. These are variously titled "Glamour Makes Adlines" (Miss Bright). "Musical Cover Gir" (Miss Marand). "The Soft Sell' (Walker). "Why Be A Wallflower—Learn To Dance" (Harrison & Fisher); "Girl Most Likely To" (Miss Marand) and a clever lyric harkback, "Whatever Became Of," written by Miss Franklin and Charles Scheuer, done by Miss Bright. Latter is a reprise of a previously done (Cotillion show and, as the comedienne, cracks, "I dig nostalgia."

The numbers are framework for a good batting average in performance save for some early valleys which could be eluded and the show tightened. For example, Harrison & Fisher, longtime Lide (Paris) and Riviera gala favorites, marking their first Gotham stay in some years, could skip the straight opener and accent the comedy, which is their forte. It is patent that they can do authentic ball-roomology so a straight number isn't accessary to prove it, especially when Ruth Harrison's satire on the yesteryear "passionate Latin" trademarks are so effective.

Latin" trademarks are so effective.
Patricia Marand, somewhat handicapped by a not too becoming trousered metif with her opening gown, gets into high when she proves that she does "Enjoy Being A Girl." Miss Marand is a looker who, again for some intangible reason, seems to have either added a somewhat darker-hued titlan coig or transformation, when on very obvious face value she has strong s.a. appeal. It is well fortified by vocalistic authority.
Pat Bright is the bright comedy

fied by vocalistic authority.

Pat Bright is the bright comedy spot with her Hepburn-Slobhan McKenna - Tennessee Williams readings of Manischewitz and kindred commercials, the latter a la Kim Stanley and Geraldine Page. Williams Walker is the juvenile lead who also accelerates with the proceedings. He's a 1962 Metropolitan Auditions winner.

Host Gogi made a late entrance.

politan Auditions winner.

Host Gogi made a late entrance because of his hospital visit to producer-maestro Stanley Melba. suddenly bedded at Englewood (N.J.) Hospital by what he thought was ticker trouble but seemingly more a case of nervous exhaustion that will keep him idle for a few days. Lee Hulbert played the difficult show well and, per usual. Pasquale, is the knowledgeable maitre d'.

Abel.

Establishment, London London, April 25. Lenny Bruce. Carole Simpson Brian Dee Trio; \$3.50 minimum.

Since its opening last Octobe Since its opening last October as London's first satirical night club, the Establishment in the heart of Soho) has displayed remarkable stamina. It has recruited more than 10,000 members, who pay an annual fee of \$9, and capacity business has been a nightly feature not only in the main club room, but for the basement lazz sessions to the control of ssions, too.

Bessions, too.

With the engagement of Lenny Bruce, the Establishment breaks new ground. Hitherto, it has specialized in satirical revues which take a swipe at authority and, of course, the establishment. For two weeks the "sick" American comedian in residence, and if opening

night reaction (mainly of regular customers) is a guide, the ropes will be up nightly.

customers) is a guide, the ropes will be up nightly.

Operating dinner and supper shows, the club can handle 200 diners nightly, and there's limited standing room at the rear which was jammed for both opening performances. This reviewer caught the late show on the first night, when Bruce did a non-stop 80-minute stint, ending after 2 am. That made it something of an endurance test for all concerned. (First performance was apparently 20 minutes shorter and quite different in content).

Bruce's arrival was preceded by a barrage of publicity, with due attention to his recent prosecution for use of a "10-letter word."
So it was no surprise to the authors and the state of the litter of the state of the

So it was no surprise to the au-dience that his act is littered with

too for use or, a 10-teter wour.
So it was no surprise to the audience that his act is littered with language not normally, associated with nightclubs and that there is an incessant flow of a variety of four-letter words.

It must be conceded, however, that this did, not appear to cause any embarrassment to the mixed audience, and the more outrageous the language, the more spontaneous was the laughter.

Nor was there any apparent adverse reaction at the unusual nature of his subject, which includes a prolonged bit about a singer with a new gimmick (she had hair under her arms), and a long dissertation on venereal disease. This may be due to Bruce's own personality: he's quite an actor, and he makes with the gestures to win the audience. But either his dielog were lost.

As an opener, Carole Simpson, a striking brunet, amiably fills about 20 minutes with pops, making her only big impact with her final number, "OK — You Win." Her other half-dozen entries are adequate, but no more. The Brian Dee Trio (brought up from the basement) gives the chanteuse lively backing. There is no space for dancing in the main club room.

Myro.

Living Room, Chi
Chicago, April 26.
Tony Bennett (with Joe Eich &
Trio), Totic Fields, Joe Parnello
Trio; \$2.50 cover.

Trio; \$2.50 cover.

Danny Segal has had his ups and downs with the Chi edition of the Living Room in the past nine months, but one of his most successful "ups" was with Tony Bennett last November: Bennett just seems to be a natural for this room and its clientele and will no doubt rack up solld biz for his stay.

Segal's brother, Al, has moved into the Chi club as a partner and operator, and early indications are that there will be firmer hands on the reins than there were under Danny Segal's necessary absentee ownership.

A few minor but positive changes have been made: the tables now have thick white table cloths, they were previously bare and the simple trick of painting has relieved the solid decor of the club and provides a better focal point for the acts.

Substantial name acts have been booked for the next.

Substantial name acts have been

point for the acts.
Substantial name acts have been booked for the next several months, and it's apparent that the Segal freres are going to make a determined effort to make the club one of the hotter spots on Rush St.

Bennett's turn is essentially the same savvy act that packed them in in November. He still caresses his way through his mixed-vintage songalog with authority, feeling and personal style. His excellent arrangements are astutely handled by the same fine seven-piece local pickup group he used the last time, and again he's nicely abetted by Joe Eich & Trio, a well-disciplined vocal quartet which gives an extra texture behind his songs.

A surprise click of the show is

gives an extra texture behind his songs.

A surprise click of the show is curtain raiser Totie Fields, a brash, brassy and hefty comedienne-singer from the east. Warmup comics have generally had a tough go of it in this club to date, but Miss Fields has established that with sufficient voltage and decibels the pre-headliner ennul can be overcome.

Most of her humor revolves around her girth and the self-deprecation of her need for food. She also displays a pleasant singing volce in several impreshes of singers, and in a "My Fat Lady" parody. It's a raucous and at times rowdy turn, but just right for this shew.

Mor.

Walderf-Asteria, N. Y.
Peter Lind Hayes & Mary Healy
(with Burt Farber), Milt Shaw and
Emery Deutsch Orchs, \$3 cover, \$4

VARIETY

Second night (Tuesday, the 24th) loadup of tablers, primed to make with avid reception, is perhaps after all the best evidence that Peter Lind Hayes and Mary Healy, several years absent from the Empire Room floor, hayen't lost communication with the bonton patrol. An abundance of count-me-in future couverts puts a sharp accent on the fiscal timeliness of the booking.

ture couverts puts a sharp accent on the fiscal timeliness of the booking.

As for the couple from New Rochelle, the hit combination, as before, is vivacity and finesse in the screwball capability. They are a sturdy reminder of basic comedy values, attuned for broad exposure, but notably astufe for plush supperclub display. Per their longrun formula, Hayes is surefire with the mimickry and visual clowning. Miss Healy can sing with charm and taste, but generally subordinates the vocals to her own comedic contributions, viz, the takeoffs (Jackie Kennedy, Jeanette MacDonald).

Of the excerpts, the "we sound

the takeoffs (Jackie Jeanette MacDonald).
Of the excerpts, the "we sound alike" mouthing-to-disk bit is a click morsel, and ditto their special tab version of the "How to Succeed" musicomedy wherein Hayes a la yesteryear's Rudy Vallee is the potent laughgetter.
Also can't-miss, and a reasonably fresh variant on the aud participation approach, is the game of matching chorus to obscure lyric in the Tin Pan Aliey archives. This comes replete with sundry "and now a message from—" farcicality.

"and now a message from—" farcicality."
Most of the stuff is undated, but
the turn is not without its tv topicality, There is also, per the current nitery vogue, the JFK impression (with Miss Healy doing a
Jackle, complete with wig colf
carbon) that is savvy but faulted
by a virtue of a serio windup, a
sort of flag-waving disclaimer of
anything but affection for the
President. That's superfluous and
only weakens the earlier satiric
fun.

The foolery, to recap, is cunning froth with excellent pace, under-lining the team's durability. In the lining the team's durability. In the assist department, their keyboard technician is the unerring Burt Farber (ex-McGuire Sisters, etc.). Milt Shaw's and Emery Deutsch musicians (former in the showback slot), keep the floor busy with dancing clientele.

Show's in through May 28, and maitre d' Louis Siccardi is all smiles, as he should be. Pit.

Rearing 20s, San Diego San Diego, April 27. Gogi Grant, Johnny Adamo Orch (10); admission \$1.50.

Here is a girl who really sings. The total absence of gimmickry and the refreshing lack of affecta-tion are a big asset as Gogi Grant

and the refreshing lack of affectation are a big asset as Gogi Grantsalls through a series of particularly well chosen songs.

Standout is "Melancholy Baby," with a new intro but basically sung straight and emerging as a fresh experience. An other neglected standard revived in the Grant repertoire is "Accentuate the Positive," which gets a properly airy, optimistic reading.

A socko item is "When Johnny Comes Marching Home," the Civil War tune being sung as it was originally written, as an Irish ballad. Chirp also scores with Hollywood film medley. Disclick "Wayward Wind" gets peak response, as does "Moon River."

Dressed simply, the brunette looker has a singing style which is a sharp contradiction to her evotic name. She's a master of siaging's finer points—diction, phrasing, dynamics and she knows how to project.

In addition to technical attrib—

ject.

In addition to technical attributes, Miss Grant creates a soft romantic aura without being obvious.
She's in charge all the way. Jeff
Lewis, chirp's musical director,
conducts the Johnny Adama house
orch to solid effect.

Don.

Horizon Room, Pitt.
Pittsburgh, April 23.
Phyllis Diller, Ed Scotti, Carter
Lynn, Gus Dolfi's Orch (9); \$1

There's a Jack Paar winner and a Jack Paar loser on this bill. The loser, Ed Scotti, has had about 10 shots on the "Tonight" show but nothing ever seems to happen to him. He was a local fave before

he went on the show and he comes back in the same status

he went on the show and he comes back in the same status.

Scotti is a fine singer with an excellently trained ten or voice. Here he handles six songs with each and is perfect in setting up Phyllis Diller whose exposure on the Paar show has made her a \$7,500 headliner. She has practically all new material since her last appearance here has a lot more stage savvy and a far better sense of timing.

The room was full of Miss Diller's people, the supermarket set, and they yocked it up with every pinchline that comes in trigger-like fashion throughout her 45-minute turn. The men came to pay the check, but soon join in the wild merriment.

The water in the area had been turned off just before Miss Diller came on and she announced this will be the difficts act you've ever seen. I had to put on my makeup with cologne." The women understood and roared but the men became glum for being let down. But it was a merry evening and the comedienne scored handily. Carter & Lynn, a smooth and classy terp team, open the show to a good mitt. Although they had nothing to do in the star's act, Gus Dolf's Orch (9) showed their ability in the first two acts and did a snappy dansapation bit.

Layout is in for two weeks and comes out May 5. Al Alberts opens May 7.

Edgewater Beach, Chi

Chicago, April 24.
Dorothy Shay, Terrace & Elita,
Don Davis Orch; \$3 cover weekends, \$2.50 weeknights.

It's Dorothy Shay's position that the Twist evolved from a farmer watching a hog scratch his hams against a tree. That's the sort of hominy grits and high living that Miss Shay has long established as her balliwick. And while she might be laughed off the farm for her tight-fitting sequined dress, the city boys in the audience are charmed.

city boys in the sumeric charmed.

Miss Shay's corn-fed philosophy in songs concerns such vital sub-lects as the decline of romance after the wedding ("What Ever Happened To The Man I Married?") and how country girls go wrong ("Saga of Jenny"). Also from her regular song bag are a comically lecherous version of "Stout-Hearted Men" and a c&w-style personal blography in song.

style personal biography in song.
South American terpers Terrace & Elita open the show with several excellent cha-cha and tange routines, Elita is a shapely stunner, and the pair's ballroom-adagio terping is well thought out and exciting.

Bull a terrace of the state of the sta

terping sexciting.

Bill is in till May 13, followed by the Novelites and Sinclair & Alda for three weeks.

Mor.

Hotel Roosevelt, N.O. New Orleans, May 1.
Rowan & Martin, Betty Johnson,
Leon Kelner Orch (11); \$2,50
weeknight minimum; \$4 Sats.

New layout in Seymour Weiss' plush Blue Room is a sprightly mixture of comedy, singing and music that pleases all the way. Rowan & Martin hit funnybones hard with their fresh, clever and amusing patter in a topical and local vein. Team's comedic stature is further enhanced by a hilarious version of how Sir Laurence Olivier would tangle with a drunk heckler in a Las Vegas nitery. Martin's stage drunk is a comedy classic.

neckler in a Las Vegas nitery. Martin's stage drunk is a comedy classic.

Also in the payoff category are the'r satires on ty commercials and a special events interview with a lame-brained doctor. While there were a few empty tables in the big tony supper club at the preem, the socko response to the team's funnaking portends word-of-mouth which should correct that deficiency during the rest of their two-week stay.

Blond Betty Johnson, who looks as good as she sings, opens the show. She has an act that rates the class rooms. She does a variety of tunes, all slickly arranged. Hermixture blends bright, bouncy items to spell the slower tempos. Thrush also has a radiant personality and pleasing manner to establish herself solidly.

Kelner's musical crew is a capable one, playing arrangements sans the furbelows that too many bands add to obscure the basic theme. Boys give topdrawer support to acts and dispense a danceable brand of music.

Show runs until May 9. Liuz.

Palmer House, Chi
Chicago, April 23.
Andy Williams, Gus & Ureule,
Ben Arden Orch; \$3 cover.

Andy Williams has few peers as a nitery troubadour and appears to be heading for even bigger things on television and in pictures. All of this is easy to understand when watching the poise maturity and showmanship he demonstrates in his Empire Room turn.

As he did on his last ER outing six months ago, Williams turned in a sparkling performance, crooning his way through an array of his disclix plus a batch of pop tunes and standards ideally suited to his and standards ideally suited to his velvety voice: However, it must be noted that the highvoltage electricity that charged the room and last time around was diminished this session. Part of this can be attributed to the fact that he opened on a Monday—generally a slow night in Chi cafes.

penet on a montay generally solw night in Chi cafes.

Perhaps more to the point is that Williams' turn has become burdened with an overdose of business"—that all-purpose patter-and-action that suits no one particularly well. After casting his spell with his savey songery, Williams dulls the impact with talk far beyond the needs of introling his songs. Williams is eapable of sustained excitement when he sticks to warbling. His arrangements are superb, and his delivery is surefooted and facile. Opening the show are Gus &

delivery is surefooted and facile.

Opening the show are Gus &
Ursula, a European juggling team
that deftly tosses and balances
golf club, balls, rings and batons.
It's a colorful turn, but perhaps
not the wisest choice as a warmup
act for Williams. It's a mite unsophisticated for his following.

Ben Arden's excellent house or-chestra backs Williams master-fully and dishes out some of the best terp music in town. Buddy Hackett and Peni Pryor open May, 14 for 12 days. Mor.

Hon Soir, N. Y.
Henny Youngman, Marge Came-ron, Peter Pit, Three Flames; \$5 minimum.

The Bon Soir was established in The Bon Soir was established in its early days as a comedy centre. Apparently the new boniface, Nat. Sackin, wants a return to this policy. He has had phenomenal success in revitalizing the spot with this credo. After the record breaking biz of Phyllis Diller, he has a bill comprising three comics and it works out exceedingly well.

it works out exceedingly well.

The topper is Henny Youngman,
who represents the Broadway
variety. Youngman has become a
new man about town lately. He has
removed himself somewhat from
the mainstem area and has worked
such spots as the Persian Room
of the Plaza. Now he comes into
this boite.

this boite.

He does quite well here for a variety of reasons. It's a sector which hasn't heard his braid of material, and he throws in some of his oldies with extreme effectiveness. He also has refreshed his act with new lines. Another startling change is his change to a slower tempo.

He does the startling of the startling change is his change to a slower tempo.

He doesn't work in his normal frantic vein, and it is an improvement. He gives the customers time to soak up his gars, has time to soak up his gars, has time to soak up his he crowd, and scores in a manner other than a torrent of words. While he may not he a new henny Youngman, he's as new as he'll ever be after all these years.

Marge Cameron is an improved performer. This is one room that seems to be easy on femme comics, and having worked here previously, she appears to know its every idiosyncrasy as well as its denizens.

idiosyncrasy as well as its denizens. Miss Cameron has some sprightly material, including a bit on the Miss Rheingold elections that gives her a strong exit. Her other tunes mix comedy and moments serioso which enable her to vary hermoods, establish herself along a wide front and bit the heights.

wide front and bit the heights. Peter Pit, a newcomer previously seen at the Hotel Astor, is an engaging Hollander, who mixes slight tricks of magic with an affable line of patter. He has a personable mien, which goes well with an easy line of gab. His tricks are merely pegs for the verblage and are not designed to provide gaps. He comes to terms easily with the crowd. The Three Flames, fanned by

The Three Flames, fanned by Tiger Haynes, provide their brand of comedy and showbacking with equal facility.

Plaza Hotel, N.Y. Enzo Stuarti, Emil Colema Orch (12), Mark Monte Continen tals; \$3.\$4 cover.

Enzo Stuarti, a click on his first Persian Room stand almost a year ago as an obscure lastminute sub booking, is back on the basis of his ewn vox popu-larity and solid b.o., reportedly having hit the top gross or near of last season for this plushery.

I last season for this plushery.

That he can pied piper beaucoup paironage, though still in
he name-development stage, is
ine thing, as much to the point
is his ability to capture and hold
is audience with a sense of vocal
alues and floor aplomb that
tren't exactly commonplace vir-

aren't exactly commonplace virtues.

Visually, Stuarti commands the femme appreciation as a prepossessing personality to suit the individual emotional attunement, be she mother, sweetheart, etc. Buttressing the diffused image for all signals is a warmth and felicity of delivery that adds up as the faculty for fouching audience, response above and beyond what merely the ear picks up.

His voice is in the big classical

merely the ear picks up.

His voice is in the big classical tradition, with Italianate emotion. But the bombastic vocal apparatus doesn't run away with him—it's fortissim when required, but projects an understanding and natural intimacy when that's in order. He knows, in short, how to harness his pipes for the sweet or bittersweet ballad. His total effect can be, so it was on his one-show preemer. Wednesday (25), something like mesmeric. The hotsy mitting certified the verdict.

What he displays, in truth, is

what he displays, in truth, is squaresyille, but with a taste and charm that brooks no apologies. His catalog is largely caramel-and-nougat, accenting Tamour evergreens, but still with some discretive per a pair of Yiddish melodies (partly billingual) and the inevitable but appreciated operatic fillip, in this case a trusty Puccini aria.

Puccini aria.

One wishes he might diversify even more, a title of two perhaps to complement the glycerine. In any case, he delivers stylishly and with a flair for dramatic arrangements, as per the "Gigl" and "West Side Story" excerpts, the latter being an especial standout.

Latter peing an especial standout.

Emil Coleman orch's showbacking is excellent; ditto his and the alternate. Mark Monte Continentals dansapation. It's four weeks of Stuarti, with an Eartha Kitt playback up next.

Pit.

Cloister, Chi

Chicago, April 24.

Damita Jo, Jackie Gayle
hythm Kings, Sam DiStefan
rio; \$2.50 cover.

The Cloister of the Hotel Mary-land has been leading an un-charmed life since it reopened with a plush decor and the local gameywarden of comedy, Phil Tucker, a year ago. Intended as a watering hole for the Rush St. regulars, it hole for the Rush St. regulars, is faltered as the rounders tired of Tucker's sole routine. The room has been taken over by the young sons of owner Mich Wolcoff, Bert and Bobby, and the pair are seek-ing the roue trade with more ap-propriate fare. opriate fare

propriate fare.

Toplining the current show is Damita Jo, an attractive sepla thrush with a great set of pipes, of whom much more is bound to be heard. She's an ace stylist, with an excellent feel for both jazz and an excellent feel for both jazz emballad tempi, usually combining the two in the same number for an interesting effect.

interesting effect.

Her songalog consists primarily of standards, however she freshens them with her inventive phrasing. Petite young songstress has solid reserve power for her belters, and her arrangements are topflight.

her arrangements are topflight.

Jackie Gayle is a wide-ranging
and surefooted comic, who intersperses several surefire routines
with a barrage of topical and show
biz gags. He works with contagious
enthusiasm at a non-stop pace,
taking pot shots at virtually everything, with very little sacred.

thing, with very little sacred.

His two centrepieces are a maudlin-comic tale of Christmas eve in
a house of ill repute and a sharp
takeoff on an unidentified Southern demagog. It's definitely not for
the kiddles, but a, natural for the
trade the room is seeking.

Curtain raisers are the Rhythm | Sterling.

Kings, a breakup threesome of rair and Twist singers and dancers. Bill is in for three weeks, to be followed by the Treniers, then Buddy Greco. Room shows good notential as a meter for the swins potential as a mecca for the swing-ers, and the Wolcons' bookings seem headed in the right direction.

House orch is the able Sam DiStefano Trio, formerly the relief unit at the Living Room. Mor.

Motel Roosevelt, N. Y.
Jerry Wald Orch (10), with
Gloria Bennett; Al Conte Trio;
\$1,50-\$2 cover.

Jerry Wald's band, which has been playing hotel rooms, supper clubs and society dates across the country, is making its initial appearance in the Roosevelt full John G. Horsman, general manager of the Roosevelt, has booked the otch for six weeks. It pulled strong opening night attendance.

strong opening night attendance. Wald's outfit goes in mainly for amooth times, but oddly enough he obtains danceable stuff sans any saxophones: He employs four frombones, his own clarinet, one trumpet and a rhythm section comprising an electric guitar, piano, bass viol and drums.

bass viol and drums.

Band's numbers include arrangements by Jack Elliott, who does the same for Perry Como tw show, and Hale Rood, tall trombonist in the band, who writes and scores music for network shows. "Bart's Blues," one of the selections in the combo's repertoire, is a Rood effort. It's one of the best newles played by the band.

best newies played by the band.
Some of the standout tunes by
Wald's crew include "Hold Me,"
"Poor Butterfly," "Dearly Beloved"
and "But Not For Me." Last-named
provides a chance for the trombones to swing along and for Wald
to do a clarinet solo.

Cloric Bonnett swit blage with

Gloria Bennett, new singer with the band, has excellent pipes and appearance. But: for a room like this, a little more action in front of the mike would help garner better returns. But this should come in time me in time

come in time.

Al Conte's Trio, per usual, is a solid click with the dancers, particularly his Latinesque tunes. The combo of Conte's piano gymnastics, the bass viol and traps again accres with the patrons.

Judging by biz so far on this engagement, maitre d' Gene is go-lng to be busy. Wear.

Jefferson, St. I

St. Louis, April 23.
"Guys and Dolls," starring Dan
Dailey; Stan Daugherty Orch (8);
\$6.25 minimum (including dinner and show.)

Downtown night life, which needed a shot in the arm, has got it, in spades, with the open-ing of "Guys and Dolls" as a new experiment in tabaret theatre at the Sheraton-Jefferson Hotel's swank Boulevard Room. Starring

the Sheraton-Jefferson Hotel's swank Boulevard Room. Starring Dain Dailey as Sky Masterson, this is the complete show, not a capsule revue, and local night owls are taking to it.

As the show is given on an abron stage, the settings are necessarily sketchy and the girl chorus has been cut down to four belies, but director David Tihman hasn't let it bother him and has come up with a scintillating package.

Dailey is surefire as Masterson and projects clear back to the lobby with zestful support from a superb lineup of other guys and dolls. Firstnighters gave rounds of applause for Dale Maione as Nicely-Nicely Johnson, Dulcie Jordan as Miss Adelaide; Charlotte Fairchild as Sarah Brown, Alan Kass as Nathan Detroit, Nick Blanchi as Big Julie and Kip Andrews as Harry the Horse.

It's Runyon all right, to the

Harry the Horse.

It's Runyon all right, to the hilt, and Dalley's name along with inevitable word-of-mouth raves ought to keep it humming. Also making for sharp boxoffice are the budget prices: A minimum of \$6.25 on week nights and \$7.50 on weekends for dinner, complete show and dancing. With an eye out for the feminine trade, matinees plus style shows and lunch.

out for the feminine trade, mathes plus style shows and luncheons are scheduled on Wednesdays and Saturdays.

"Guys and Dolis," produced by Carl Sawyer, Richard Scanga and Gary McHugh, will be on hand through May 12, to be followed by "Silk Stockings," starring Jan Sterling.

Bob. | Twin Coaches, Pitt. |

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NELSON EDDY and **GALE SHERWOOD**

Now Montrealing at the Queen Elizabeth Hotel. Prank Brookhouser of the Philadelphia Evening Bulletin asys: 'It is a sound, solid and consistently enjoyable active and abundantly proportioned blunds vocal. partner, Gale Sherwood,"

Latin Quarter, N.Y.

(FOLLOWUP)

The two-week headline policy at the Latin Quarter is bringing in a wider variety of taient to the E. M. Loew-Ed Risman spot. This time it's Gene Barry who will be followed in a fortnight by Davis & Reese. The rest of the bill remains intact, including holdowers by comedian Rip Taylor, Riddy Cardenas and the Winged Victory Chorus.

Caruenas and the Winged Victory.

Barry was a singer prior to his elevation to star status in the teleserial in which he portrays Bat Masterson one of the fops of the frontier. It was a vehicle that catapulted him personally and caused him to revitalize his tune talents which were not used in the show.

caused him to revitalize his tune talents which were not used in the show.

Barry is a handsome gent with a well-polished stage mien and a well-developed set of pipes. It's a heavy textured and well rounded voice—the type that is often difficult to control. There was one period in which he taxled off beam, but nonetheless came out well. He mixes gab and songs. His act is well staged, his lines are well written and the audience takes to him with little difficulty. The remainder of the bill comprises Julie Gibson, Jeannine Pivoteau and the Wallenda Aerial Ballet, plus of course, the participants in the Ronald Field production, Jo Lombardi Orch showbacks impeccably, and Irving Fields takes care of the betweenshow periods.

Jose.

Blackstone Hotel, Chi

Chicago, April 23.
Denise Darcel, Frank Benteler
Orch; \$1.50-\$2 cover.

Gallic chanteuses are traditionally sad and sometimes buoyant, but few can match Denise Darcel's animated highlinks on a supper club floor. She's a welcome spring-time break in the Bonaparte Room's usual lineup of pensive sorchestes.

Room's usual lineup of pensive torcheuses.

Miss Darcel pays homage to La Belle France with a couple of standard Seine songs ("Magnifique," "When The World Was Young"), but her turn is essentially a spoof of the deadly-serious-about-love Gallic torcher. She'll go so far with the Parisian-girloses-boy lament—then break into a Twist. She experity fractures the English language, and a moment later pronounces it correctly. Her act is well-integrated with generally fresh patter and moves along at a rapid clip She has a creditable voice and a well-distributed and displayed frame, and her gown is stunningly haute couture. It's a fun turn, and should score well with the Bonaparte Room's commercial traveler trade. Franz Benteler's house orch is at times sorely tried by Miss Darcel's ad lib excursions, but still backs her skillfully and cheerfully. Next up is Julie Wilson. Mor.

and magnetic appeal are drawing the same spirited response from a packed audience. In this room it means over 1,000 people and the headliner makes the room as inti-

means over 1,000 people and the headliner makes the room as intimate as a lounge.

Liberace, with the aid of booker Joe Hiller, has added two acts that give the show a productive thread and allows him to go off twice for changes. He opens the show himself with "Hey, Look Me Over," then goes into the familiar goo and charm that drops the audience right into the palm of his hand. He never lets go.

After about 20 minutes, he brings on Anden's Poodles, a well routined circus act that uses all the best parts of a dog turn, a perch act and closes with the best features of a risley turn.

Midway in his hour and a half performance, Liberace introes the surprise of the show in Claire Alexander, a comely soprano who has the nerve to sing well and gets away with it. Her voice ranges over three octaves with each note poining, song, "Sempre Liberac," from La Traviata; moves into "I Feel Pretty" and closes with a boff rendition of "Ave Maria" with accompaniment by the star himself. Miss Alexander is certainly ready for any of the top musical shows.

Gordon Robinson, conducting the top the star the star than the star t

shows.
Gordon Robinson, conducting the Jess Wilson house band, gets the most out of this solid show band. The music for dancing is excel-

Layout is here for nine days, closing May 6. Ames Brothers open May 7.

International, N.Y. Andrews Sisters (3), Allan Drake, Boots McKenna Line, Mike Durso & Adolphus' Latins Orchs;

Jack Silverman has booked in an epoch of musical history with the present engagement of the Andrews Sisters. This trio, Patty, Maxine and LaVerne, are identi-fied with the golden period in the life of Decca Records—an era when Bing Crosby was also riding the crest of that label. They have been responsible for many hits.

the crest of that label. They have been responsible for many hits.

The Andrews Sisters will bring in a lot of business from those who fondly remember the 40s. The kids may not recall what this shouting is about, but they must certainly be able to discern the showmanship of a peak Tin Pan Alley period. One odd facet of this preem is the turnout of the song pluggers of the era in remembrance for what the girls did for the music of their day.

The ladies are still vittal and vivid, albeit a bit heavier, to be ungailant about it. Their pipes and harmonies are still vibrant, and Patty's sense of comedy has not diminished. Neither has the showmanship of all the girls. Their compendium of hits would take

diminished. Neither has the show-manship of all the girls. Their compendium of hits would take a rather lengthy floorstint. They compress many of them into med-leys, but give full airing to their 3,500,000 disk seller, "Apple Blosm Time.

3,000,000 class seller. Apple Blossom Time."

There are others in the gold-ka," "Pennsylvania Polka," "Boogie Woogle Bugle Boy," 'Bei Mir Bist Du Schoen' which reminds that this occasion also reunites them with their longtime conductor Vic Schoen. Of course, there's "Rum 'n' Coca Cola." They have modernized somewhat and Twist with yolunteers from the audience. It's a moment of great recollection of a time when Broadway, bands, the music business and entertainment generally were swing-

pands, the music business and en-tertainment generally were swing-ing. The trip through nostalgia is bound to be a lure in this spot. On the bill with the girls is Allan Drake who is drawing laughs on a variety of subjects. An ex-perjenced hand in this field, he has come up with some fresh lines perienced nand in this held, he has come up with some fresh lines and works his way into the laugh column with a series of easy forays on the audience. While his subject matter—children, family and kindred items—are in the catalog of most comics, he has some novel. angles on these matters which put

angles on these matters which put him shead.

The Boots McKenna Line has the steam taken out of their Twist finale by the merry Andrews, but with many teensters on school trips in the audience there was a sizeable residue left on the floor. The McKenna Line also has a set of two other numbers which do well here. Mike Durso showbacks with his accustomed skill, and Adolphus' Latins does the relief york.

Jose.

Brake Hotel, Chi Chicago, April 2: Patachou, Jimmy Blade Or \$3 cover,

One must only see and hear Patachou to realize how the chanteuse label has been misapplied to many shapely 'French bonbom working in supper clubs today. A luminous personality in a simple blue dress, she brings a rare intimacy and excitement to the Camelia House with her richly-textured voice and electric stage presence. Few have left the floor of that room to greater palm-to-palm appreciation in recent memory.

Patachou's a chansonnier of

room to greater palm-to-palm appreciation in recent memory.

Patachou's a chansonnier of many song moods, from the pungent dramatics of "L'Impossible Amour" and "Cherbourg" to the wry and whimsical "La Goulante Du Pavre Jean" and the straightforward lyricism of "Ca Te Va. Bien" and "Mon Manege A Mol."

Her American tunes, all handled with the same understanding, care and emotional punch, include "I Wish You Love," "Time After Time," "All The Way" and "Tm in Love With A Wonderful Guy."

She sings them as direct statements of love, genuinely and sans gimmicks.

Her current centrepiece is "My Fair Lady In Paris," a clever song-and-patter takeoff on the legituner. However, in her version, the heroine, Elise, is a poule, and Henri a "manager." It's the sort of thing that might be bawdy in other hands, but comes off a charmingly wicked in her treatment.

Jimmy Blade's orch backs her with authority and vends its usual terpworthy beat between shows.

Mor.

Hawaiian Reom, N. Y. "Enchanted Island," Hawaiian revue produced-directed by Tony Cabot. With Rudy Adamo, Mona Joy, Little Joe Kekanoha, Keola Beamer, Dennis Regor, Leimomi Beamer, Wgilani Gomes, Ioana Ramirez, Liiwai Toyo, Ted Auletta Orch, Sam Makla and the Islanders: \$2, coper ta Orch, Sam M ders; \$2 cover.

When the longrun Hawaiian Room in the Lexington Hotel can pack 'em in mid-Holy Week, the obvious point is that the b.o. has

obvious point is that the h.o. has immunity from the seasons alough that plagues the conventional boniface. The savvy behind this firmly-rooted institution is a combination of beguiling ethnic floorshow and culinary showmanship.

The bows go to Restaurant Associates, the gourmet-geared outfit (Four Seasons, La Fonda del Sol, etc.) which operates apart from the Lex management. It follows, then, that the groceries are a potent factor; not just on the caloric count and cookology, but also for the gastric conducements of mag-

count and cookology, but also for the gastric conducements of imag-inative service. The pan-Pacific cuisine is patently the finesse com-ponement in what otherwise could be just another Waiklid format. The new 12-week floorshow turns out to be its own delight, though not necessarily unique in its charm for this room. The pres-entation is right off the aloha pas-try shelf as a concent, but is fortientation is right off the aloha pas-try shelf as a concept, but is forti-fied with enough good humor, pace and other prepossessing qualities to charm a jaded rounder, not to mention the unmitigated joy of

mention the unmitigated joy of the squares. Rudy Adamo and Mona Joy (lat-ter subbing the one night (18) for regular Virginia Wing) are all-counts fine in the romantic carolcounts are in the romantic caroiing department. Denny Regor cuts
a compelling ukulele, while Little
Joe Kekanoha is comedic stalwart
without overboarding the point, his
hula twist in sarong hitting strong register.

register. A major element mid-stream is the Hawaiian hoedown, a self-explanatory and participationer with built-in laugh mileage. The crew, expectably, is plenty savy at picking the best of the rube prospects, and a cheerful time is head.

had.

Keola Beamer, a handsome young islander responsible for staging the hoofery, looms promient in the song-and-dance aspects, and there's appealing femme line superational training Resemer Waitport from Leimomi Beamer, Wai-lani Gomes, Ioana Ramirez and

Jam Gomes, Joana Ramirez and Lilwai Toyo.

Ted Auletta, the canny resident maestro for the past three years, provided the urrangements. Lyrics are credited to Wendy Kent, and costumes to Mme. Lupo. The Aucostumes to Mme. Lupo. The Au-letta tunemakers alternate with Sam Makla's islanders for cutting the customer dance sessions. The shows rup to about 35 minutes, two per night with a third tacked on for the weeckad turnouts.

CURRENT BILLS

NEW YORK CITY

.A.," Wally
Chimps, Fly
raciella, Cor
ymond Paige

AUSTRALIA MELBOURNE (Yvóli)—Edward orton, Myron Natwick, Jacquelli orton. Myron Natwick, Jacquessen, Jan Dunstan.
SYDNEY (Tivoli)... Betty Pasco, Edith oorges. Terry O'Neill & Peggy Haih. viil Angers. Jacques Jordane, Raphesl Jacques Barting, St. Singers, Four Danc-g Boys, Four Models, Sixteen Ballet.

BRITAIN

BRITAIN

BLACKPOOL (Fower Circus)—Charlie
airolf & Co. Brooleys, Hugh Forie &
0. Circus Williams Noos, March
1. Carousel, Four Soranis, Two Do
1. Circus Williams Cannine Reve. Des1. Diction Williams Leave & Chimpanzees,
1. Diction Cannine Reve. Des1. Diction Williams Cannine Revenue, Leave
1. Jimmy & Circus ettes.
1. Jimmy & Circus ettes.
1. BRISTOL (Hippodrome)—Ken Dodd: Ed1. Cannine Williams Wil

ncers.
ONDON PALLADIUM—Shirley Bassey,
e Temperance Seven, Mike & Bernie
nters, Richiardi Junior, Sergio Frani, Lionel Blair & his Twist Dancers
han Kossacks Paul Andrews The Sky-

ionel Dam.
Kossacke Paul Andrews
ed Rogers,
(CHESTER (Palace)—Lonnie Done
mmy Jewel & Ben Warriss Jimmy,
Audrey Jeans, D'Angolys Junior
ther, Regine & Andre Berny, The

PUCTORIA (Palace)—The Crazy Gang ervo & Knox, Bud Flanagan, Naughton Gold, Eddie Gray.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Afro-Caribbean, hnny Barracuda, Larry Bonito, Trade obnny Barracuus, Maria M Carter Orc., a BLACKJACK Clements
BON SOIR—Henny Youngman, Marge
Cameron, Peter Pit, Three Flames,
CHARDAS Lily France, Lia Bella,
Elemar Horvath, Tibor Rakossy, Dick

emar Horvach, Alberto Mancheno & CHATEAU MADRID — Mancheno & Irmelilla, Alberto Rochi, Pupi Campo

C. CQPACABANA—Bobby Darin, George rby, Paul Shelley Orc., Frank Marti rc. EMBERS—Erskine Hawkins Orc., Lee

NASERS-Erskine Hawkins Orc., Lev vans Trio, MAWAIIAN, ROOM — Rudy Adamo Hawkins, Rola & eimomi Beamer, Vailani Gomes, Joe eixuoha, Liwai Toyo & Iona Ramirez, ed Auleita Orc., Sam Makia Islanders, MOTEL ASTOR—Vive La Difference, and the Committee of the Committe

oleman Orc., Mark Monte Continentals, ayon Re Or. REGIS — Georges Ulmer.
HOTEL ST. REGIS — Georges Ulmer.
HOTEL ROSSELT—Jerry Wald Orc.
HOTEL WALDORFASTORIA — Peter HOTEL WALDORFASTORIA — Peter Bryse, Mary Healy, Energia

shop. HOTEL SAVOY HILTON—Arturo Ar-ro Orc., Gunnar Hansen Orc., Ray ERNATIONAL — Andrew Sisters Drake, Mike Durso Orc., Aviles Orc. IZ GALLERY — Horace Silver

Archa Franklin.
LATIN QUARTER Gene Barry, Julie
Gibson, Winged Victory Chotus. Wallenda Ballet. Jeanine Pivotesu. Rudy
Curdenas. Jo Lombardi Orc., Irving lds Orc. EFT BANK—Dottle Reed, Cecil Young

ombos and the second of the se

nes Trio SAMBRA—Four Ayalons, Esther Tohbi eo Fuld, Badoc & Sharobi, Louis Ban Ore. 10 GUITARS—Alya Uno, Sasha Poli-Ivan Nepa & Sonia, Kostya Polian

y. SQUARE EAST—"Second City," Alan kin, Howard Alk, Severn Darden, wn Daniel, Andrew Duncan, Lynda gal, Eugene Troobnick, Gary Sherman,

rc. AGE GATE — Carmen Amaya. Navarro.

LAGE VANGUARD — Anita O'Day

Al Grey Billy Mitchell Sextet.

CHICAGO

BLUE ANGEL—Christian Lamont TwistUp Revue, Joi Dari, Carmen Hylton,
Lord Montego, Petita, Charlotte Rae,
Lord Carlton, Tibo Perez Ore,
Kristian Lamont Lord Carlton, Tibo Perez Ore,
Lord Carlton, Tibo Perez Ore,
Krythma Kings, Smita Jo, Jackie Gayle,
Rhythma Kings, Smita Jo, Sackie Gayle,
Rhythma Kings, Smita Jo, Sackie Gayle,
Khythma Kings, Smita Jo, Sackie Gayle,
Khythma Kings, Smita Jo, Sackie Gayle,
Kings, Smita Jo, Sackie Gayle,
Locke Lorraine, Cousuelo, Boulevar-Dons,
Sb, Boulevar-Dears (G), Charles & HasBRAKE HOTEL—Patachou, Jimmy
Blade Ore,
Blade Ore,

DGEWATER BEACH — Dorothy Shay, race & Eina, Don Davis Orc. ATE OF HORN—Clancey Brothers &

EDGEWATER SEACH — Dorothy Shay, retrace & Elai, Don Davis Orc. Herrace & Elai, Don Davis Orc. Herrace & Elai, Don Davis Orc. Herrace & Conney Makem Jo Mapre, Strohest & Conney Makem Jo Mapre, Medium Rass, Inda Donovan, Denise Foster, James Oman, Marc London, Donon Miller, Bert Allencourt, Cindy Witsell, Tonon Milliams, Tonon Milliams, Witsell, Tonon Milliams, Trio, Cillif Nicop Trio, Cillif Nicop Trio, Cillif Nicop Trio, Ele Bistro — Teddy Randazzo, Vicesaerio Trio.

o. OOM — Tony Bennett, Totic Parnello Trio. HOUSE — Charlie Shavers se Bethancourt Trio. Larry

Quartet Jose Bethäncourt Trio. Larry Novak Trio. Novak Trio. Novak Trio. MSTER KELLY'S—Mort Sahl. Donna Lee, John Frigo Trio. Marty Rubenstein Trio. Palmer House — Andy Williams, Gus & Ursula. Ben Arden Orc. PlaySov CLUS—Wick & Brand. Bob. Weymouth. Don Alan. Jann Darwyn. Chuck-Al-luck, Ocsar Cartier, Eagle & Chuck-Al-luck, Ocsar Cartier, Eagle & Laco Trio. Bob Davis Trio. Bully Walker Trio. How Davis Trio. Bully Walker Trio. How Green. Second City—"A Knocking Within." William Alton. Roger Bowen. Severn Darden. Del Close, Bob Camp. Mina Kolb. Irene Riordan, Richard Schala. Avery Schreiber.

Darden, Des Commission of Commission Richard Schneiber, Schreiber, SHERATON SLACKSTONE — Denise Darcel, Franz Benteler Orc. SUTHERLAND LOUNGE — Miles Davis Quintet, Dave Green Trio.

LOS ANGELES

COCOANUT GROVE — "Music Man," /an Johnson. CRESCENDO—Frances Faye, Louis Nye. DINO'S — Louise Vienna, Jack Etton, teve La Fever

DINO'S Louise Vienne.

Seve La Feyer.

Le CRAY'S HOSSE-Donnie Brooks &
Shannocks, Janine Caire, Helene &
Howard, Tomy Roberts & Evelya FreeCombo.

Parlas, January

Howard, Tommy Roberts & Evelyn Free-man Combo. SLATE BROS.—Gene Baylos, January Jones, Herb Dell Trio. STATLER MOTEL — "Bring on the Girls' Revue, Skinnay Ennis Orc. First Homes, Joe Felts Group (4).

Jerry Holmes, Joe Fellx Group (d).

LAS VEGAS

CALIFORNIA CLUB—Johnny Paul.
DESERT INN — Phil Harris Show
Donn Arden Dancers, Carlon Bayes Orc.
Lounge: Frankie Carle. Michael Kent,
Dune Argolion Milk Bearth. Sam MeiDuNES—Eleanor Fowell, Gary Morton,
Earl Barton Dancers. Bill Reddie Orc.
Lounge: "Vive Les Girls," One Plus One,
Travelers Three, Joseph Mack Four.
Et. CORTEX — Miguelito. Valdes, LorFLAMIMGO — Ella Strigerald, Jack
Carter, Diane Varga, Don Kirk, Nas
Brandwynne Orc, Flamingoettes Lounge
Harry James, Billy Eckstine, Feggy Dietricks.

HATTY Jallies, DULY, ECASILIE, 1 vaps FREMONT—Fables Knockouts, Jeis. GOLDEN NUGGET—Leon McAdliff Roy Clark, Billy Thompson, Chief, Adams. Hatty Clark, Chief, Chief, Johnson, Chief, Chief, Chief, Johnson, Chief, Chief, Chief, Johnson, Chief, Chief,

of '62." Bill Bird, Gil Lamb, Hellrapappin, A. Joy Chindok, King Hanry A. NEW FRONTIER. "Minsky's Follies of New FRONTIER. "Minsky's Follies of S2." Irving Benson, Murray Briscoe, Allen Cohroy, Janet Grey, Ingeborg Kieldsen, Jack Mann, Ann Pett, Claire Werner, Dick Rice Orc. Lounge: Gene Austin, Sumry Spencer, Bob Crosby's Bobcats, Sumry Spencer, Bob Crosby's Bobcats, Company, Spencer, Bob Crosby's Bobcats, Cathern Co. Lounget Ray Stevens, Braman & Leonard, Spencer, Jack Cathern & Leonard, Sadhara — Blue, Dorothy Loudon, Mr. Ballantine, Moro-Landis Dancetz, Freddie Rell, Tuncienters, Ross, Linda, Arthur Ellen, The Characters, Lloyd Linroth.

Freddie Bell, Tunejesters, Rosa Linda, Arthur Ellen, The Characters, Lloyd Linroth. SANDS — Dean Martin, Bud & Cece Robinson, Garr Nelson, Copa Girls, An-tonio Morelli Orc. Lounge: Martin Denny, Dave Burton, Morrey Kink, Ernie

tonio Morelli Orc. Lounge: Martinbenny Dave Burton, Morrey Kink, Ernie

EHOW80AT—Red Foley, Little Jimmy
Dickness: Abbie Neal, Craig's Chimps.

\$11.VER SLIPPER — Hank Henry,
Sparky Kaye, Bobby Clark, Cindy Ember, Danny Jacobs, Bed Marshall, Dolores
Geo, Redman Orc. Louvget Chas, Teagarden Orc., Jack Prince, Phyllis & Glen
STARDUST — "Lido de Paris." Edde
O'Neal. Orc., Lounge: Roberta, Linn,
STARDUST — "Lido de Paris." Edde
O'Neal. Orc., Lounge: Roberta, Linn,
Jack Costanza, Costello, Micki
Jynn, Jack Costanza, Juanita, BilGarwood Van Orc. Lounge: Billy
Daniels, Wincy Manone, Carol Lee, St.
Ray Sinatra Orc., Leunge: Billy
Ray Sinatra Orc., Leunge: Jerry Colonas,
Gardner Sisters, Al Morgan, Del Rey,
All De Paulis Four, Dubonnet Trio,

MIAMI-MIAMI BEACH

All De Paulis Four, Dubonnet Trio,
MAMM-MAMM BEACH
AMERICANA—George, Arnold Ice,
Yue, Phil Richards, Shirley Linde, Mit ell & Taylor, Lola & Lita, John
Flangan, Michael Meehan, Mal Mall Orc., Ice Models, Margil Lee,
BALMORAL—The Accents. The Vo.

BALLIORAL—The Accents. The Voragers
CARILLON — 'Scandales' de Parce.'
Edity Kean & Lew Parker, Ralph Young,
The Rivieras, Colette Reidinger, Five
Brutos, George Dorlin, Roger Stefand BalGASTAWAYS—Preacher Rollo S, Jerry
Gerald & Lesley, Ralph Pent Orc., Card
Cortez, Jimmy Roma, Bill Bernardi.
DEAUVILLE — Sammy Davis Jr., Pat
Renry, La Plata Orc.
BOED # ROC.—Johnny Methals, Mandy,
Cammo Orc., Can Smith Orc.
EDEN # ROC.—Johnny Mathla; Inga &
Roll, Billy Maxted Orc., Luis Varno
Orc., Monroe Kasse Orc, Art Freeman
Orc.

FONTAINESS TO STANK NATALE TRO. STANK OF THE PARK OF T

Petry.
PLAYBOY—Yonely, Don Brooks Trio,
Stan Fisher, Linda Hopkins, John Shirley & Bonnie, Jackie Vernon, Sir Julian
Trio, Chico Randall Trio, Norm Geller

rio. RONEY PLAZA — Four Tempos, The Twisters.
THUNDERBIRD—Frankle Scott, Ritchie
Branch, Bern Vaughan Quartet.

ms.
s.
RENO-TAHOE

HAROLD'S—"Riverboat Follies," with
Rusty Draper, Johnny Mann Singers,
adre Marol, Della Queens, Don ConnOrc.

MARRAM'S (Reno) Roberts Sh Deedy & Bill, Hank Penny, Tune Martin Denny, Margaret Ann, Re HARRAM'S (Tabee) — Seuth Room: Danny Kays, Dunhills, Dancers & Singers, Leighton Not Loungis Lancers, Harry Babbi Debby Kay, Jerry Cojonns, H

Debby Kay, Jerry Colonna, Hi-Tones, Conley Tio, Markamen, HOLIDAY—Cables: Braman & Leonard, Town Pipers, Charles Gould, MAPES—Vagabands, Freddle Bell, Joe Loco Revue, Joe Karnes.

NEVADA LODGE (Tabee)—Ann Edda Revenue, Lou Levitt Orc. Leonge: Tony Lovello Revue, Newton Brothers, WAGON, WHEEL (Tabee). Arthur Walsh, Wilder Brothers, Bobby Page, Gloria Tracy, Esquires, Sofisto-Cats, Ron Rose.

SAN FRANCISCO

BLACKHAWK-Oscar Peterson Trio. BLACK SHEEP - Earl Hines Orc. BLACK BILLEY
Ch Dean
Ch Dean
EARTHQUAKE Megoon'S Turk Mur
Cloney Hayes rc., Clancy Hayes. 90°S—Ray K. Goman, Bee & Ray Dick Keegan Orc., Jerry Sharkey. MONT — Joe E. Lewis, Ernie Heckscher Orc.

HANGOVER — Marty Marsals Orc.

HUNGRY I — Charlie Manna, Oscar

Rainh Sutton.

Min AR HILL — Virgin Islands Steel Limbo Dancers.

SAN JUAN
CLUB. CARIBE — Katyna Ranieri, Miguelito Miranda Oro., Fepito Arvelo Five.
LA BOTELLA — Jerri Davis, Fayne
Blackburn, Luchi de Jesus.
LA CONCHA—Shepard & Jourdan, Phil
Gerry, Noro Mornies Orc., Nestor Torres

Ve.
EL CONVENTO — Pepe Lara Orc., odriguez Olivo Five,
FIESTA ROOM — Paco Michel, Harry
Harriet, Pepito Torres Orc., Barlettageralt Five.

FLAMBOYAN CLUB—Caracolillo Span-b Ballet. Cesar Concepcion Orc., Joe

ish Ballet. Cesar Concepcion
Vallejo Five.
MOULIN ROUGE—Humberto Morales IVE.

OCHO PUERTAS — Luis & Soledad.

enee. Luis Riviera.

SAND & SEA — Hal. Hester.

TROPICORO — Rafael de Cordova Ballet.

harlie Fisk Orc.

House Review

Apolle, N. Y.
Dizzy Gillespie Quintet, Bill
Henderson, Cal Tjader Quartet,
Pat Thomas, Art Blakie Jazz Messengers (6), Mort Fega; "Angel
Baby" (AA).

WEVD deejay Mort Fega has assembled a fine array of jazz artists for the current bill at the Apollo. It is a particularly interesting card in that some of the participants haven't made an appearance at the Harlem location for several years. It is to Fega's credit that he is reprising such as Dizzy Gillespie and Cal Tjader.

Dizzy Gillespie and Cal Tjader.
Gillespie turns in a nice, wellrounded turn. Blending his walling trumpet with some comic patter, he's a top crowd-pleaser. His
group likewise scores solidly in
the instrumental department with
slick work on piano, sax, bass and
drums. The addition of two Brazilian singer-dancers to his turn is
no great asset but an interesting
touch.

touch.

Cal Tjader spends most of his time on the Coast, so easterners don't get much chance to see and hear his swinging vibe work in action. He turns in a bright and agile set on this instrument and, backed by a trio of fine tooters, rlays a versatile turn with the addition of a conga drummer for a solid Afro-Cuban number.

solid Afro-Cuban number.

Art Blakle's thundering drumming has been heard around New York considerably in recent months. He has reorganized his Jazz Messengers with some personnel changes. The result is a driving group which churns up plenty of excitement. His new lineup_features several jazz poll winners, and the solo work has a fine dynamic quality.

Pat Thomas is a thrush with a

fine dynamic quality.

Pat Thomas is a thrush with a bright future. She has both the appearance and stylish vocal attack that could mark her for future billing on the nitery circuit, both jazz and supper club varieties. Her phrasing has falar and control; her presentation is consistantly well-designed and executed: Ballads are cool, uptempo tunes are handled with finesse and her overall Arollo set is a fine showcasing.

Bill Henderson has a throaty

all Arollo set is a fine showcasing.

Bill Henderson has a throaty
blues vocal style that puts across
a song with vigor and control. He
can belt out a bluesy tune in big
band vocal style or finesse his way
around a billad with equal dramatic ease. His interpretations pay
close attention to the lyrics of histunes to get nice emphasis and

tunes to get nice emphasis and phrasing effects. His efforts register well with the audience. Fega's act intros keep the pace moving well and add some information on the groups. It's a solid jazz outing all around. Kali,

New Acts

HELEN SHAPIBO

Songs 30 Mins. Empire, Glasgow

Only 15 years young, this selfcomposed English thrush gives out confidently in a 30-minute song-alog, and has the young outfronters with her for most of the time. Chirper, recently hypoed via disks and now tv, has an attractive act but one which can yet be improved upon for her own ultimate benefit.

upon for her own ultimate benefit. Frinstance, gal isn't as well made-up as she might be, and her sallow complexion could benefit from some touching-up. Also, she lacks the more casual trick of humor, and tends to approach her audience from a too serious viewpoint, not in keeping with her tender years. Some format to her songalog would also help, as would some brighter gabbing between tunes.

some brighter gabbing between tunes.

That criticism apart, little Miss Shapiro has songsmanship and can put over a number with the right style and confidence. Her songs range from "You Don't Know." I Apologise" and "Don't Ever Treat Me Like a Child" to "You Made Me Love You" and her own version of "Birth of the Blues." She garners top mitting for her w.k. disclick, "Walkin" Back to Happiness." At show caught, teenage warbler would have further benefitted from a setting more in keeping with her age-group. She's okay in the song department, but all the trimmings need attention. The mere fagt that she comes over in appearance and style as an 18-year-old or older detracts from her marquee value as a gal just out of classroom and into show biz. Too much confidence and composure can repel in one so young.

Okay for vaude and video, and especially for disks.

CAROL ROBINSON

CAROLI ROBINSON
Monolog
5 Mins.
Bofiemian Embassy, Toronto
Carol Robinson is a slightly
exotic-looking brunet with a remarkable flair for gab. Her monolog is the standout in this thirdfloor-loft set java joint's spotty
though sometimes hilarious revue
(\$1.50 admission).

Beatnik-clad, she slips into

(\$1.50 admission).

Beatnik-clad, she slips into a ringside seat opposite a male and gravely relates how she's been sleeping around with creative artists—a writer, a painter, a dancer et al.—and how they've all made it with her inspiration. But somehow she can't become a creative artist herself—"I don't know why—I mean, I think I'm neurotic enough, you know."

That's all—a Feifferish story line but individually penned, by Toronto writer Wayne Maclaren, with a sure touch and not one word too many. Miss Robinson delivers it just as surely, with excellent characterization and timing. She does jobs in other sketches, best of them a neatly Taylored rib of Cleopatra being interviewed by hammer-and-chisel reporters. Material is weak, but Miss Robinson is strong, with just the right amount of acid on her stylus to switch periods). Monology, though, seems her forte, and with it should go far.

SONYA ZERVAN

Songs 8 Mins. George Fadell's, Toledo

George Fadell's, Toledo
Appearing as part of Mat Gouze
& His Tamburitans (4) in this
mainstem lounge, chestnut-topped
and shaply Sonya Zervan does two
songs every little while. listlessly
flicking a tambourine between her
sessions. When she warbles she
springs to life and displays a
virtual concert voice, with just
enough sentiment to please the
crowd. Best of four numbers
caught were "My Man" and "Man
I Love" (latter a request), both
done superlatively in a rich, warm
voice, with excellent enunciation.
Young Miss Zervan, is attractive

voice, with excellent enunciation.
Young Miss Zervan, is attractive
and appealing Her plain black
gown was relieved by one shoulder,
strap of flowers, but a carefully,
chosen color might add to her
appeal. Possibly, too, she might be
a shade less ladvilke—but probably
not for the class dates her voice
and on-scene poise entitle her to.

Gard.

NAOMI SHELTON Songs 20 Mins One Fifth Ave., N. Y.

Naomi Shelton has apparently been around for a time, but hasn't been dossiered in the New Act fields. She's a well-built singer with a good voice that hits best in

with a good voice that hits best in
the lower registers where she gets
a rich, warm glow. Her voice is
well developed in the other sectors as well, but it's the bottom
notes that give her distinction.
At this point, Miss Shelton is
working hard remembering arrangements and attitudes. However, toward the end of the turn,
she seems to get closer to herself
and starts singing with greater
personal conviction. The naturalism attained in these sections give
her a greater scope and broader
horizons.

ALLAN CHASE

ALLAN CHASE
Songs
30 Mins.
Blinstrub's. Boston
Allan Chase. 6-ft., dark-haired, leading man type, shows a winning combo of voice charm in his head-lining debut at Blinstrub's 1,700-seater. Graduate of musical revues, and with drama training and disks, he's a standout version of the newer tyre of young singers who are bringing a new class to nitery turns. Working around the east for a short time, but not yet documented in Variety. Chase has an unusual voice, variously Jolsonesque at times; a high bartione, which he uses to full effect reaching to the furthermost recesses of the giant cavern. In a carefully selected, songalog layout, which showcases his extraordinary ability to shift from one type of number to another, he comes across big with the femmes, exuding charm and personality.
Opening with a big voiced rendition of "Shalom," he segues to "It's Love." through a medley of nostalgia and showtunes. He signs Glocka Morra" for wide range of dramatic implication, and swings into his Columbia recording, "Life is Just a Bowl of Cherries." With "Bye, Bye Blackbird," he shows the Jolson, technique; and winds up with a neat bowoff, "I Don't Know Why," in which he roams 'ringside; shaking hands with the femme members of the audience.

Stage presence is slick, and Chase seems to be the type of performer who loves working for the people and will exert himsif to reach the audience at all times. Little is needed in the case of this young singer, who has all the qualities both visually and aurally for upward climb. Good bef for class rooms, musical comedy, tv. all visual audio situations. Guy.

all visual audio situations. Guy.

ALEX DON & NICKY NICOLS
Comedy
14 Mins.
Empire, Glasgow
Here's a lively pair who need
some controlling. Both have the
potential to shape into a worthwhile comedy act, but some format
and plan is required, meantime.
Pair engage in zany comedy
business and in crosstalk. One
member of duo is a bearded confident type, while the other is a
goofy black-haired vis-a-vis who
enters minus trousers, moves
across stage with a variety of
props, and shuffles curiously
around. Latter also scores with impressions of fellow-comedians,
using the auld lang syne clan
(Chic Murray, Lex McLean) at
show caught.
Results are useful comedy fodder

show caught. Results are useful comedy fodder Results are useful comedy rodder and some musical madness, and are okay for most vauderies and tv. But that shape of act must be disciplined, content-wise. Pair need a theme to link and sell their gag wares.

Negro Millionaires

Continued from page 1 country, according to Ebony. (The singer's show biz career is only about five years old.) The list is part of an article in the magazine on the growing. Negro wealth in the U.S. during the past, decade. (Show biz readers may ask about Nat "King" Cole Louis Armstrong and Duke Ellilington, who have been solid staples for many years. Of course Sammy Davis Jr. just lives like a millionaire,—Ed.)

Foreign Play & Stars Sweep Tonys, Paralleling Europeans' Oscar Wins

The Tony Awards, like Holly-woods' recent Oscars, were dominated by foreign entries this season. Winning imports in the legit competition included "A Man for All Seasons" as the best actor in starring role, Margaret Leighton as best actress in a starring role, Noel Willman as best director of a play and, in a special citation, Franco Zeffirelli as a stager-designer.

designer.

The Tonys, officially the Antolnette Perry Awards in memory of legit director and American Theatre Wing cofounder and president, were presented last Sunday night vere presented last Sunday night (29) at a dinner dance at the Waldorf-Astoria Hotel, N.Y., tele-cast on the CBS network. The affair benefitted the Wing's train-ing school and school-touring groups.

ing school and school-touring groups.

The winners were selected by vote of the Wing membership from a slate of nominated by a committee comprising John Chapman, drama critic of the N.Y. News; Richard Watts Jr., critic of the N.Y. News; Richard Watts Jr., critic of the N.Y. Post; Jean Dalrymple, director of the N.Y. City Center musical comedy season; Radie Harris, a columnist, and playwright-director-producer Sidney Kingsley.

The winners, for the season from March 30, 1961, through March 30, 1962, were as follows:

Best. musical, "How to Succeed in Business without Really Trying."

Trying."

Best play, "A Man for All Seasons," by Robert Bolf, originally produced in London.

Best American play, "The Night of the Iguana." by Tennessee Wil-

liams.

Best male musical star, Robert
Morse, in "How to Succeed."

Best feminine musical star, tie
between Anna Maria Alberghetti,
in "Carnival," and Dlahann Carroll, in "No Strings."

Best actor, Scofield, English star making his U.S. debut in "A Man for All Seasons."

Best actress, Miss Leighton, English star, in "The Night of the

na. pporting actor in a straight (Continued on page 178)

Minnesota Univ. Drama Grads to Break in As **Guthrie Theatre Aides**

Guthrie Theatre Aides

Minneapolis, May 1.

The Univ. of Minnesota, for the first time in its history, has turned out a batch of graduate students of theatre arts subjects and all parts of the legit biz generally.

The 13 grads are the first recipients of the legit biz generally.

The 13 grads are the first recipients of the St. Paul McKnight Foundation's Graduate Theatre Fellowships. These awards are being carried out jointly by the college draina department and the \$2,000,000 Tyrone Guthrie repertory theatre now under construction here.

Winners in the categories of acting, playwriting, scenic designing and costuming, theatre business management and publicity and stage directing, the 13 now are considered qualified to hold down such speaking stage posts.

At the outset, however, they'll be the part of the Guthrie theatre organization, understudying leads and assisting otherwise in the operation. The Guthrie theatre, with Guthrie as director, actor Douglas Campbell as assistant and Broadway stars and casts, is scheduled to preem May, 1963.

Council in Regina, Sask.,

Windham N.H. Playhouse Going Equity This Year

Going Equity This Year The Windham (N.H.) Playhouse returns to the professional fold this summer under the management of Brian Shaw, Burt Brincherhoff and Ronald Muchnick. A resident of Equity company will be employed for an eight-week season, scheduled to start July 2. The summer theatre has been operating on a non-pro basis for about the last 10 years.

Shaw, who headed the drama de-

the last 10 years.

Shaw, who headed the drama department at Metro, has also directed off-Broadway. Brinckerhoff is an actor and Muchnick was pressagent for several years for the Ann Arbor (Mich.) Drama Festival and producer last summer a the Bar Harbor (Me,) Summer

N.Y. Subsidy For New U.S. Opera

Albany, May 1.

New York State Council on the Arts will pay the Tri-Cities Opera Co. of Binghamton half the cost of producing a new American opera, and will grant the Albany Symphony Orchestra (recently merged with the Tri-City Symphony) \$5,000, contingent on the orchestra expanding its activities outside this

Similar grants are expected to go to the Dutchess County (Pough-keepsie) Philharmonie and other orchestras that have made efforts to take music outside their city

The opera project is believed to be the first time in the United States that a governmental body has helped to subsidize an opera.

TO ADD SHAKESPEARE AT CHI RAVINIA FEST

A1 UII KAVINIA FEST

Chicago, May 1.

Ravinia Music Festival, which has previously staged indoor hallet programs as an adjunct to its all fresno concerts, this summer will offer a series of three Shakespearen plays, beginning July 13 with "Antony and Cleopatra". They will be presented in the Howell W. Murray Theatre, on the Ravinia Park grounds, which is being outfitted with a two-level Elizabethan stage, plus a balcony, by architect John Holabird.

The plays are to be produced by the Second City producing com-pany and will be staged by Paul Sills, co-producer and head di-rector of the Second City revues in both Chicago and New York. Two plays are yet to be selected for the series.

Hyannis Shopping Mart To Have Legit Theatre

A legit theatre is to be included in an All Cape Shopping Center, proposed for construction west of the Hyannis (Mass.) airport trafthe Hyannis (Mass.) airrort traf-fic circle with frontage on Routes 28 and 132. The center, designed to serve all of Cape Cod, is to cover 35 acres with parking facil-ities for more than 2,200 cars. Circling a four-acre Pieture Pond Plaza will be approximately 100,-000 square feet of shops, plus a restaurant, art theatre and the playhouse.

Mulls Dropping B.O. Tax
Regina, Sask., May I.
A special committee of the city council will study the amusement tax situation and recommend whether or not the levy should be abolished. The tax is expected to bring about \$65,000 in revenue to the city in 1962. One alderman has termed it "unfair."

Amusement tax revenue in 1961

to the city in 1962. One alogrman has termed it "unfair".

Amusement tax revenue in 1961 included theatres, \$20,000; Rough-Joseph D. Blau, of New York, riders football club, \$25,000; Ex- and Manhattan architect Michael hibition Auditorium, \$4,662; Ex- hibition Station, \$8,165; Trianon ballroom, \$3,700; other sources, \$4,000.

Sked 'Iguana' in Spanish For Mexican Production

Robert Lerner, head of a local major television dubbing firm and producer of several Mexican editions of Broadway hits, plans a presentation of the Tennessee Williams drama, "The Night of the Iguiana."

The drama localed in a Mexican resort, will be done in a Spanish language adaptation, and Lerner hopes to have Rita Macedo and Ofelia Guilmain for the leading female roles,

St. Paul, Mpls. To **Add Subscription Shows in '62-'63**

St. Paul, May 1.

With the success of touring legit shows here and in Minneapolis this season, the subscription schedule in both Twin Cities may be extended for the 1962-63 semester. The Theatre Guild-American Theatre Society lineup; at the Municipal Auditorium here will probably be expanded from six to seven shows, and the local subscription setup at the Orpheum, Minneapolis, is due to be similarly enlarged.

larged.

Ed Furni, manager of the Auditorium, is already negotiating for the extra tourer for next season. Local subscribers are thus far promised "Garnival," "The Sound of Music," "Mary, Mary," "A Shot in the Dark," "Take Her, She's Mine" and "Gideon." The added Item would bring the TG-ATS list to the desired seven.

item would bring the TG-ATS list to the desired seven.

Ted Mann, who presents touring legits on an intermittent basis, at the Minneapolis film house, has been to New York several times recently to dicker for productions for met season. He's due to make an announcement soon of his six or, hopefully, seven entries for the 1962-63 stanza. He has an independent subscription setup for his presentations at the Orpheum.

pheum.

In addition, the new Tyrone Guthrie Theatre, currently under construction at a cost of \$2,500,000, is due to start operation on a repertory basis this year. Guthrie will be artistic head of the project, with Douglas Campbell as permanent assistant and Oliver Rae as producer in charge of the administrative and business end.

SEC CEMENTS RULING ON PARELLA'S MATCH

Washington, May 1.

The Securities & Exchange Commission has ruled that New York producer Anthony Parella did not comply with agency's rules in offering securities to finance his contemplated presentation titled "The Whole Darn Shooting Match." contemplated presentation titled. "The Whole Darn Shooting Match." The Government has consequently made permanent its previous femporary order which bars him from making any further stock offering without going through the process of filing a detailed registration statement.

Parella sought a so-called Regulation A exemption for his \$125,000 proposed public stock sale. That provision waives the formal registration requirement for stock deals of less than \$300,000.

Parella admitted the SEC allegations of non-compliance with Regulation A requirements, but denied fraudulent intent and asked the Commission to allow him to withdraw before being slapped with a permanent suspension order.

In declining this request, the SEC accused the producer of making a written offer of partnership interests without delivering the offering circular, using sales literature which had not been filed with the Commission, and other irregularities.

Tarkeel Coeds to Tour

Greensboro, N.C., May 1.
The theatre of North Carolina
Woman's College plans a stx-week
tour of armed service bases in Newfoundland, Labrador, Greenland
and Iceland, beginning Oct. 22.
The company will present "The
Pajama Game."

Chi '62-'63 Booking Jam on Again In Collapse of Studebaker Deal

3 Producers to Share

Paris Agents OK

Brussels Harvey

'COME' BLOWS ITS HORN

London, May 1.
"Come Blow Your Horn," the
Bernard Delfont-Frederick Granville production at the Prince of
Wales Theatre, has changed its
times of performances. Reason giv-

St. Paul Civic Fund Push

ON LAUGHS IN LONDON

Chicago, May 1.

The predicted theatre shortage in Chicago next fall, which seemed resolved recently when James Nederlander was close to a dealfor subleasing the Studebaker Theatre, looms as a problem again. Negotiations for the Studebaker elil through, just when they seemed cinched, because Roosevelt Univ. held the house management to eight Saturday night dates it had booked for the 1962-63 season for a series of folk music and Chi Man of Year' Award Chi 'Man of Year' Award
Chicago, May 1.
This year's 'Man of the Year' award by the Chicago chapter of American National Theatre & Academy will be made in triplicate to Paul Sills, Bernie Sahlins and Howard Alk, co-producers of Second City and its sister off-Loop enterprise, Playwrights at Second City. The presentation will be made May 27 at a banguet at the Knickerbocker Hotel.
Previous recipients were actor Forrest Tucker, who starred here in the touring 'Music Man'; Dr. John Reich, of Goodman Theatre, and Carl Stohn, of the Drury Lane Theatre. for a series of folk music classical concerts.

The loss of eight Saturday nights

for a series of folk music and classical concerts.

The loss of eight Saturday nights hade it impossible, of course, for the Nederlander-Herman Bernatein organization to book "Mary Mary" for a run into the 1,200-seat house. Instead the Jean Kerr comedy will go into the Blackstone, opening Sept. 4 as a Theatre Guild-American Theatre Society entry for a limited run of about 16 weeks.

Such a booking at the Blackstone, one will be been stone, now the only suitable local house for straight plays, means that other non-musical shows coming in under TG-ATS subscription auspices next fall will have to be backlogged for 1963 dates. Probably Chicago will get the full schedule of subscription shows next season, but the total weeks of each will probably have to be held to a minimum. It was believed that, at the Studebaker. "Mary Mary" might have lasted the greater part of the season, instead of just four months.

James Nederlander has said that he means to make the McVickers adaptable to both musical and straight plays, in the manner of his Fisher Theatre in Detroit. Depending on how long a run "Unsinkable Molly Brown" will have at the McVickers, that might help to unsnarl the expected first-of-the-year jam of straight plays. Also, if the new Marina City

Brussels, May 1.

Brussels, After an 18 year walt,

is seeing the American fantasy
play, "Harvey." American plays
performed in French are a rarity
im the Belgian capital, all rights
being typically blocked by Paris
agents, an absurd situation prevalling for many years. Even Belgium's National Theatre is stopped.
Older works occasionally get a
chance, especially if they have been
"murdered". by poor French translations, as was the case with "Harvey," adapted by Marcel Achard
and performed many years ago in
Paris by Fernand Gravey. It was
a disaster.

A new French adaptation has

(Continued on page 178)

Pencil 5 Tourers For

Paris by Fernand Gravey. It was a disaster. A new French adaptation has been written by Luc Andre who has seemingly followed the Mary Chase manuscript closely, retaining the American atmosphere. Following the late Frank Fay, James Stewart, the late Sid Field and Joe E. Brown as Elwood Dowd, Pierre Dermo scores brilliantly. "Harvey" should rate as a major triumph for the National Theatre. Its last offering of the season will be Durrenmatt's "Opera of a Private Bank; Frank V." K.C. Subscription Season; Eve Additional Theatre

Eye Additional Theatre

Kansas City, May 1.

A tentative schedule of bookings by the Theatre Guild-American. Theatre Society has been set for the fall and winter season through Theatre Enterprises, Inc. The list calls for "Irma La Douce" in September, "Carnival" early in October, "The Caretaker" in November, "Gidcon" in December, and possibly "A Shot in the Dark" for April 1963. Guild plays in recent years have been set through Theatre Enterprises in the Music Hall, and these bookings likely will be in the same house.

During a recent visit here in connection with bookings, Guild exec Warren Caro conferred with Stanley Durwood, general manager of the Durwood circuit, which just recently acquired the former Midland Theatre and converted it into the Saxon, a continuous-run film house. Durwood also operates the Empire, now showing Cinerama, and the Capri, hardticket motion pictures, but has expressed interest in bringing legit to at least one of its theatres.

The ultimate choice of the theatre here will like with the legit producer according to Caro, who went over the Durwood theatres, examining physical and technical facilities of the properties. Some problems might have to be solved with each of these theatres before legit could be accommodated, he times of performances. Reason given, in newspaper advertisements, is that "the laughter has been so long and continuous that it has caused the show to over-run."

Curtain times for all performances have been brought forward by five minutes, there is mow only one intermission instead of two, "thereby," according to the blurb, "giving you extra laughing time."

(The original Broadway production of the Neil Simion comedy is currently in its 63d week at the Brooks Atkinson Theatre, N.Y.—Ed.)

Geo. Montgomery in Toys' To Open Ann Arbor Fest

St. Paul Civic Fund Push

St. Paul, May 1,

A drive is under way here to raise \$181,755 through public donations to help finance the St. Paul, the local Philharmonic Society and other local cultural projects. The ensuing year's cultural activities here will cost approximately here will cost approximately soon, two-thirds of this will come through the boxoffice.

St. Paul Civic Opera Co. brings in such singers as John Raitt, whose appearance with it in "Carouse" the past season resulted in a local Auditorium's week smash gross of nearly \$50,000. It stages four productions a year.

Theatre St. Paul presents what have been acclaimed "high quality" legit productions. It also promotes a thriving children's theatre and now is formulating a plan to bring in pro, actors, including stars, to augment the resident company.

Concerts of course, are the Philharmonic Society's contributions. The summer drama season at the Lydia Mendelssohn Theatre, Ann Arbor, Mich., begins May 14 with George Montgomery in "Toys in the Arbor, Mich., begins May 14 with George Montgomery in "Toys in the Attic." The next entry in the five-week semester of five productions will be "No Time for Sergeants," with Charles Hohman, Gloria Swanson in "The Inkwell," Marian Mercer in "Little Mary Sunshine" and Gloria Graham in "The Country Girl" complete the season in that order.

Ted Heusel and John Kokales are co-producers at the spot.

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Crepe Hangers See Paris Legit Season Winding With More Flops

Paris, May 1.

Although this 1961-62 legit season did not start with a bang, it is going out with a whimper. A flock of stopgap entries launched to shore up theatre biz till summer shutterings (usually they begin in July but may come in June or late May this year) are turning out less than satisfactory. So the crepe hangers are having a field day.

The Algerian War tensions and.

May this year) are turning out less than satisfactory. So the creep changers are having a field day.

The Algerian War tensions and local bombings kept many people at home this year. There was a bright spot because plays that got public response did as well as ever while those that might have gotten by in other years flopped fast.

Charles Maitre's "Rien Pour Rien" (Nothing for Nothing) got a critical clobbering at the Athenee. It looks in for a limited run.

Actress Maria Mauban, under the pen name of Claudee Chauviere wrote a farce "Le Fils D'Achille" (Achille's Son) with enough solid carpentering to land an okay run. About a childless man who is suddenly set upon by women claiming he has gotten them with child, this appears mainly local in appeal. It is at the Nouveautes.

Musical About Silent Pix NSH A musical takeoff on early silent film days, (mainly on the Pearl White episodes), "La Femme-Femme," is too amafeurish to give this the bounce it needs. Book and lyrics by J. P. Ferriere are more of cabaret than legit level. Ricetilarity fine playwight, is the state-subsidized Theatre De France's mounting of noverlist Rene-Sean Clof's first play, "La Revelation." Though rated uneven by aistesitters, all agreed Clot was a man to be watched. This might be ain okay repertory addition till the season ends.

Looking back on this lacklustre season, it seems audiences went for light fare and primarily those entries with established comedians.

Lacklustre Season
Looking back on this lacklustre
season, it seems audiences went for
light fare and primarily those entries with established comedians.
Some well received comedians alled
while lesser plays with good comics
proved hits.
Lacques Dufflio put Marcel

proved hits.

Jacques Dufilho put Marcel
Ayme's "Les Maxibules" (The
Thinxamajigs) over the top as also
did Louis De Funes in a revived
furce by Claude Magnier, "Oscar."
Raymond Devos' presence assured
"Les Pupitres" (The Music Stands)
a run as did Michel Serrault's brilliant portrayal of the average
Frenchman in "Un Certain M.
Blot."

Elvire Ponesce theure.

Frenchman in "On Certain M. Blot."

Elvire Popesco, though supposedly playing a serious role as a fading courtesan in "La Contessa," has charged it enough with her bombastic personality to help an uneven play and bring in patrons to see her.

Jean Anouilh's witty tale of Napoleon's 100-day return from Elba, "La Foire D'Empoigne" (Up For Grabs), made it on its own as also did Robert Thomas' creaking door whodunit, "Eight Women" and a French version of "The Front Pare."

French version of line Parc."
State-subsidized theatres clicked with the Theatre De Frances version of Brendan Behan's "The Hostage," the Comedie-Francaise with a revival of Georges Feydeau's "Un Fil a La Patte" (A Fly in Ointment) and the Theatre National Populaire with the 17th Century Hispano play, "L'Al cade De Zalamea."

Zalamea."

Add to this Zizi Jeanmaire's longrum with a combo music hall-revue show at the Alhambra and three old style operetta musicals at the Chatelet, Mogador and Gaite

Lyrique.
But "The Miracle Worker" just But "The Miracle Worker" just got by despite sock reviews. Such stars as Marie Bell, Melina Mer-couri, Raf Vallone, Madeleine Rob-inson and Pierre Fresnay could not save several plays. Comedienne Sophie Desmarets put over "Mar-riage-go-Round" singlehandedly via her tour-de-force clowning.

A staged showcase presentation of Florence Stevenson's "The Price of Apples" will be offered next Monday (7) by Tom Reniewich at the Theatre East, N.Y.

Nix Extra Cooling Coin

Philadelphia, May 1.

A request by the Fairmount
Park Commission for a \$35,000 increase to meet a low bid of \$160,000 to aircondition the John B
Kelly Playhouse in the Park was
turned down last week by Mayor
James E, J. Tate and City Council

They earlier in the year had allo-cated \$125,000 for the project,

Rosemary Harris Due To Star at Chichester Fest

Ann Arbor, May 1.

Rosemary Harris, leading actress of the Assn. of Producing Artists troupe that will be the resident company, next fall at the Univ. of Michigan Professional Theatre program, will star opposite Laurence Olivier this sumer at the Chichester Festival in England. She will return, however, in time to rejoin the group for rehearsals for the premiere of the drama festival Oct. 3 at Lydia Mendessohn Theatre.

Miss. Harris appeared with the

Miss Harris appeared with the APA group in its off-Broadway repertory engagement which closed last week.

Dance Reviews

Ukrainian Dance Co. (Met Opera House, N.Y.)

Another Russian troupe, another wow. The Ukrainians compare with their predecessors in energy, artistry and heavily red-splashed colorful spectacle. The men especially make it big. Their performance is punctuated by half a dozen compare of chearty dynamic senexamples of sheerly dynamic sen examples of sheeriy dynamic sen-sation. There is no reason to doubt that they will impress and please audiences on their transcontinental tour, and the troupe should be a stunning event at the Seattle World's Fair.

World's Fair.

Doabts, if doubts there must be, would arise only in connection with the loss of novelty. It is now a well-established truism that these visiting dancing companies from Soviet Russia pack gusto and marvelous group and individual talent. It in no way dims the merit of the State Dancing Ensemble of the Ukrainian Socialist Soviet Republic, to render the full title, to assert that surprise is no longer a factor of audience reaction. The surprise would consist now in a Russian troupe being dull.

There is a peripheral element in

Russian troupe being dull.

There is a peripheral element in American life which resents the success of these companies. Predecessors have been the Bolshoi, Leningrad, Moiseyev, Beryezka and Georgian groups, all booked by Sol Hurok. Collectively, pun intended, they exceed in volume and overwhelm in impact the solitary U.S. State Dept. counter-booking in whelm in impact the solitary U.S. State Dept. counter-booking in Russia of the tepid American Ballet Theatre. But politics has never prevented large American audiences from thoroughly enjoying the wonderful displays of the visitors. About 10 young men were passing out circulars, bearing a Brooklyn address, at the Met opening night. These declared art a weapon of the Reds, which it certainly is, and one their best. More to the point perhaps is how clever Washington has been in using American art in reverse.

American art in reverse.

There are no stars in this large group of which Pavel Virsky is artistic director and Igor Ivashchenko the principal conductor (with Arthur Lief as guest conductor). All the choreography is credited to Virsky and the lovely folk costumes to Anatoli Petritsky. The company travels with its own U.S. orchestra and minimal velveteen stage settings.

U.S. orchestra and minimal velveteen stage settings.

The word-of-mouth on the Ukrainians will concern the amazing
knee-drops, crawls and almost-barbaric prowess in leaps, tumbling
and kicks from squatting posture.
Again and again the men stun the
beholder with their agility, original legomania and physical staminal. There are a few "slow" (or
say, change of pace) numbers, but

in general the performance never

The girls are charming, always in long skirts and petiticoats, anti-cheesecake, as is true of Russian folk dancers generally. They work in the typical red short boots of the old villages. The girls have their own fine moments, but essentially this is a man's company and strictly magnificent. Land. The girls are charming, always

Pilar Gomez & Co. (Carnegie Half, N. Y.)

(Carnegie Hall, N. Y.)

After three years of, road touring, this company of 20 played a Sunday (29) one-nighter at Carnegie for New York prestige and reviews. The pace was slow, especially at the outset, but the impression improved. Working against folded screens, there seemed to be more than a little backstage trouble with the lighting which was as often anti-dramatic. There is no way to hang drapes in this hall and its facilities for dance are far from ideal. However, the program needs more showmanship.

Presented by Columbia, the

ideal. However, the program needs more showmanship.

Presented by Columbia, the Gomez troupe is closer to authentic Hispanic and Latin origins than some latterday Spanish dancers who introduce le sexy hot touches. Miss Gomez herself disdains terpsichorean hokum for a sort of incharacter dignity which foregoes sockeroo for quieter audience appreciation. Most of her dancers are agreeable but only one male, Federica Longas, stood out.

Program is non-flamenco, veering more to religious folk models. There are several audience-rousers, notably the satire of 1910 Maxime, Tango et al and the first-half closer in the Basque all-masculine tradition, very nicely executed. Amusing, too, was the Mexican-Suite notably the Dance of the Old Menin masks.

This company has a study utility

in masks.

This company has a sturdy utility for those who love Spanish dance and take it straight by preference rather than with Parisian erotic ballet influences added. At a guess, this is great for campus auditoria.

Land.

Honolulu Group Tests

Original Play, 'Na'auao'
Honolulu, May I.
An original play, "Na'auao'
"The Light Within"), by Honolulu
artist Jean Charlot, is being presented by the Honolulu Commuity Theatre in the Ruger Theatre.
It deals with an early-day Hawailan hern.

Merrick 'Award' to Walter Kerr

Broadway producer David Merrick, who's been frequently outspoken in his criticism of drama critics, has come up with a new wrinkle. On the basis of a poll of Broadway, he has given the David Merrick Award to Walter F. Kerr, of the N.Y. Herald Tribune.

Tribune:

The Award, consisting of \$1,000, goes to the critic's "favorite charity," in this case for a scholarship in Kerr's name, at Catholic Univ., where the reviewer taught and met his wife, playwright-novelist Jean Kerr. The poli was conducted by ballot distributed among audiences at Merrick's five current Broadway shows, "Carnival," "I Can Get It For You Wholesale," "Ross," "Subways Are For Sleeping" and "Sunday in New York." About 15-20% of the audiences filled in and submitted ballots.

By coincidence, Merrick has not always been a Kerr booster. He charged that Mrs. Kerr influences his judgment on shows by "nudging" him during opening, performances. The producer apparently revised his attitude recently to publicize Kerr's rave.

Ex-Editor's Credo for Critics

London, May 1.

Arthur Christiansen, ex-editor of the Daily Express, commented last week in the World's Press News on the scathing notices dished out by Bernard Levin, of the Daily Express, and Robert Muller, of the Daily Mail, to "A Thurber Carnival."

out by Bernard Levin, of the Dally Express, and Robert Muller, of the Daily Mail, to "A Thurber Carnival."

"Known to West End theatre managers as the Butchers of Fleet Street, they were in rare form dissecting 'A Thurber Carnival' from limb to limb," the ex-journalist wrote. "For once Muller drew more blood tian Levin, but Levin's opening words 'this woe-fully misconceived entertainment' were cold enough to refrigerate even the hottest boxoffice. For the Talented but Terrible Twins it became a Thurber 'carve-up."

Christiansen revealed that his interest in "A Thurber Carnival" stemmed from the fact that, following his appearance in the film, "The Day the Earth Caught Fire," he was invited to become a "live" actor and appear in "A Thurber Carnival" "At the first night, apart from Levin and Muller, I was relieved beyond measure that no more was heard of the proposal. To have escaped from the ordeal of a live appearance by not even being asked to bring my harp to the party was one of God's mercies—for me and the public.

"The idea of putting the intimacy of Thurber's humor on to a big stage was possibly misconceived," the former editor continued. "But it worries me that a show that I nearly enjoyed and that people round me seemed to like very much should have come in for such a slashing."

Regarded as something of a Journalistic elder statesman, Christiansen summed up his recipe for dramatic criticism, "To report the theatre. What was the play about? How was it received? What was the critic's view of the play and players? This oldfashloned one-two-three recipe gives everyone a break including the poor suckers sometimes called angels who put up the money."

Rx for Declining Theatre

Legit is on a booklet binge. The League of N. Y. Theatres Inc. and N. Y. Sicket Brokers, Inc. have issued separate pamphlets in support of their respective campaigns for repeal of the 10%. Federal admissions tax on theatre tickets and reforms in the existing setup under which Broadway brokers operate.

and reforms in the existing setup under which Broadway brokers operate.

The League booklet, written by theatrical attorney. John Wharfon from material supplied by Professor O. Glenn Saxon, is titled "Crisis in the Free World Theatre." The 24-pages publication, distributed as "A. Statement of the League of N.Y. Theatres Inc., was sent to Washington lawnakers, libraries and other interested groups and

to Washington lawmakers, libraries and other interested groups and individuals. Associated with the League in the publication of the booklet is the National Assn. of Legitimate Theatr Inc., an organization of countrywide producers and theatre owners.

Broadway producer and theatre-owner members of the League also helong to the national organization. Robert Whitehead, president of both the League and the NALT, says in a foreward that the report, based on an "exhaustive study of the theatre economics in the U.S." the theatre economics in the U.S."

Saxon, reveals.

the theatre courses
Saxon, reveals:
"A clear picture of a constantly
diminishing business within a con-"A clear picture of a constantly diminishing business within a constantly expanding economy. The obvious competition from motion pictures and television was by no means a sufficient or valid answer to this consistent decline. The fact is that the living theatre in America has been caught in a cost-price squeeze and has faced ever increasing taxes.

This is an historic dilemma which has seriously impeded the development of the performing arts in many parts of the world. However, in most cases the solution has been found in legislation which could enable the theatre to function as fully as possible as a vital expression of the nation from which it springs."

The pamphlet put out by the N.Y. Ticket Brokers, an organization of 32 legit brokers, is filled, "Theatre Ticket Distribution in New York." The 19-page booklet, for which, no authorship is listed, discusses the brokers role in "the much publicized 'plight' of the theatre."

In the pamphlet, sent to producers, theatre owners, members of

theatre."

In the pamphlet, sent to producers, theatre owners, members of Actors Equity and city and state officials, the brokers urge repeal of the state law restricting them to a maximum \$1.50 premium so that tickets may be sold on the basis of what the traffic will bear. Also sought is an allotment of tickets to brothers on what is called an equitable basis with theatre parties and mail orders. The booklet, in which the theatre is criticized for not making periodic studies to define its market, states, "The public and the theatregoing public are far from synonymous. It is the failure to make this distinction and the frantic efforts of people in the theatre to please the public, very often at the expense of theatregoing public, which has led to the destruction of the audience. In the pamphlet, sent to produc-

which we have had, without compensating success in attracting the public at large,"

Asserting the belief that the backbone of the theatre audience is the ticket broker's customer, the pamphlet comments, "It may come as shock to many to know that, entirely apart from cost there are many people, possibly most people, who do not especially care for the theatre, who, given a choice between going to a motion picture or a theatrical performance, would prefer not to go to the theatre, but to the movies instead. Given a choice between sitting comfortably at nome in carpet slippers watching television and getting dressed to go to the theatre, most people would not consider the theatre worth the effort."

Off-Broadway Shows

Off-Broadway Shows

(Figures denote opening dates)
Alcestis, Mermald (423-622).
Blacks, St. Marks (4-61).
Blacks, St. Marks (4-61).
Elacks, St. Marks (4-61).
Elacks of Marks (4-61).
Elacks of Marks (4-61).
Elacks of Marks (4-61).
Elacks of Marks (4-62).
Elacks of Marks (4-62).
Elacks of Marks (4-62).
Elacks of Marks (4-62).
Hostsse, One Sheridan Sq. (12-12-61).
King Damn World, Jan Hus (4-14-62).
Hostsse, One Sheridan Sq. (12-12-61).
Elacks of Marks of Marks (4-62).
Elacks of Marks of Marks (4-62).
Elacks of Paredise, Sher Sq. (1-62).
Elacks of Paredise, Sher Sq. (1-62).
Elacks of Paredise, Sher Sq. (1-1-62).
Elacks of Paredise, Sher

LONDON SHOWS

CONDON SHOWS

(Figures denote opening dates)

Affair Strand B-21-61.

Affair Strand B-21-61.

Affair Strand B-21-61.

Affair Strand B-21-61.

Beyond Fringe. Fortune (S-10-61).

Chips With, Royal Court (4-27-62).

Chips With, Royal Court (4-27-62).

Mus. Putifity. Duchess. C-18-61).

Mis. Potifity. Duchess. C-18-61).

Olis King. Cole. Palladium (12-20-61).

Olis King. Cole. Palladium (12-20-61).

Olis King. Cole. Palladium (12-20-61).

One For the Pot. Whitchall (S-2-61).

One For the Pot. Whitchall (S-2-61).

Plot Finish. Saville (2-2-62).

Plot Finish. Saville (2-2-62).

Plot Finish. Saville (2-2-62).

Plot With a Tiger. Comedy (3-22-62).

Plot Finish. Saville (2-2-62).

Scatherin'. Royal Esat (4-462).

Scatherin'. Royal Esat (4-462).

Two. Stars. Garrick (4-4-62).

Two. Stars. Garrick (4

Road Uneven, But Generally Good; **Sound'** 71G, Chi; 'Carny' \$61,373 S.F.; Forum' \$28,244, D.C.: 3 Tourers Fold

The road was spotty last week. Business was generally lively, vever, particularly in the major legit cities, where holidaying students apparently were a factor in the hefty attendance. The road edition of "Sound of Music" leaped back to near-capacity in Chicago, to lead the way for touring troupes.

ing troupes.

The second company of "Carnival" with Anna Maria Alberghetti swapping places with Susan Watson as road lead, opened its Coast engagements with smash business on Civic Light Opera subscription in San Francisco, "The Unsinkable Molly Brown" scored profitably on subscription in Los Angeles.

The incoming "A Funny Thing

The incoming "A Funny Thing Happened on the Way to the Forum" had an ominously slim final tryout week in Washington. It's playing previews in New York this week while undergoing final tune-us, with the premiere due next Tuesday (8) at the Alvin Theatre. "Brave, Glovanni" had a strong third week in Detrett despite the newspaper strike there. Broadway producer: Alexander H. Cohen shipped his erstwhile Broadway moppet show, "The Littlest Circus." to Toronto last week for a sleanup at bargain scale.

scale.

Three touring shows folded last
week, "The Music Man," "A
Thurber Carnival" and "The Best
Man," All had been playing mostly
split-weeks and one-nighters.

Estimates for Last Week

Parenthetic designations for ou Parenthetic designations for outoffoun shows are the same as for
Broadway, except that hyphenated
T with show classification indicates
tryout and RS indicates road show.
Also, prices on touring shows include 10% Federal Tax and local
tax, if any, but as on Broadway
grosses are net: Le, exclusive of
taxes, Engagements are for single
week unless otherwise noted.
Where subscribtion is men-

Where subscription is men-tioned, the gross is the net after the deduction of commissions. Grosses for split weeks are pro-lected when shows play quaranteed

CHICAGO

CHICAGO

La Plume de Ma Tanie, McVickers (R-RS) (2d wk) (\$5.50-\$6; 2,-175; \$72,500). Previous week, \$33,-861 for first seven performances, on Theatre Guild-American Theatre Society subscription.

Last week, \$44,099, with subscription.

Sound of Music, Shubert (MD-RS) (24th wk) (\$5,95-\$6.50; 2,100; \$72,000) (Florence Henderson). Previous week, \$66,965. Last week, 71,021.

Tenth Man, Blackstone (D-RS) (3d wk) (\$4.95-\$5.50; 1,447; \$42,000). Previous week, \$18,233 with TG-ATS subscription.

Last week, \$22,841, with subscription.

DENVER
Advise and Consent, Auditorium (D-RS). (Chester Morris, Farley Granger). Previous week, \$23,334 at the Hart Theatre, Los Angeles. Last week, \$40,840 for five performances, at \$4.95 top, including a one-niter April 24 at the U. S. Air Force Academy, Colorado Springs, and four performances Thursday-Saturday (26-28) on subscriptod in Denver.

DETROIT
Brave, Glovanni, Fisher (MC-T)
(3d wk) (\$5.95-\$6) (Cesare, Siepi).
Previous week, \$47,104, with Fisher Playgoer subscription.
Last week, \$50,161, with subscription

LOS ANGELES
Old Vic, Orpheum (Rep-RS) (2d
wh) (\$4.50-\$5.50; 2.212; \$77,000)
Previous week, \$42,375 for seven
performances of "Saint Joan."
Last week, \$53,300 for eight performances of "Romeo and Juliet."

Unsinkable Molly Brown, Bilt-more (MC-RS) (2d wk) (\$6.50-\$7; 1,636; \$64,000) (Taminy Grimes). Last week, \$51,030, with TG-ATS subscription. Last week, \$57,862, with sub-scription.

MILWAUKEE
Irma La Douce, Pabst (MC-RS)
(\$6.20-\$6.70; 6.623; \$58,000). Previous week, \$28,935, with subscription; at the Auditorium, St. Paul.
Last week, 24,673, with subscription.

scription.

RICHMOND

My Fair Lady, Shrine Mosque:
(MC-RS) (Ronald Drake: Caroline
Dixon). Previous week, \$69,763 at
the Shubert, Philadelphia.

Last week, \$31,125.

SAN FRANCISCO

SAN FRANCISCO
Caraival, Curran (MC-RS) (1st
wk) (\$6.25,46.90; 1,758; \$61,000)
(Anna Maria Alberghetti). Previous week, \$43,094 at the Colomial, Boston, with Susan Watson
as featured femme lead.
Opened here April 23 to three
endorsements (Elchelbaum, Examiner; Knickerbocker, Chronicle;
Speegle, News-Call Bulletin).
Last week, \$61,373, with Civie
Light Opera subscription.

TORONTO
Listlest Circus, O'Keefe (Kid
Show-RS) (\$1-\$1.75: 3,211; \$30,800).
Last week, \$23,834 for 12 performances.

WASHINGTON
Funny Thing Happined on the
Way to the Forum, National (MC
T) (3d wk) (\$2.25.85.5; 1,673; \$55.
133) (Zero Möstel). Previous week,

Last week, \$28.244.

SPLIT WEEKS

Music Man (MC-RS). Previous week, \$24,229 for eight perform-

Last week, total of \$37,700 for Last week, total of \$37,700 for seven performances, including \$6,000 for one-niter Monday (23) at Klein Hall, Bridgeport; \$7,169 for one-niter Tuesday (24) at Veterans Memorial Hall, Worcester, Mass.; \$6,750 for one-niter Wednesday (25) at Palace, Danbury, Conn.; \$6,750 for one-niter Thursday (26) at Veterans. Auditorium, Providence, and \$11,031 for three performances Friday-Saturday (27-28) at Bushnell Auditorium, Haritord, Thursday (25) at Veterans.

Thurber Carnival (R-RS) (Imogene Coca, Arthur Treacher, King Donovan). Previous week, \$32,314 for seven performances.

for seven performances.

Last week, total of \$20,124 for seven performances, Including \$1,750 for one-niter Sunday (22) at the Municipal Auditorium, Dallas, \$5,000 for one-niter Monday (23) at Robinson Auditorium, Little Rock, \$1,115 for one-niter Wednesday (25) at unreported theatre, Chanute, Kan.: \$5,385 for one-niter Thursday (26) at the Stuart, Lincoln, Neb., \$1,940 for one-niter Friday (27) at the Arcadia, Wichita, and \$4,934 for two performances Saturday (28) at the Music Hall, Kansas City. section week of the section of the s

Rebuild Munich Opera

Munich; May 1,
National Opera House in,
Munich, which world premiered such operas as Richard
Wagner's "Tristan" "Walkuere" "Rheingold" and
"Meistersinger" but destroyed
in World War II, will be inaugurated again in the spring
of 1963.
Orisinated

of 1963.

Originated in 1811, it played until 1818 in full activity, when it was burned to the ground. Reconstructed in 1823, it had its highlights under Wagner and his patron, King Louis II of Bavaria. Its third reconstruction has been entrusted to Prof. Gerhard Graumer.

Graumer.

The outside will be a faithful copy of the old, while the inside will have the advantage of the latest modern devices in stage technique and acoustics. Provided with 2,000 seats, it will be one of the biggest opera houses in Europe. The stage opening will be 49 feet wide and the cost assumed to be approximately \$11,000,000.

Kerz Sets 75G Budget For 'Cut Loose' Musical

"Cut Loose," which producer Lee Kera now intends opening the latter part of May at the Lyceum Theatre, N.Y., is budgeted at \$75,000. The revue, to costar folksinger Pete Seeger and comedian Nipsey Russell was originally scheduled to preem May 5 at the Lyceum. However, Kerz was still soliciting backing as of a few weeks ago.

The material for the presenta-

The material for the presenta-tion is by N. F. Simpson, Eric Bentley and Kurt Tucholsky and the music by Arnold Black, Al-ford Lessner and Lou Singer.

Legit Bits

Bradford Dillman will appear in next season's Broadway produc-tion of "The Fun Couple." Earl Wrightson, Barbara Cook, William Tabbert and Anita Darian

William Tabbert and Antia Darian will appear as soloists with members of the Toronto Symphony Orchestra at the O'Keefe Centre, Toronto, May 14-19 in a presentation by Alexander H. Cohen of "Toronto Salues Rodgers and Hammerstein," which Ralph Alswang will stage.

Tom Tichenor, creator of the puppets for "Carnival." will offer his own children's show for four weekends beginning next Saturday. (5) at the Jan Hus Playhouse, N.Y. Gene Moore, display director of

Easter Week Sparks B'way B.O. Boom; 'Camelot' Wow \$83,779, 'Sound' \$74,502, 'Clowns' \$40,811, 'Aspern' Calls Quits

The Easter holiday provided the traditional boost for Broadway last week. With college and school students vacationing, the Times Square area was jammed and legit receipts spurted accordingly.

The unseasonable hot spell Friday and Saturday (27-28), with the temperature in the 90's, is figured to have taken a slight edge off the bo.' boom, but with business ob risk; there were four capacity shows, "How to Sucçeed in Business Without Really Trying," "Milk and Honey" and "No Strings," with ne ar - ca p a city grosses registered by "Camelot," "Carnival," "A Man for All Seasons" and "The Sound of Music," A claimed house record for a nonmusical was racked up by "A Thousand Clowns."

This week's sole scheduled opening. "Indeel Creastr." was

musical was racked up by "A Thousand Clowns."

This week's sole scheduled opening, "Infide! Caesar," was scratched by the management after a poorly received preview performance last Saturday night (28). The venture is figured to represent a loss of about \$125,000 on a \$150,000 investment. Last week's only closing was "The Aspern "Papers."

On the basis of advance sales and last Monday night's (30) attendance, business this week is expected to take a drastic drop. According to the traditional seasonal pattern, grosses will probably decline fairly consistently for the balance of the season and through July. There will be numerous closings in the coming weeks.

Estimates for Last Week

Estimates for Last Week

Ings in the coming weeks.

Estimates for Last Week

Keys: C (Comedy), D (Drama),
CD (Comedy)-Drama), R (Revue),
MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operation),
Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday, nights and the lower for weekinghts), number of seats, capacity gross and stars.

Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net:

Le exclusive of taxen.

Grosses have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cutrate lickets in circulation.

Last were, \$10,002.

Night of the Iguana, Royale (D) (18th wk; 140 p) (\$6,90-\$7.50; \$99; \$42,000) (Margaret Leighton, Shelley Winters, Allan Webb). Previous week; \$37,342.

Last week, \$37,689.

Ne Strings, 54th St. (MC) (7th wk; 52 p) (\$9.20; 1.434; \$66,700) Previous week, \$67,370.
Last week, \$67,450.

*Passage to India, Ambassader (D) (13th wk; 101 p) (\$8.50-\$7.50; I,155; \$45,000) (Erric Portman, Gladys Cooper, Zia Mohyeddin), Previous week, \$16,248. Last week, \$17,440.

*Purile Victorious, Longacre (C) (31st wk; 244 p) (\$6.90-\$7.50; 1,191; \$40,019). Previous week, \$9,311. Last week, \$10,376.

*Ross, Hudson (D) (18th wk; 148 p) (\$7.50; 1,065; \$40,000) (John Mills). Previous week, \$17,174. Last week, \$17,866.

Shot in the Dark, Booth (C) (28th wk; 221 p) (\$6.90-\$7.50; 807; \$32,-400) (Julie Harris). Previous week,

Last week, \$31,554.

Sound of Music, Lunt-Fontanne (MD) (122d wk; 972 p) (\$9,60; 1,407; \$75,000) (Martha Wright). Previous week, \$60,660. Last week, \$74,502.

*Subways Are for Sleeping, St. James (MC) (18th wk, 141 p) (\$8.60-\$9.40; 1,615; \$69,500) (Sidney Chaplin, Carol Lawrence). Previous

n, Carol Lawienc. veek, \$45,779. Last week, \$54,795.

*Sunday in New York, Colden (C) (22d wk; 173 p) \$6.90-\$7.50; 773; \$30,000). Previous week, \$12,030.

Last week, \$12,513.

Take Her, She's Mine, Biltmore (C) (19th wk; 148 p) (\$6.90-\$7.50; 336; \$40,108) (Art Carney, Phyllis Thaxter). Previous week, \$33,112. Last week, \$36,414, with standby John Real subbing at the two performances Saturday (28) for costar Carney, who had a recurrence of a chronic back ailment.

Thousand Clowns, O'Neill (C) (4th wk; 28 p) (\$6.90-\$7.50; 1,976; \$44,730) (Jason Robards, Jr.). Previous week, \$35,412.
Last week, \$40,811, said to be a house record for a straight play,

Closed Last Week

*Aspern Papers, Playhouse (D) (12th wk; 93 p) (\$6.90-\$7.50; 944; \$37,000) (Maurice Evans, Wendy Hiller, Francoise Rosay). Folded last Saturday (28) at a loss of about \$100,000 on a \$125,000 investment; previous week, \$13,000. Last week, \$21,254.

Aussie Script Contest

Includes Rebate Angle Melbourne, May I.

To aid the fund drive for the planned National Gallery & Cultural Centre, a playwriting award of \$2.240 is being offered. The idea is that winner is to donate to the fund half of any royalties accruing from any type of performance of play, up to \$11,200.

ance or play, up to \$11,200.

Entrants for competition need to be Australians, but may be resident anywhere in the world. However, the play must be on an Aussie theme, full-length and in prose or verse.

or verse.

Entry forms for the competition, which closes next Sept. 15, may be obtained from The Australian Elizabethan Theatre Trust, Age Chambers, 237 Collins St., Melbourne.

Marshall Field's in Chi Joins List of Dept. Store Ticket Clubs

Department store merchandising of legit is continuing to expand on a national scale. Chicago is the latest addition to the mushrooming list of cities, in which department atore theatre clubs have been established for the sale of tickets to local legit productions and other presentations.

National Theatre Clubs Inc.

National Theatre Clubs Inc.

Presentations.

National Theatre Clubs Inc., which is building a string of department store theatre clubs throughout the country, has founded the Theatre Club of Chicago Inc., through a tieup with Marshall Field & Co. Ads in Chicago newspapers last week announced the establishment of the club and Field, the city's principal department store, is inviting its approximately 300,000 charge accounts to Join.

The Chicago constant is not the country in the chicago constant in the chicago chicago

Join.

The Chicago operation is set up on the same basis as the department store theatre clubs already launched in Philadelphia, New York, Newark and Cleveland. Membership in the clubs costs \$5 annually and the enrollment fee can be charged by credit customers to their accounts, but not the subsequent purchase of tickets. Membership in the clubs is limited, but there's been no disclosure as to what the maximum allowance is for each club.

there's been no disclosure as to what the maximum allowance is for each club.

The first of the department store theatre clubs was launched this season in Philadelphia with Wanamaker's entering the ticket business as membership agent for the Philadelphia Theatre Club, previously formed by Jerome Rosenfeld, operator of the Show of the Month Club in Boston. The Wanamaker's setup preceded the recent formation of National Theatre Clubs, in which Rosenfeld is partnered with Columbia Artists Management, inc., the concert management-booking agency which also operates in the legit area.

Since the establishment, NTC has been responsible for the emergence of department store theatre clubs at Macy's in New York, its Bamberger's subsidiary in Newark, N. J., the May Co. in Cleveland, and now Field in Chicago. The clubs, for which NTC is handling the detail work, are enrolling members for the year commencing next oct. 1. Rosenfeld is president of NTC and Herbert Fox is vice-president, a position he also holds with CAMI.

Club members are entitled to buy at least two orchestra or bal-

Club members are entitled to Club members are entitled to buy at least two orchestra or balcony ducats at b.o. prices or at discount, when offered, to each of the clubs' selections. They're not under obligation to buy tickets, however. Shows selected by the clubs are made available to members months before publication of the mail order ads for the presentations. Besides legit offerings, the clubs handle tickets to concerts, films, sporting events and arena shows.

anns, sporting events and arena shows.

In New York, Macy's, because of a local law prohibiting the sale of ickets in the same premises where another business is conducted, had to discontinue accepting club memberships at a booth in the store. All inquiries and applications for membership are now being handled solely by mail. Macy's, in complying with an order from N. Y. License Commissioner Bernard J. O'Connell to discontinue its booth operation, pointed out it had not been selling tickets, only subscriptions.

Australian Shows

(Week Ended April 28)
(Figures denote opening dates) BRISBANE ntimental Bloke, Her Majesty's

Sentimental Bloke, Her Majeny (431-63).
Salat Joen, Rialto (4-17-62).
HOBART
No-Moppert, Royal (4-23-62).
MELEGUIRRE
Lusille Dancers, Com-dy (3-20-62).
My Felt Lady, Her Majesty's (4-21-62).
Net With Yours, Em rid Hill (3-15-62).
One Day of Yr., Russell St. (3-6-62).
Opera Rep., St. Kilda (4-3-4-62).
Found of Music, Frances (10-30-61).
StyDely

Synky Agent of Music, Princess (10-20-61).

Synky Agent Agent Phillip (3-29-62).

Synky Agent Agent Phillip (3-29-62).

Synky Agent Agent (4-21-62).

Synky Agent Agent

Scheduled B'way Preems iny Thing Happened. Alvin (68-62).

Mish Repertory. Cart. (5-14-52).

Can., City Center. (5-16-62).

We Glovenni. Broadhurst (5-19-62).

Leose. Lyceum (5-31-2).

Leose. Lyceum (5-31-2).

NOW OKAY FOR LEGIT

The \$250,000 improvements that the new lessess of the McVickers have put into the former film house the past two weeks has not gone unappreciated. Three of the four drama critics, who had severely panned the house for its accoustical and physical shortcomings during the runs of "Do Re Mi" and "Irma La Douce." commented that it is now. a proper legit stand in their reviews of "La Plume de Ma Tante."

Tante."

When "Irma" closed, James Nederlander and his associates, acting on complaints from ticket buyers as well as the critics, brought in a sound engineering firm to install a new system, and raised the first 10 rows on the orchestra floor for better visibility of the stage.

From a nyesholesical transfer of the stage.

From a pyschological standpoint, perhaps the major improvement was the removal of the Todd-AO projection booth, which not only was an eyesore on the conhector was an eyesore on the orchestra floor but also held a hint that the McVicker's conversion to legit might only be temporary.

Scheduled Stirt of APA **Boosts Ann Arbor Fest**

Ann. Arbor. May 1.

More than 1,000 have enrolled for the 1962-63 fall and winter drama festivals of the Univ. of Michigan Professional Theatre program. Membership applications began to mount after the Assn. of Producing Artists had been signed to a three-year contract to reside on the campus for 20 weeks each year. The college also will sponsor a four week state-wide tour of the APA.

The university's professional theatre program was kunched last month with the appearance of Judith Anderson in "Medea '62."

Chi Booking Jam

Continued from page 175

theatre is completed by February, per the latest projection, and if the builders can find someone to lease it (Michael Todd Jr. and Oscar and George Marienthal have made bids), that too could alleviate the potential theatre shortage.

made bids), that too could alleviate the potential theatre shortage.

The season will open with "Mary Mary" at the Blackstone; followed two weeks later by "Unsinkable" at the McVickers, and "Carnival" set to follow "Sound of Music" at the Shubert, opening Nov. 19 for a run. That will tie up all three houses until January or February of 1963.

All three shows are on TG-ATS subscription, which should be a selling point in that organization's upcoming membership drive. TG-ATS wound up the current season with around 16,000 subscribers in its expansion to four subscription weeks, which resulted in a total subscription gross of \$661,112 for the touring shows. The figure represents an increase of approximately \$57,000 over the 1960-61 season.

season.

Nulsance litigation by a former subscriber, pending for nearly two years, was settled out of court last week while TG-ATS director Warren Caro was in town. The complainant received a small cash settlement and more desirable seating accomodations for the upcoming season.

Berlin Musical

Continued from page 1 physical recovery but the upcoming legit musical, "Mr. President," which will have White House auspices when it preems in the capital next fall. Perhaps, even more realistically, is the fact that the show (which hasn't been cast or gone into rehearsal) has a \$1,100,000 advance sale. Book is by floward Lindsay and Russel Crouse (latter himself only "recently out of the hospital), production by Leland Hayward, staged by Joshua Logan.

Bits of London

London, May 1: The Queen attended the 249th performance of Peter Bridge's pro-duction of "Guilty Party" at the St. Martin's Theatre.

Alastair Sim returns to the Old Vic next month to play Prospero in "The Tempest." He started with the Old Vic in 1930.

Juliet Mil's returns to the stage in the summer to play in the Yank comedy. "The Glad and Sorry Season."

Season."

A musical version of James Barrie's "Walker, London" has been written by John Harrison and Christopher Whelan. It will be presented May 29 in Birmingham.

Tonia Lee took over from Anne Rogers as Eliza Doolittle in "My Fair Lady" last week. Miss Rogers and her husband, Michael Hall, are expected that from their seand shill.

Fair Lady" last week. Miss Rogers and her husband, Michael Hall, are expecting their second child.

The Ikon Theatre company's next production at the Lyric, Hammersmith, will be an "iron curtain" play called "Come Back With The Diamonds," by Maria Lehmann, Alexander H. Cohen has acquired "Signpost to Murder," the Emile Littler production, for Broadway production next year.

Margaret Rawlings is to appear in Pamela Frankar's adaptation of her own novel, "Ask Me No More," which will be tested at the Theatre Royal, Windsor.

"Everything in the Garden," by Giles Cooper, which had a tryout recently at the Arts Theatre, will be presented by Michael Codron at the Duke of York's in May "One Over. The Eight" will close at the theatre May 12, after 415 performances.

The Queen has given the nod

The Queen has given the nod for "The Yesmen of the Guard" to be played for a short engagement in July at the Tower of London.

Tony Awards

Continued from page 175

play, Walter Matthau, in "A Shot in the Dark

in the Dark."
Supporting actress in a straight
play, Elizabeth Ashley, in "Take
Her, She's Mine."
Supporting actor in a musical,
Charles Nelson Reilly, in "How
to Succeed.
Supporting actress in a musical,
Phyllis Newman, in "Subways Are
for Sleeping."

for Sleeping."
Scenie designer, Will Steven
Armstrong, for "Carnival."
Producer of a play, Robert
Whitehead and Roger L. Stevens,

Whitehead and Roger L. Stevens, for "Man for All Seasons."
Director of play, William, for "Man for All Seasons."
Director of musical, Abe Burrows, for "How to Succeed."
Author, of musical, Burrows, Jack Weinstock and Willie Gilbert, for "How to Succeed" (for which Frank Loesser wrote the music and Juries)

Producer of musical, Cy Feuer & Ernest H. Martin, for "How to

Costume designer, Lucinda Bal-

lard, for "The Gay Life."

Stage technician, Michael Burns, chief electrician for "Man for All Sageons"

Seasons."

Choreographer, tie between Agnes de Mille, for "Kwamina," and Joe Layton, for "No Strings."

Musical director-conductor, Elliott Lawrence, for "How to Suc-

Special citations to composer

Special citations to composer-lyricist Richard Rodgers, former N.Y. Times drama critic Brooks Atkinson, and Zeffirelli, as direc-tor and designer of the Old Vic revival of "Romeo and Juliet" cur-rently touring following its Broad-way engagement. way engagement.

Odets-Sammy Davis

Continued from page 1 producing, and plans a Broadway opening in the fall of 1963.

opening in the fall of 1963.

In tackling the Bonaparte role, Davis will be portraying the character first played by Luther Adler in the original Group Theatre production, subsequently acted by the late John Garfield in an ANTA Experimental Theatre revival and portrayed by William Holden in a film version. It will be Davis second Broadway stint, his previous one having demonstrated his boxofface draw as star of the musical, "Mr. Wounderfeb."

Davis is an established film cabaret and television name.

Shows Abroad

Lock Homeward, Angel
London. April 4
Linnit & Dunice Lidd, in assessation with Clement Scott-Gilbert, presentation of drams in three acts (five scene) by Ketti Frings, based on Thomas Wolfe's novel. Staged by Terence Kilburn; asset clate director, Michael Jackson; decord state director, decord state director, Michael Jackson; decord state director, director, decord state director, di

It has taken more than four years for "Look Homeward, Angel" to reach the West End from Broadway, though it did have a tryout run last year at the nabe Pembroke Theatre, Croydon. Despite its faults, it is a moving and engrossing drama and should earn enough public acclaim to make it a profitable undertaking, even if it does not soar to the heights as on Broadway.

Under Terence Kilburn's authoritative guidance, the three weeks in the life of young Thomas Wolfe, as compressed from the original biographical novel; unfold sensifively adding up to a compelling and emotional drama. The production is aided by a stunning set, arffully designed by Hutchinson Scott, making excellent use of the revolving stage facilities to provide instant scene changes.

Though Peter McEnery does not have the boxoffice stature of Tony

Though Peter McEnery does not Though Peter McEnery does not have the boxoffice stature of Tony Perkins (who played young Eugene Gant—the transparently disguised Thomas Wolfe—in the original Broadway presentation), his performance has a vital and refreshing quality, and his reputation will be enhanced by this opportunity.

ing quarry and his reputation will be enhanced by this opportunity.

Mary Ellis, as professional as they come, has the difficult task of sustaining the unsympathetic role of the mother, and faultlessly and shrewdly brings the character to life. Andrew Cruikshank, in the more colorful role of the father, uses every trick in the book to make himself the loveable old drunk, occasionally overdoing the histrionics. One of the more telling performances comes from Richard Pasco as the older brother, though his deathbed scene, which surely should have been a dramatic highlight, makes a surprisingly slight impact.

Thomas Wolfe's first love is delicately portrayed by Mary Miller, an attractive young actress with an appealing personality.

Miller, an attractive young actress with an appealing personality. Margaret Courtenay makes an indelible impression as Mme. Elizabeth in her one sceine when she visits the marble yard to order a monument for "one of her girls."

"Angel" is not a great play, but well up the standard London expects from Broadway. That's an eloquent testimony. Myro.

A Time to Laugh London, April 25.

London, April 25.

The Robin Fox Partnership. Allendegson Productions & Theatrical Interests Plan presentation of comedy-drama in two acts by Robert Crean. Staged by Tyrome Guthrie; decor. Carl Tonns; nighting the Company of the Co

Religion is always a difficult subject to dramatize. Robert Crean, the American author of "A Time to Laugh," is a television writer new to the theatre, and in this first play, he attempts to advance the cause of Catholicism with an uneasy mixture of irreverent farce and serious drama. That it fails to come off is perhaps inevitable. An outstanding director and a first rate cast have been lined up for the production, and they may help it survive for a while, though it is questionable whether their combined talents will eventually transform it into a paying proposition.

Against a fantastically imaginative set designed by Carl Toms Religion is always a difficult

caustic and sympathetic in furn.

The others are Frances Hyland as the repressed virginal daughter who seduces a priest, Lyndon Brook as the priest who subsequently attempts suicide by hanging from the bell rope, and Martin Wyldeck, as the countess' hisband who finally makes attempts to assert his authority in his own home. There is also a sheltered adopted son who is convinced he's a girl.

The author at first treate his only

son who is convinced he's a girl.

The author at first treats his subject as comedy, and achieves a measure of success. Jokes at the expense of religion are usually good for a laugh. Then, gradually but too perceptibly, the mood changes, and it's an uphill task to sustain the interest after the false and misleading start.

and misleading start,
Under Tyrone Guthrie's brisk
guidance, there are netable performances by Morley and Miss
Laine. Miss Gordon makes a game
try as the eccentric countess, Miss
Hyland is a little too edgy as the
daughter, and Brook makes the uncertain priest an interestingly
confused character. Myro.

The School for Scandal

London, April 6,
Tennent Productions revival of Richard Brinsley Sheridan's comedy in two acts (13 scenes). Slaged by John Gleguid, decor. Autony Powell: Rightine, Joe Charles, Leslie Bridgewäter, Stars, Rubylle, Richardson, Anna Massey, John Newlie, Margaret Rutherford, Daniel Massey, Meriel Forbes, Laurence, Naismith, Malcolin Keen. Opened April 5, '62, at the Ingestre Royal, Haymarket, London,' \$3,50

p.
Peter Teazle Ralph Richardson
r Oliver Surface Lawrence Neismion
senh Surface John Neville
arites Surface Daniel Masses Pinkie John Betty B Teazle's Maid...

With a glittering array of names for the marquee, there is little doubt that this Tennent revival of Sheridan's classic comedy will be SRO for its limited run of about six months. Yet it is a surprisingly disappointing show, and for this the distinguished cast and the equally distinguished director must share the responsibility.

There is an expected elegance.

share the responsibility.

There is an expected elegance about the production, with handsome set designs and striking costumes. Possibly John Glelgud's staging is at fault to some extent, as the essentially lighthearted romp never sparkles as it should. It is occasionally stodgy, and even dull; though the superbly constructed show triumphs despite the weaknesses of this presentation.

To a large degree, Glelgud's in-

structed show triumphs despite the weaknesses of this presentation.

To a large degree, Gielgud's interpretation differs from o the rotable revivals of the classic. Ralph Richardson, for example, makes Sir Peter Teazle a pathetic character, instead of the testy, confirmed bachelor who made the mistake of marrying a much younger girl. That change of emphasis filters through the entire production affecting the mood which Sheridan sought to establish.

That apart, however, there is no denying the pleasure of seeing and watching such an exceptional cast on the stage at one time, and there are many rewarding moments. These include John Neville's restrained and slightly pompous Joseph Surface, particularly, in the scene when Lady Teazle is discovered behind the screen in his library.

There is also Margaret Rutherford's richly comic bortraval of the

covered bening the screen in ma-library.

There is also Margaret Ruther-ford's richly comic portrayal of the gossiping old Mrs. Candour, and Daniel Massey's vital performance as Charles Surface, selling the family portraits to his uncle, be-lieving him to be a broker. Another-member of the Massey family, Anna Massey, gives a vivaciour, study as Lady Teatle, though her (Conlinued on page 461)

CASTING NEWS

Following are available parts in upcoming Broadway, of Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the Variery Casting Department by telephone calls, and has been rechecked as of nuon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

charge.

Parenthetical designations are as follows: (C) Comedy, (D) Drama (MC) Musical Comedy, (MD) Musical Drama (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Affair" (D). Producers, Bonard Productions (65 E. 55th St., N.Y.: PL 2-5720) & Donald Seawell. Cast

Productions (63 E. 301. St., 18.7). PL 2-5720) & Donald Seawell. Cast of all British types. Available parts: man, late 20's, large, fleshy; femme, 25-30, attractive; man, 80, waspish; man, 40, handsome; man, 30-35 sardonic, gentleman; two men, 50-55, handsome, elegant. Apply thru agents or mail photos and resume to above address.

"Jennie" (MD). Producer, Newburge-Porter Prods. (1619 Broadway, N. Y.; JU 6-4886). Available parts: femme, 20, small, lyric soprano; femme, 20, small, lyric soprano; femme, 50-60, timid; three men, 35-45, businessmen; femme, 50-60, non-singing; high wire act, one man and one woman; several small male and femme roles. All must sing, Mail photos and resumes, through agents only, above address.

"Jattle Me" (MC) Producers Cv

address.

"Little Me" (MC). Producers, Cy
Feuer & Ernest Martin (205 W.
46th St., N. Y.; JU 6-5973). Available parts: lead femme, Maire
Wilson type, chest and legit voice,
good comedienne and actress;
femme, 60's, Gloria Swanson
type, legit voice; femme, 60's,
Sophie Tucker type, must sing;
male team, 50's, Weber & Fields
type, must sing. Do not mail
photos and resumes or call. Weekly auditions will be held by casting director, Larry Kasha, through
agents only.

agents only.

"Mr. President" (MD). Producer, Leland Hayward (655 Madison Ave., N.Y.; TE 8-5100). Available parts: man, dancer, 21, college type; femme, 20, singer-dancer, sweet, bright; man, 25, college type, rugged physically, gentleman; man, 25-30, middle-Easterner, natural charm, developed baritone; exotic

CASTING

--make "betweens" earn the bread and root by putiting yourself or the boarts as secretariles, typical, clerks, bookkeepers, etc. Just give us 2 to 5 days a week.

HIGH RATES NO FEE

PAY ON FRIDAY & PLAID STAMPS Only one Interview ever needed Call MRS. VINCENT Office Temporaries Inc.

for an appointment or come to 55 WEST 42nd STREET 415 LEXINGTON AVENUE

Albolene

dancers who can sing. Mail photo and resume to above address, at-tention Howard Whitfield.

tention Howard Whitfield.

"There Must Be a Pony" (CD).
Producer, Alan Pakula, in asso.
with Eleanor Bissinger (206 E.
20th St., N.Y., GR 7-3373). Available parts: character femme, 40-50; boy, 16, prep school type; femme, 16, ingenue; man, 40-50, leading man type; character man, 40-45, H'wood agent type. Mail photos and resumes c/o Tyler Gatchell, above address; don't phone or visit the office.

OFF-BROADWAY

"OFF-BROADWAY
"Drummer, Dwarf and Doll" (C).
Producer, Richard Mardirosian (88
Claremont St., Buffalo 22, N.Y.).
Available parts: comedienne, 45-50,
man, 25-30, handsome, masculine,
man, 25-30, sensitive - looking;
femme, exotic, shapely, to play
night-club stripper; comedian, 3040, heavy set. Mail photos and
resumes to preducer at above
address. Do not phone. Auditions
in New York for a fall opening.
"Golden Annie" (MC) Pro-

m New YORK for a fall opening.

"Golden Apple" (MC). Producers, Dorothy Olim & Gerald Krone (York Playhouse, 1st Ave. & 64th St., N.Y.) Replacement auditions next Tuesday (8) for non-Equity dancers and singers with legit voices, at 5:30 p.m., above address.

OUT OF TOWN

"Around the World in 80 Min-utes" (R). Producer, Andre Villon (314 E. 78th St., N.Y.; LE 5-5432 or LO 4-3250). Parts available for a girl, 18-24, attractive, dancer, replacement. Show tours the country's clubs and will have some tv exposure. Contact pro-ducer for audition appointment.

STOCK

"Bye Bye Birdle" (MC) Producer, Lee Guber, Frank Ford & Shelly Gross (40 W. 55th St., N.Y. LT 1-3250). Several parts available for a company which will tour straw-hats this summer. Mall photos and resumes c/o above address.

and resumes c/o above address.

BELLPORT, L.I.

Bellport Gateway Playhouse,
Managing director, David Sheldon
(Gateway Theatre & Motion Picture: Center, 43 W. 54th St., N.Y.
19; PL 7-0590). Casting for 15 week
musical season in May. Parts available for performers who sing and
dance for resident company and
chorus. Auditions by appointment
only. Mail photo and resume c/o
above address.

BRUNSWICK, ME.
Brunswick Summer Playhouse.
Producer, Victoria Crandall (162
W. 54th St., N.Y.: CI 6-2246). Auditions for Equity dancers next Monday (7) at. Variety Arts Studios

~ (a) \$25

4 STAR

- C.

******* W. 46th St., N.Y.): femme, 1-2

p.m.; men, 2-3 p.m.

HINSDALE, H.L.

Salt Creek Playhouse. Producer, Clyde W. Lint (Box 226, Hinsdale, 111.; FA 3-3489. Parts available for male and femme Equity actors for the resident company. Star system is used here. Mail photos and resumes c/o above address. Season of six, two-week shows opens June 11.

HVDE PARK N.V HYDE PARK, N.Y.

Hyde Park Playhouse. Producer,
Pegasus Productions (385 E. 10th
St., N.Y. 9; LO 4-3250); executive
director, David Samples. Accepting
photos and resumes from all types
for Equity resident company. 11
week season. Mail to above address, do not phone or visit.

LAKE LUZERNE, N.Y.

LAKE LUZERNE, N.L.,
Lake Luzerne' Playhouse, Producer, George Patrick (347 W. 55th
St., N.Y.). Parts available for the
Equity resident company for a season of comedies. Interviews held
immediately. No stars, no packagés. Mail photos and resumes
c/o above address.

LATHAM, N.Y.
Colonie Summer Theatre: Producer, Eddie Rich (214 W 42d St., N.Y.) PE 6-8221). Auditions for "Music Man": Open call tomorrow (Thurs.), men dancers, 10 am. and femmes, 11 am.; male singers, 12-2 pm and femmes, 2-4 pm, at Variety Arts Studio (225 W. 46th St. N.Y.).

PHOENICIA, N.Y.
Phoenicia Playhouise, Producers,
Jordon Hott & Jay Rosenblatt, (185
Montague St., Bklyn., N.Y.). Accepting photos and resumes from
dramatic performers by mail only
for Equity resident company, enclose self addressed post card for
reply. Mail to Cohen at above
address.

PITTSEURGH, PA.
Pittsburgh Zivic Light Opera.
Managing director, William Wymetal. Chorus calls today (Wed.)
at Variety Aris Studios (225 W.
48th St., N.Y.) Equity singers for
ensemble and supporting parts:
men 10 a.m. 12 p.m. and femmes,
1-3 p.m. Open call for male and
femme singers 3-5 p.m. Season
opens July.

opens July.

STORRS, CONN.

Nutmeg Playbouse. Managing director, Dr. Geell E. Hinkel (c/o department of theatre, U. of Connecticut, Storrs; Conn.). Parts available for Equity males and femmes for the resident company and apprentices. For audition appointments mail photos and resumes c/o above address. New York casting will be held May 3-6. Eightweek season opens June 26.

WASHINGTON, D.C.

WASHINGTON, D.C.
Shakespeare Summer Festival.
Producer, Ellie Chamberlain (813
S. Lee St. Alexandria, Va.; TE 69137). Parts available for "As You
Like It" and "Taming of the
Shrew." Mall photos and resumes
c/o above address. Season runs
July 9-Aug. S.;
WASHINGTON CROVE.

WASHINGTON GROVE, MD, Washington

WASHINGTON GROVE, MD, Washington Grove Playhouse, Producer, William O. Brining (4545 Connecticut Ave., Washington 8, D.C.). Accepting photos and resumes of male and femme dramatic performers for the Equity resident company and some paid apprentices. The 12-week season opens. June 20.

Television

"Camera Three" (educational dramatic series). Producer, CBS (524 W. 57th St., N. Y., JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic

cates.

Kastor-Hilton Ad Agency. (575
Lexington Ave., N.Y.: PL 1.1400).
Casting director, Nancy Yost, is
looking for actors and actresses
who wear dentures, preferably
wear full plate, for commercials,
Available parts: man, 30-40, executive type; femme 25-30, attractive,
character type, femme,
grandmother type, femme,
grandmother type. Phone Miss.
Yost for appointment, do not visit.
"Lamm Unto My Feet" (religi-

"Lamp Unto My Reet" (religious-dramatic series). Producer. CBS (524 W. 57th St., N. Y.; JU 65000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address.

Off-Broadway Reviews

The Long and the Short and the Tall

Jack Greenwald presentation of play by Willis Hall. Staged by Murray Davis; Staged by Murray Davis; Staged by Murray Davis; Staged by Hall Staged by Murray Davis; Staged by Hall Staged by Murray Davis; NY, 3490 top Fridays and Saturdays, 54.20 weekinghts.

Cast: W. B. Brydon, Jeremy Wilkin, Jay Shannon, Neville Granger, James Douglas, James Beggs, Claude Rae, Toru Nagal.

War is hell, but it is also dramatic, and it frequently presents the kind of crises that traditionally make people reveal /their true characters. There are few good war plays, however, and some of those don't travel well. In most cases, British war plays do hadly in the U.S., and ours do just as badly in England. "The Long and the Short and the Tall" is an exception. It takes 15 or 20 minutes to establish the idiom and dialect, but soldiers are soldiers, and the problems of this group of British service men are universal.

universal.

The group, holed up in a hut in Malaya during the Japanese advance on Singapore in 1942, seems to run to stereotypes. There's a cocky wisecracking private who turns out to have a heart of gold, a smart and conscientious sergeant motivated entirely by his feeling of responsibility for his men, a cruel and bloodthirsty corporal, a timid young man who al ways thinks of home, a proud and stubborn Scot, a puppy-dog Welshman and other familiar types. But their speech rings true and their actions are almost always believable.

The first act moves swiftly and states the basic problem clearly. A seven-man patrol takes refuge in a hut. Their radio is dead, and they have no communication with their home base. They see a Japanese soldier hidding in the bushes (he's sneaked away to take a smoke), and they capture him.

The second act is less satisfactory. When the soldiers find Japanese units advancing near them, it becomes apparent that the prisoner can't be allowed to hold up their escape, or to remain alive to tell his story to his comrades. The sergeant believes the prisoner must be killed so that his own men may live. The corporal wants to kill him out of sheer meanness. The private is determined to protect his new frieffd to the point of defending him with his own life. Like many first plays, this could stand some cutting. Occasionally it's talky, and therefore dull. But most of the time it's tough, honest, and thoroughly credible.

The acting is excellent. In addition to James Douglas, whose powerful professionalism as the private carries many of the scenes, there are fine jobs by W. B. Brydon as the sadistic corporal, and Jsy Shannon as the Scot. The Canadian company has been skillfully directed by Murray Davis, and the set by Bob DeMore is right. The lighting, especially, lends the perfect kind of jungle atmosphere, and indicates the time of day with an unusual combination of subtlety and precision.

Franklin Klein presentation of program of aix scenes, by Sylvia Leigh and Mark Justin, Staging and scenery, Mark Justin; Highting, Ray Caton; Incidential music, Alexander Semmler, Stage Sylvia End Theatre, N.Y.; \$2.90 top. weeknights, \$2.90 weekn

In the six unrelated scenes that make up "Solo," Sylvia Leigh por-trays an escaped lunatic, a drunken salesgiri, a witch, a neurotic plan-ist, a slut and a Southern woman ist, a slut and a Southern woman whose daughter is kidnapped because she was allowed to attend an integrated school. All six characters make Little Arphan Annie seem carefree. As written by Miss Leigh and Mark Justin, they are also unbelievable and add up to a painful evening.

Miss Leigh, directed by Justin, runs the histrionic gamut from glegles to hysterical tears, and from sweetness to sophisticated acidity. Although she has a few nice moments, her performance is generally overdrawn.

ments, her performance is generally overdrawn.

The only other participant is Jeanne Sisco, who changes the props between scenes, while dressed in a variety of appropriate costumes. The sets designed by Justin are clever, but nothing else about "Solo" merits that adjective. Kens.

Witches' Sabbath

Manuson, Manuson, Manuson, Manuson, Manuson, Markett Medico, age. Abe Vigoda, Roy Po Axier, Richard Russ, Anita Jades, Anitony de Courcy, Sal Ades, Anitony de Courcy, Sal Ades, Anitony de Courcy, Sal Ades, Anitony de Cource, Sal Manuson, Joel Dennis, Essie, Ja Michael Copan, Diane Decka Hammack, Brenda Lesley, Manuson, Michael College, Miseman, Misem

France in the 14th century is the tocale of "Witches' Sabbath." The theme is man's right to justice and his fight to free himself from religious and feudal oppression. There's also a protest against guilt-by-accusation.

The play is long and pseudo-Shakespearean. The semi-poetic dialog is dreary and many of the scenes are awkward. There's the germ of a play, but it's buried he neath a superfluous words and scenes.

Roy Poole as the baron who be-

neath a superfluous words and scenes.

Roy Poole as the baron who becomes an unwilling pawn of the Inquisition is excellent. He speaks his good lines well, moves gracefully and naturally, and makes his bad lines seem almost alive.

Jay Broad's direction is stagy, tending to concentrate on balanced stage pictures rather than action. The set, a simple design of planes and levels, is substantially built and tends itself well to quick changes of scene.

Ster.

Entertain a Ghost

Entertain a Choss
Ira Cirker, in association with Ruth
Wilk Notkins, presentation of drams in
three acts, by Louis Peterson, Siaging,
Ira the Sterrow of the

"Entertain a Ghost" is about a playwright who writes a play in which his wife is to star. The playwithin-a-play is about his years as a struggling actor. In it, he and his wife bicker endlessly. His wife complains about her role, so in the "real-life" drama he and his wife bicker endlessly. There are also thoughts about racial equality and man's responsibility toward his fellow man. The effect is duliness.

Of the trapped actors, only Garol Rossen shows promise. Ster.

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Shows Abroad

Laurence Naismith offers a solid and conventional study as Sir Oliver Surface, Meriel Forbes gives life to the plotting Lady Sneerwell, and Maleolm Keen makes old Rowley a friendly and helpful personality. Myro.

The Scatteria'

The Scatteria

Cocor Lewenstein in association with lichael White, presentation of association with lichael White, presentation of comedynamic with music ain three acts, by ames McKenna. Staged by Alan Simpion decor, John Ryan, music and lyming James McKenna; choreography, Bob of a collected music, A. J. Fotter, drain of the control of the control

James McKenna's Irish play begins with a song, the opening line of which is, "This is the story about nothing at all." There is little quarrel with the author on that score, but there is sufficient ingenuity in the writing, talent in the cast and inventiveness in presentation, to make "The Scatteria" unusual and diverting, though commercially uncertain.

commercially uncertain.

Originally presented two seasons ago at the Dublia Theatre Festival with much the same cast, "Scatterin'" is a portrait of four idle youths who loaf around street-corners wolf whistling the passing girls and expressing a natural hatred for the cops. For the rest it relies on observant dialog, numerous averses the seasons and the cops.

The School for Scandal nelly, Tony Doyle and Noel Sheri-interpretation is also somewhat off-dan. Other members of the cast nelly, Tony Doyle and Noel Sheri-dan. Other members of the cast are virtually incidental, and it wouldn't have taken a great deal of ingenuity to have written out some of the minor parts without any loss to the overall result.

any loss to the overall result.

The author has written most of the music and the lyrics, but these are in the conventional pop idiom, and are recognizably outmatched by the traditional numbers. More often than not, they have very little direct connection with the action and give the production something of a revue flavor.

Myro.

The Last Allv

The Last Ally
London, April 3.
Ron Theatre Co. presentation of threeact Gir scenes) drama by James Brabafice of the State of the State of the State
Richael Richardson. Features Tony Tanner. Shells Allen. Peter Wystt, John
Woodyine. John Ringham. Paul Curran.
Opened April 2, 762, at Lyric Opera House,
Hammersmith. London: 8220 top.
Barry Faice Tony Tanner
Bernard Garnet John Woodyine
Bernard Garnet John Woodyine
Bernard Garnet John Ringham
John Paice Paul Curran

The second production in the newly formed Ikon Theatre company's program, due to run for a month, is an uneven but interesting drama; by James Brabazon, which would benefit by better acting. The author has hit upon a fascinating if hardly plausible idea, but hasn't quite made it jell.

"The Last Ally" concerns a clash.

quite made it jell.

'The Last Ally' concerns a clash between a psychiatrist and his wife over a young psychopath who, the psychiatrist considers, is beyond treatment. The wife refuses to believe this and, in her husband's absence abroad, she sets out to try and cure the young man. In the course of the unlikely action she finds herself falling in love with the uncoutfi lad, gives herself to him and leaves her husband.

Dayld Giles has staged the play

it relies on observant dialog, numerous average type songs and traditional Irish sirs, notably "Weela Weela Walle."

The four lads are skillfully portrayed by Billy Boyle, Donal Donsteady by Billy Boyle, Donal Donsteady in Chelsea, the other a sleazy bedroom-sitting room. Tony

Tanner has the meaty role of the psychopath and gives an energetic, twitchy performance in a difficult part. Shella Allen is less at ease with the tricky role of the wife.

John Woodvine is convincing as the wronged husband, though less convincing as a psychiatrist, and Peter Wyatt gets all he can out of a thankless, shadowily etched role as the friend of the family.

Rich.

Rod Serling Will Join Antioch College Faculty

Yellow Springs, O., May I. Television writer-film scenarist Rod Serling will join the faculty of his alma mater. Antioch College, or his aima mater, Antioch College, Yellow Springs, O., as a part-time teacher and writer-in-residence next September. He plans to teach during the fall quarter and most of the winter quarter, returning to tv and sceen career, in late Feb-ruary of 1963.

ruary of 1963.

Before starting the campus stint he has a full schedule of tv commitments to meet. Production of his "Twilight Zone" shows for next season begins May 15; and Serling hopes to have written enough material by September to carry the series through next February. Also, this summer, he will be filming his introductions to the programs.

Serling says that among the

programs.

Serling says that among the courses he plans to teach are drama writing, and a survey class in mass media. He also will work with the college theatre department in its play productions. His wife, Carol, and daughters, 7 and 10, will move to Yellow Springs.

Touring Shows
(Figures coper April 29-May 13)
Advise and Consent—American. St. L. (305, close).
Brave Givenni (tryott)—Forrest, Philly (9-12).

(302)

Carnivel Cd Co.—Curron. SF. (3012).

Carnivel Cd Co.—Curron. SF. (3012).

La Pluma Le Douce—Fisher, Det. (3012).

La Pluma de Ma Tante—McVickers.

Chi (30-12).

My Feir Ledy Cd Co.—National, Wash.
(30-12).

SF. (713).

Frescription: Murder (tryout)—Montly one-niters (30-12).

Musters (30-12).

Chi (30-12).

Chi (30-12).

Chi (30-12).

Chi (30-12).

Chi (30-12).

one-niters (30-12).
Sound of Music (2d Co.)—Shubert, (30-12).
Tenth Man—Blackstone, Chi (30-12).
Unsinkable Melly Brown—Biltim
L.A. (30-12).

Jack Avnet on Chargemen's Status

Never Claimed to Be a Union, He Says—Charges H-63 Organizes Bosses, Not Employes

Assn. of Bookmen & Chargemen, I an upcoming election to certify a N. Y., branded a "pseudo" labor body by the New York State Labor Board, has some points to make lished by Dunetz & Lovett, N. Y. This, according to Avnet, is Jack Avnet, prez of the association concurs with the SLRB finding that his group, being employer-constituted, is not, under law, a collective bargaining agent, but asserts that the Chargemen are not contending otherwise. As to statements that his organization, formerly Local 1115-D of the Retail outside the Winter Garden. ament the impression thus created.
Jack Avnet, prez of the association concurs with the SLRB finding that his group, being employer-constituted, is not, under law, a collective bargaining agent, but asserts that the Chargemen are not contending otherwise. As to statements that his organization, formerly Local 1115-D of the Retail Clerks International, was expelled from the parent union, Avnet clarifies that the procedure actually was honorable withdrawal, as of last June 30, complete with cards to that effect. In other words, should status of association members change from employer to employe, they are then eligible for readmittance to the RCL. Avnet estimates that 95% of the 1115-D membership is retained by the association.

Meantime, the association has shed its bookmen (souvenir program sellers in theatres), now enrolled in Local 138, International Brotherhood of Teamsters; and, as a further consequence, Avnet's group will shortly change its name to omit reference to bookmen.

The clarification from Avnet pertains to disputes with the LATSE Home Office Employes Union, Local H-63, which is seeking to organize in the theatre program field. Gist of Avnet's counterattack is that H-63 is guilty of unfair labor practices. The home office local, Avnet claims, has not tried to organize workers, but theatre managements. It asks latter to grant it jurisdiction.

Avnet's members are presently working all roadshow films in N. Y. plus the Metropolitan Opera House and several arenas.

After hearings extended over seven months, the SLRB ruled that only H-63 will be on the pallot in

of unfair labor practices. The Riman Control of Unfair labor practices. The Riman Control of Contro

outside the Winter Garden, to back outside the Winter Garden, to back up demands to supply bookmen for the house, Avnet's association countered with a line outside the 54th St. Theatre, which does deal with H-63. Both lines subsequently withdrew.

At present, H-63 does have agreements to rep bookmen covering presentations of David Merrick and impresario Sol Hurok.

Bumbry Repeats Bayreuth

Bayreuth, May 1.
Grace Bumbry, the Negro soprano who scored at the Bayreuth
Wagner Festival last year, and who
was subsequently signed by the
Metropolitan Opera, will appear
again at this year's Bayreuth Fest.

She will sing the Venus role in "Tannhauser," with the German Wolfgang Windgassen singing the Tannhauser, in the cieht performances scheduled of this opera. Victoria de los Angeles and Sena Jurinac will alternate the role of Elizabeth Elizabeth.

These are the actual headlines plus excerpts from EVERY Miami Review of "THE INKWELL"

The Miami Herald, Wednesday, April 25, 1962.

Inkwell: Gay, Nostalgic, Satisfying

"The Inkwell, Harold J. Kennedy's new play, opened at the Coconut Grove Playhouse last night, with Gloria Swan

Playhouse last night, with Gloria Swanson as its star.

"Quicker than the ink dries on a motel register its earlier passages confirmed the suspicion that its writing must have been inspired by the need for a substitute for 'Personal Appearance'.

"Personal Appearance' has been a vehicle for film stars excursioning into the legitimate theatre after several decades.

"Like it, Kennedy's new play concerns a film star of long tenure visiting her home town, Both give a film star such as Gloria Swanson a chance to play herself.

"Anthor, Kennedy, who also plays a

rself. . . . "Author Kennedy who also plays a

sparkling role, Miss Swanson, and a highly competent cast, play for laughs and get them.
"We clocked thirty real whopper laughs in the first act alone plus about the same number of milder titlers.
"The laughs continue for five-eighths of the second act and then give way to temporary pathos as the loneliness that even a movie star can experience takes over.

over.
"In the final total The Inkwell is really a satisfying Evening with Gloria Swanson," complete with nostalgic songs

"Kennedy, performing like a carbon of Paul Lynde, is a constant scene-stealer."

The Miami News, Wed., April 25, 1962.

Gloria Shines In "Inkwell"

"If you go to the Coconut Grove Playhouse in the spirit of finding out how Gloria Swanson is holding up, you're bound to get your money's worth.

worth.

"In The Inkwell' a kind of drawing room comedy laced with moments of melodrama, Harold J. Kennedy has provided the former movie queen with ample opportunity to prove that she is still lithe, more than a little laconic, and, while she doesn't stand on her head, she does execute a few Charleston steps and sings such old-lime favorites as 'My Wonderful One, and 'Yes, Sir, That's My Baby. "In addition, she comes right down into the audience to display her charms at close range, an act that appeared to titillate last night's full house. . . "Playwright Kennedy wrote in a role for himself and he performs with style and a nice sense of timing. His raspy voice delivats the best lines in the play and the audience even applauded his martini making.
"Oh, yes, if you are thinking of taking in today's matinee, don't try. It's already sold out."

Miami Daily Sun, Wednesday, April 25, 1962.

"The Inkwell" Penned with Wit and Whimsey

Miami News-Reporter, Thursday, April 26, 1962.

'If playwright Harold Kennedy penned

"If playwright Harold Kennedy pennedhis frothy philosophy of life in the makebelieve world of the theatre with Gloria
Swanson in mind he could, not have
chosen a more profound performer than
the lady herself to enact the major role.
"Mr. Kennedy himself, who doubles
as actor, romps through the play with
impish facility uttering timely and puckish profundities. Blessed with a cherubic
countenance he portrays the role of Sylvester in the spirit of a circus clown
whose inner sadness is a personal secret.

"It's Swanson, the incomparable, who makes the most of the comedy-drama, capturing the audience not only with sparkling thespian perfection but with a magnitude of a personality and physical appearance relatively unmarred by her three score and three.

"That she poves a phenomenon is attested to from the interim comments by the distaff side of the audience. She dominates the play." Moments of sheer drama dominate the performances of the rest of the cast."

Gloria Swanson Wows 'Em in "Inkwell" Play

"Gloria Swanson emerged a smash hit Tuesday night in the Coconut Grove Playhouse produc-tion of 'The Inkwell,'

tion of The Inkwell.

"Written for her by Harold J. Rennedy. The Inkwell has a great deat of autobiographical material in it for the staty-three year old star. But great pains are taken to assure one and all the start of the s

"She's trim and lithe, moves gracefully on stage and looks as if she is enjoying the play as much as the audience.

play's story) at occupants of the ins. cupic of 1700 of 852 mean a comback for Miss Suanson's 11st the wrong word, because she has never really left stage, or screen, and groves it by, climbing to greater heights in 'The lankwell.'

"From the moment she hills the Grove stage — a grand entrance—to here spirited exit for commands your attention." She sings, does the Charleston—with an overturned, straw wastpaper basket on her hear—and emoles much to the delight of her ensupplused sudience.

Miami Beach Reporter, Thursday, April 26, 1962.

Wonderful Evening

"A gala opening night and the over-flowing house warn't disappointed because 'The Inkwell' is light, gay witty and full of fun. It is distinctively

For Future Booking HAROLD J. KENNEDY W. 57th Street, New York 19, N. Y. IONE CIRCLE 6-8379 (after May 8)

seight and directed, a free and easy evening of entertainment—author, eirector, cordar Harold Kennedy milked his cast, and himself, for the full benefit of every line.

"The Inkwell' poses no problems of serious thinking, It's dialogue is witty to the extreme providing laugh after laugh. Sophisticated is the word for it. It's not for 'squares' or prudes but neither is it offensive.

"Without question. The Inkwell' IS Gloria Swanson. It was probably written for her and she lives it to the hilt. Her charm, youth and beauty **Opening May 28th** ANN ARBOR DRAMA FESTIVAL Ann Arbor, Michigan

Now Playing COCONUT GROVE PLAYHOUSE Miami, Florida

Broadway

182

Chiquita Rivera and husband Anthony Morente have bought country home in Oxford, Conn. bought

country home in Oxford, Conn.
Victor Gilbert back "skinking"
at Stonehenge in Ridgefield, Conn.,
after four-month stay in Virgin
Islands.
Memorial mass for actor James
Barton at St. Malachy's Church this
(Wed.) noon at 12:15 under Catholic Actors Guild auspices.

lic Actors Guild auspices.

Mrs. Lillion Pulaski, widow of Iate Jack Pulaski (Varietry), has returned to her native Bridgeport, after extensive traveling to reside with a sister.

Columnist Harry Hershfield, dean of the 1,000 Islands Fishermen, being togsted with a cocktailery at the Overseas Press Club next week by the 1,000 Islands International Council.

ternational Council.
Warren Bower, assistant dean
at NYU's General Education Division in England until June. The
Summer Radio-Television Workshop's 27th season will be under
associate dean Russell Smith.

Wendy Hiller and her plaly-wright-husband Ronald Gow, direc-or Jack Garfein and his actress-wife Carroll Baker, and novelist Frederic Morton sailing for Europe oday (Wed.) on the Queen Mary,

Jerome Robbins, codirector of Academy Award film, "West Side Story," named to the Theatre Ad-visory Group of the Hopkins Center at Dartmouth College, Fills vacancy caused by the death of Moss Hart.

Artnur Lief, signed to guest conduct for the Ukrainian Dancers, is familiar assignment for him, having served in a similar capacity for the Bolshoi Dancers, the Moisseyev and other S. Hurok attractions. Arthur Lief, signed to guest con

Margie Dale, former burlesque Margie Dale, former buriesque and nitery performer, seriously ill in Rosewell Memorial Cancer Clinic, Buffalo, and would like to hear from friends. May be addressed as Miss Dale or Mrs. N. Rinaido, at the hospital.

Rinaido, at the hospital.

Katyna Ranieri, currently at the
Caribe Hilton, and Tony Mitchell,
who recently closed at the Savoy
Hilton, flying to San Francisco at
invitation of Mrs. George Skouras
to sing at Boys Towns of Italy's
Ball of the Year in San Francisco's
Fairmount Hotel May. 5.

Fairmount Hotel May 5.

Next Sunday (6) will witness a wingding for Hyman Braun, 100-year-old father of Joe Braun, partner with Harry Katlan in the Palace Bar & Grill on West 45th. The midtowners have taken over the Knickerbocker private dining-room for the centenarian's celebration.

tion.

Elsa Hoppenfeld, theatre party agent, en route to Europe where she will visit her daughter Carol, a Fulbright Fellowship winner in Paris, and then, taking a "busman's holiday" will see the current crop of plays in London. Rita Frank keeps the "office-fires" burning in her absence.

Author Paul Hyde Bonner feted at Trader Vic's on publication of his new book, "Ambassador Extraordinary," hosted by his sons, Henry Bonner, p.r. director of Hilton International, Paul Bonner of Conde Nast, and John Bonner of Frinceton U, and their wives.

Mrs. Don Feducha, the former Eloise Hackett, is recovering at her home in Newport Beach (Calif.), from a serious throat operation. She is the daughter of former matinee Idol, James K. Hackett and his equally popular, actressife, Mary Mannering, both now deceased.

"Sophie" is now emblazoned on the star's new personal stationery which heralds, "A musical play based on The Life of Sophie Tucker," stated for Broadway next fall. Incidentally, from her June 15 finale at the Frisco Fair-bount she segues pronto to the Tivoli, Melbourne, until July 15; and the Tivoli, Sydney, until Aug. 11. "Sophie" is now emblazoned on

Even for the peripatetic George Jessel, his benefit emceeing for the Lou's Sobol-March of Dimes dinner hext Monday (7) is something of a long distance record. Comedian-toastmaster leaves today (Wed.) for toastmaster leaves today (Wed.) for the Coast, then hops to Honolulu for a dinner, and flies back this weekend in time for the Sobol fete in the grand ballroom of the Hotel Astor.

Sol Hurok staged his usual postperformance supper dance at St. Regis Roof last Tues. (24) when the Ukranian Dancers from Kiev

opened at the Met Opera House. One of the highlights of the occasion was a goodlooking diplomat from the USSR doing a very hotcha Twist on the floor. Russian company is housed, per usual, at the Governor Clinton Hotel.

at the Governor Clinton Hotel.

N.Y. Mirror Sidney Fields "profile" on Dorothy Stickney, in his
"Only Human" column, dwells oin
Mrs. Howard Lindsay's retirement.
She observed, "At times I think
of putting an ad in Variety, reading 'At Liberty' and at other times
I want to add to the ad, 'Will play
drums between acts'" But the
actress concludes she's generally
happy in her professional retirement.

Clyde Harris of the Waldorf Clyde Harris of the Waldorf-Astoria, announces the largest con-clave of banquet managers will take place June 4 when the Ban-quet Managers Guild has its First Annual Seminar and Dinner Dance. Harris is president of the national organization; George Frees of Essex House is president of the New York Chapter; and the Savoy Hilton's John Weber is chairman of the seminar com-mittee.

chairman of the seminar committee.

While the new N.Y. Hilton's Joe Binns and Gene Voit are issuing "progress reports" of the still-building new flagship of the Conrad Hilton chain, Claude C. Philippe is already auditioning the Americana's sundry baltrooms and banquet rooms to organization and kindred chairmen making fall and winter bookings at the new Loew-Tisch hostelry. Latter stages it "topping off" (structural finale) ceremonies May 28 and figures to be open Sept. 15, or thereabouts, possibly a week or two ahead of schedule.

he open Sept. 15, or thereabouts, possibly a week or two ahead of schedule.

N.Y. Journal of Commerce publisher Eric Ridder's p. I editorial—a full column encomium—on Ethel Colby, the paper's drama critic, discloses that she's "the only drame critic who have worked on critic, discloses that she's "the only drama critic who has worked on both sides of the footlights, which gives her an understanding others lack." (At 15 she partnered with Leonard Sillman, now the "New Faces" producer, in a sketch for Max Gordon! Ridder continues, "She is also New York's only lady drama critic, the baby of the esteemed N.Y. Drama Critics' Circle and its best looking member . ."

Bill Gargan

Continued from page 2

semblage had. Starting alphabetically from Admiral John J. Bergen Charles A. ("21") Berns, Bob Con-sidine, John Charles Daly and through Adam Gimbel, Stamford (Conn.) Mayor J. Walter Kennedy, Joe Martino and down the line through boniface Shor, Louis Sobol right to the end of the alphabet via Seymour Weiss, Sonny Werblin and Walter Young—and others in

Seymour Weiss, Sonny Werblin and Walter Young—and others in between—Gargan's wit was manifest, his appraisal showmanly and authoritative as befits an old pro, and his individual expression of gratitude genuine without being sticky.

Hotelier Neal Lang, who just exited the Hotel Plaza, privately keynoted everybody's thinking that, relatively, if Gargan can surmount such physical handicap, none has any concern about the future.

The Skeeters, which revolves around an inner circle in the "21"—Toots Shor belt, paid silent tributes to the deceased Dick Andrade, Bill Corum, Han Fisher, Herman Hickman, Jules Lack, Gradwell. Sears and Billy Seeman. And also, in absentia, to the critically ailing Ted Husing, president of the group Gargan returns to the Coast this week. He has resumed professionally but, perforce, limited to "silent" roles,

London

(HYDe Park 4561/2/3)
Deborah Bertonoff, Israeli mime

(HYDe Park 4561/2/3).

Deborah Bertonoff, Israeli-mime and dancer, did a gala show at Prince of Wales Theatre last Sunday (29).

Ruby Murray costars with Hughle Green in a summer revue season at the Winter Gardens, Margate.

Agnes Bernelle booked for two Sunday night Breeht recitals at Establishment Club, starting April 27.

Anna Russell opened a private showing of photographic studies by Maurice Fridherg at the Qantas Gallery, Piccadilly, May 1.

The London tent of the Variety Club sponsoring a midnight Frank Sinatra concert at the Odeon, Leicester Square, on June 2.

Winifred Atwell, back in town after an 18-month tour of Australia, opened a two month engagement at the Pigalle Monday (30).

Peter Brooks planed in from New York to start his co-starring role in "The L Shaped Room," which Romulus is producing for release through BLC.

Montague C. Morton, managing director of United Artists in London, and president of the Kinematograph Renters Society, named to Cinematograph Pilms Council succeeding Charles Goldsmith.

Lord Archibald and Andrew Filson, chairman and secretary of the Federation of British Film Makers, attending their first session of the International Film Producers Ass. In Milan. Federation joined the international group earlier in the year.

Las Vegas

By Forrest Duke (DUdley 4-4141)

By Forrest Duke
(DUGley 4-4141)
Riviera prexy Ben Goffstein preparing for a talent search in Europe.
Sawyer Sisters back in New Frontier lounge, replacing Gene. Austin.
Jack Eigen in from Chicago for radio interview show to originate at Stardust and be piped to WMAQ.
Tropicana showgirl Denyce Turner, yielding to film and ty offers from N.Y., took leave of absence from Folies Bergere.
Siefan Schnabel finished his scenes in "Two Weeks In Another Town" at Metro, and then drove to Vegas to see the Strip sights. Ford and Hines, who have been supporting act at Desert Inn when they play there, will be toppers on July 24, with Jimmy Dean in second spot.
Hank Henry's son Mike left

ond spot.

Hank Henry's son, Mike, left
college here to go to Grossinger's,
where he will study hotel management under the supervision of
Milton Blackstone.

muton Blackstone.
Frank Sinatra and Howard Koch
told Silver Slipper producer Eddie
Fox that Essex Prods. will have to
delay the proposed Vegas-filmed
series of 50 short comedies which
were to star Hank Henry and Sparky Kaye.
Sahara proces Malland

ky Kaye. Sahara prexy Milton Prell off to the Orient. He meets producer Stan Irwin and choreographer George Moro in Tokyo where they will examine showrooms for ideas to incorporate in the remodled Congo Room.

Paris

By Gene Moskowitz
(66 Ave. Bretenit, SUF 5920)
"The Comancheros" (20th) starting out big on its firstrun here.
Controversial Hispano pic, "Viridiana," doing fine firstrun trade.
Cabaret Follies-Pigalle topper is
Yank rock a roll singer Vince Taylor.

lor. Actor-legit director Jean Meyer acrost his first play, "Mic-Mac,"

Actor-legit director Jean Meyer penned his first play, "Mic-Mac," a comedy, which will how at Palais Royal next season.

Star singer-cleffer Jacques Brei osfar in his first plc, "La Mort Ecoute". (Death Listens) which Robert Topart directs.

"West Side Story" (UA) playing one firstrun house, with a \$2 tab, still racking up about 90% attendance at all shows.

"Yank actress Marpessa Dawn, who starred in the French pic "Black Orpheus," off to London to star in a legiter, "The Businesswoman."

Prudence," which is Leslie Stevens "The Marriage-Go-Round." Miss Desmarets takes time off to serve on the jury at the Cannes Film Fest, May 7-23.

'Wittiest President'

Continued from page 2 tickets \$2.50 over the previous

cost.

"The sudden and arbitrary action to rise the prices by \$2.50 over last year is wholly unjustified—and not in the public interest. The American people will find it difficult to accept this decision—If not rescinded, it will have a serious effect on the economy of our city."

rious effect on the economy of our city."

He praised the show which had been produced in association with Stanley Adams, American Society of Composers, Authors and Pub-lishers prexy, and Herman Kenin, American Federation of Musicians prez.

American Federation of Musicians prez.
"I've arranged," the President continued, "for them to appear next week on the United States Steel Hour."
He paused, and, then, in a reference to the new antitrust action against the steel firm, added: "I didn't do it. Bobby did."
The President said he had just returned to Washington from a trip to find out what Americans think of the job he has been doling.

ing.
"I went," he said "to Palm Beach. And after I found out what they think, I'm against my

what they think, I'm against my entire program!"

Earlier, young Elliott Reid had drawn the biggest response of the right, more than better known performers on the bill with him. He did an imitation of a Kennedy press conference, playing the reporters and the President. His material was fresh and funny and he had President Kennedy's voice and mannerisms perfectly duplicated.

Prime Minister Harold Macmillan, who also was at the dinner, was imitated by Peter Sellers. But Macmillan, as the subject of am impression, is not as familiar to the Washington press corps. And Sellers' lines lacked the wit of Reid's.

the Washings launce Sellers' lines launce Reid's.

Dick Adler's Click

Adler put togeth

Dick Adler's Click
Richard Adler put together parts
of 11 hit songs from Broadway musicals over 20 years in a special
arrangement for the dinner. A
mixed chorus of 30 was assembled
to perform it, with Colin D. Romoff
as musical and choral director.

as musical and enoral director.

Adler's tribute to the musical
stage registered with big impact in
the Sheraton-Park Hotel's Sheraton Hall before the 1,600 diners,
most of them national VIPs.

the Sheraton-Park Hotel's Sheraton Hall before the 1,600 diners, most of them national VIPs.

Several Federal higherups said lafer it should be recorded for worldwide broadcast by the Voice of America, representing as it does the creative genius of Broadway theatre music.

Gwen Verdon & Bob Fossedanced the "Who's Got the Pain?" routine from "Damn Yankees," and sparked two ovations.

Miss Verdon later combined with Sally Ann Howes to sing and dance the "Couple of Swells" number originally performed by Judy Garland in "Easter Parade."

Miss Howes had the complete attention of the enormous room as she sang "Isn't It Romantie?", "You're Nearer." "Falling in Love With Love," "Another Time, Another Place" and "I Could Have Danced All Night." The crowd loved her.

Benny Goodman and three jazz musicians got the program off to a spirited beginning, showing top officials, including the President, Vice President Lyndon B. Johnson, Chief Justice Earl Warren, Secretary of State Dean Rusk, Attorney General Robert, F. Kennedy and many others, the kind of music he will be playing on a six weeks tour of the Soviet Union starting next month.

Goodman later told Variety that he has an invitation to appear

a comedy, which will how at Palais Royal next season.

Star singer-elefter Jacques Brei to star in his first pie, "La Mort Ecoute" (Death Listens) which has an invitation to appear that he has an invitation.

I all the he has an invitation to appear that he has an invitation to the same invitation to the same has an invitation.

I all the he has an inv

Hollywood

Hollywood

Maureen O'Hara playing the strawhats for two months.

The pies will fly in "Critic's Choice." Soupy Sales is in it.
"Road to Hong Kong" benefit preem in Frisco May 23 for crippled children.

George Marshall's next for Metro will be his 457th directing job in nearly 50 years.

Tennessee Williams will be setside when Metro films his "Period of Adjustment."
"Immoral West and How It Was Lost," sex satire, headed for Cannes Film Fest.

Mason City, Ia. erecting a statue in the town square to native son Meredith Willson.

Cheryl Crawford trying to lure Rip Torn and Dolores Dorn to Broadway for Thomas Wolfe's "Manner House"

Chicago

(DElaware 7-4984)

Local chirper Patty Clark tops current show at College Inn.
Playboy Club robbed of \$2,000 by burglars who broke in last week.
Peggy Cass' fourweek engagement in "Everybody Loves Opal" is SRO at Drury Lane.
Andy Nichols now handling publicity for Esquire and Surf Theatres out of H&E Balaban office.
Doug Helgeson, who used to be house manager of the Palace, now business manager for Lyric Opera Co.

house manager of the Palace, now husiness manager for Lytic Opera Co.

Legit director Richard Tyler will stage a summer season of musicals at Spa Theatre, Saratoga, N.Y.

Romona Bittles, who was here in the "Bye Bye Birdle" cast, featured in current revue at Managm's Chateau.

Conrad Hilton's Boulevard Room is making every Friday night Prom Night for duration of spring prom season.

John Fink, asst. Sunday editor of the Tribune and once second string ty reviewer, won the \$250 first prize in a playwriting contest sponsored by Stratford Investors.

Detroit By Fred Tew (TU 4-8810)

Plans for a new million hotel in Detroit's Civic Center area in-clude a proposed rooftop night-club.

club.

The Barkerettes, women's auxiliary of Detroit Variety Club, held a successful fourth annual Hat. Fashion Show with proceeds going to the Club's Growth and Development Center at Children's Hospital.

opment Center at Children's Hospital.

Detroit Press Club purchased the former Knife & Fork restaurant-nitery and will move into the remodeled quarters shortly. Press club headquarters have been located in Detroit Leland Hotel since organization of the club about four years ago.

Administrative offices of United Detroit Theatres Corp. presently located in the Mutual Building, will be moved to the nearby Madison Theatre Building. Also, UDT's accounting department will be consolidated with that of Balaban & Katz Theatres, AB-PT's Chicago affiliate. Both moves are called part of a streamlining program.

Boston

By Guy Livineston

(423 Little Bldg.: DE 8-7560)

Arthur Lee Simpkin at RevereFrolic. Tina Robin opens May 6:
Roston Arts Festival set for
June 21-July 8, with films to be
presented for first time.

Bobby Carr, longtime Shubert
boxoffice chief, exited for Symphony Hall, Tony Zinn takes over
at Shubert.

Group of former employes of

phony Hall; Tony Zinn takes over at Shubert.

Group of former employes of defunct Boston Post plan to publish a statewide weekly newspaper, "Bay State Weekly," starting in May, which will carry many features of the old Boston Post.

Jim Bishop, King features columnist and author, and CBS-TV producer Fred W. Friendly to be principal speakers at 12th annual awards dinner of the Boston Press Club at John Hancock Hall, May 1.

Danny Kaye Helen Hayes and Dr. Robert C. Weaver, administrator Federal Housing and Home Finance Agency, to he honored at 25th annual dinner Massachusetts Committee National Conference of Catholics, Protestants and Jews May 10.

OBITUARIES

JACK SMALL Jack Small, 52, general manager for the Shuberts in charge of bosk-ing New York theatres, died of a heart attack last Friday (27) in

Gibraltar. The executive was vacationing.

During his 37-year theatrical career, Small was at times a producer, personal manager, com-pany manager and house manager. pany manager and nouse manager. As the Broadway theatre booker for the Shuberts, succeeding Elias Weinstock at the latter's death in 1952, he was a key figure in legit A native New Yorker, Small at-tended Cornell and Lehigh Univ.

AL VERDI

April 29, 1961

In Loving Memory

DOLORES

He entered show business as the personal manager for his cousin He entered show business as the personal manager for his cousin. Sidney Kingsley, serving as madager for the latter's plays. "Dead End," "Ten Million Ghosts" and "The World We Make." He later became a general manager, notably for Joseph "Kipness and Monte Proser on "High Button Shoes." In the role of producer, he presented "The Burning Deck," "Allah Be Praised," "All You Need Is One Good Break" and "Conscience."

Survivors include his wife, son, and a sister.

RICHARD KOPPELMANN

RICHARD KOPPELMANN
Richard Koppelmann, 78. Ionstime film industry figure in Austria, whose activities scoped exhibition distribution and production, died April 26 in Vienna. At his death, he was operating the Schoenbrunner Schloss Kino, one of many picture houses in that city which he had owned pre-wsr.
Koppelmann, born in Poland, moved to Austria at an early age and became something of a pioneer. In the Viennese film world. When hiller annexed Austria in 38. Kop-

in the Viennese film world. When Hitler annexed Austria in '38, Kop-pelmann was seized and placed in Buchenwald. He was released from camp the next year and fled Shanghai. After internment

Kitty Roth Baskind

away May 1, 1961 Kitty dorlin'

Moe, Vinnie and Mildred

there, he finally made his way to the U.S. in 1946, returning to Austria two years later to resume his film business identity.

His son, George D. Koppleman, is presently Quebec sales manager for NTA Telefilm (Canada) Ltd. for NTA Telefilm (Canada) Ltd. Also surviving are a daughter and a brother.

JACK FRANCIS

JACK PRANCIS

Jack Francis, longtime film publicist, died April 19 in Brighton,
Eng. He had been in the industry
since 1920, starting with Alhany,
Ward Theatres. He was an exploitation topper for United Artists. in
1933, and in 1947 joined, the David
O. Selznick organization.
From 1949 to 1958, Francis was

director of exploitation and advertising for Warners. He recently had been working with Eros, then with the Walt Disney outfit until ill health forced his retirement. His wife survives.

HENRY CARL BONFIG Henry Carl Bonfig, retired cor-poration exec and former CBS v.p., died Monday (30) in Evanston; Ill. at the age of 66, Death came after a short illness.

at the age of bo, beam came and a short illness.

From 1935 until 1944 Bonfig was r.p. of RCA Victor Division. From 1944 until 1955 he was v.p. and director of sales of Zenith and in 1955 he became president of CBS-Columbia, a manufacturing division of CBS. Until his retirement in 1961 he served as v.p. of CBS and a member of its board of directors.

He also was a director of Wells-Gardner Electronics, Chicago, Ill. Surviving are a daughter, Mrs. Beverly Cody, two sons, Henry C. Bonfig Jr., and Thomas L. Bonfig, and eight grandchildren.

ANTHONY V. COOKMAN
Anthony Victor Cookman, 67,
drama critle of The Times of London, died April 29 in that city. He
had been with the Times since

heerye bereh znoo zzu

Cookman was considered exceed-ingly fair in his reviews, although he pulled no punches. In some in-stances, though, it was difficult to

stances, though, it was difficult to ascertain whether he liked or rapped a stage work. He worked anonymously since no bylines ap-pear in The Times. He started with The Times as a Parliamentary reporter in 1925, and was named assistant drama critic three years later. He was a reporter on the Manchester Guardian before joining the Times.

EDDIE SOUTH

Eddie South, 57, jazz violinist
billed as the "Dark Angel of the
Violin." died April 25 in Chicago. violin, died Arril 25 in Chicago He first achieved prominence while playing with the Ersking Tate orch in the early 20s, ther went on to study music in Pari-and Budapest and formed his own hand with which he toured Europe

for the next 15 years.

South performed on a New York radio station in 1945 and 1946, and most recently was with the Dizzy

In Loving Memory of my darling wife

VICTORINNE COSCIA

(My "Puddie")

Died May 8, 1961

PHIL COSCIA

Gillespie and Duke Ellington

bands, Surviving is his wife, Lillian Hines South, a singer-pianist.

ESTHER MINCIOTTI

ESTHER MINCIOTTI

Esther Minciotti, 74, Italian character actress of the American
stage, films and tv. died April 15,
in New York.

One of her best known roles
was as Ernest Borgnine's mother
in the film 'Marty' in 1955. She,
also appeared in the same role in
the original tv production. She appeared in numerous films, tv and
stage productions with her husband Silvio Minciotti, who died
last year. Her last role, in 1957,
was in the film 'Full of Life.'

Born in Italy, she appeared

was in the film "Full of Life."

Born in Italy, she appeared there as leading lady in the repertory trouge that also starred her husband. They first came to the U.S. in 1908 to present Italian versions of Shakespearean dramas. They settled in the U.S. permanently several years later with an Italian-language, classical the aire of their own in San Francisco. One of their last appearances

IN MEMORIAM JOE LAURIE, JR.

An irrepressible bit of ectoplasm—the gayest, the saddest, the finest I ever knew.

Con amore

BEN KATZ

together was in the 1956 Broad-way production of "The Best House in Naples." She also ap-peared in numerous ty shows in-cluding, "Studio One" and "Arm-strong Circle Theatre." Her films include, "House of Strangers," "Strictly Dishonorable" and "The Wrong Man."

Wrong Man." Her two daughters survive.

RAY TELLIFE

Ray Tellier, 66, drummer who
led a California band in the 1920s
and '30s, died April 18 in Tiburon,
Cal. He first organized a dance
band with Tom Gerun, former
owner of San Francisco's old Bal
Tabarin nightclub, and in 1923
spened at Frisco's ald Winter Garden billed as the 'Prince of Jazz.'

His band had long engagements

at Frisco's Patace Hotel, El Patio Ballicom and the just demolished California Theatre. It also had a long run at Sweet's Ballicom in Oakland. In 1926 the group toured

Oattsaid, its aways are gaven.

Australia.

During the '30s Tellier was also musical director of the Matson Lines' cruise ships, a post he resumed in 1956 when Matson again the latest conscious. pecame show busine se-consciou

Only survivors are several distant cousins

DANNY STEWART

DANNY SIEWARI.

Danny Kalauawa Stewart, 55,
veteran Hawaii musician, composer
and actor, died April 15 in Hondiuly, a few hours after. he had
appeared on a KHVH-TV program
and worked at the Duke Kahanaand Worked at the Work

and worked at the Duke Kanan-moku nitery, where he was fea-tured with Chick Floyd's orchestra. A steel guitarist, Stewart ap-peared with several top Hayalian groups in the 1920s and 1920s. He lived in Hollywood from 1926 to 1936, and had appeared in about 60 "South Seas" films over the

years.
Three sons and a daughter survive.

ROBERT WICKERSHAM

Robert Wickersham, 51, film animator since the early days of the art, died April 21 in Chicago, the started with Walt Disney Productions in 1932, went to Screen Gems in 1931, and in 1947 created his own Hollywood film producing campain, TV Sports Inc.

He became prexy and a partner of Chadyick Inc. in New York, and in 1958 joined the Leo Burnett dagency in Chi. He was executive art director of the agency's twommercial department at the time this death.

of his death:
Wife, three daughters and a son

FRANK C. OSWALD
Frank C. Oswald, 51, administrative assistant to Edward Lamb from 1952 to 1957, and president of Lamb Industries from 1957 to 1960, when he went into the financial consultation business, died April 12 in Toledo, O. He was with April 12 in Toledo, O. He was with the Goodwill Stations; operator of radio station WGAR, Cleveland, for 10 years, and was assistant to the secretary-treasurer when he left to join Lamb.

His wife, three sons, three daughters and his parents survive.

HERBERT M. HORKHEIMER Herbert M. Horkheimer, 80, or Herbert M. Horkheimer, 80, one of Hollywood's earliest silent film producers, died April 27 in Hollywood after a long illness. With his brother, E. D. Horkheimer, he set up a small studio at Balboa, Cal., in 1911 and later expanded to four city blocks in Long Beach. They produced comedies with Fatty Arbuckle, Buster Keaton, Al St. John and Henry King, now a director.

Surviving are his wife, brother and a daughter.

BERNARD KILBY
Bernard Kilby, 39, actor, died
April 20 in Coventry, Eng. He had
been leading man at the Belgrade
Theatre Coventry, since Aug. 1981.
He started as a student at Bristol
Old Vic Theatre School, then
joined the London Old Vic company.

pany: He subsequently became an actor and stage director in stock companies at Nottingham and Birmingham.

ELEANOR L. RATCLIFFE
Eleanor L'Estelle Ratcliffe, 82,
widow of British stage-screen actor
E. J. Ratcliffe, died April 25 in
Los Angeles Ratcliffe, brought to
the Coast to play Theodore Rocsevelt made many films during the
1927-1930 period.
Mrs. Ratcliffe acted professionally as Eleanor Scott L'Estelle.

MILTON FRANKLYN

MILTON FRANKLYN
Milton Franklyn, 64, music director for Warners' cartoon division since 1947, died April 23 in
Hollywood of a heart attack.
He was onetime emece for Fanehon & Marco revies and for Paramount-Publix stage shows.

MES. KATHERINE W. HARPER Mrs. Katherine Winn Harper, 54, head of BBDO's tv-radio contract department, died April 22 in New York after a long illness. She was the wife of John K.

Harper.

was chairman and co-founder of Equity Library Theater West, and a member of the west coast ad-visory council of Actors Equity. For a number of years he was on the national board of AFTRA. His parents survive. parents survive.

WILLIAM A. SINGER
William A. Singer, 85, onetime
manager of the State-Lake Theatre, Chicago, in its vaudeville days,
died April 26 in that city. He managed, the vaude house in the '20s,
when it was part of the Orpheum
circuit. circuit. Two nephews survive.

Major Jock Crawford, film executive, died recently in Lon-don. Until his retirement two years ago he was equipment controlller for the Army Kinema Corp., and prior to that was with Radio Corp. of America.

Adile Lane, actress who appeared in such musicomedies as "The Dandy Fifth," died recently in London. She was one of the Gibson Girls in "The Catch Of The Adile

WHe, 55, of Bill Barker, owner of Co-op Theatre Services in Omaha, died in that city April 19 of a cerebral hemorrhage. Also survived by a brother and five

Orrin Wesley Sherman, 65, for-mer vaudeville performer, died April 8 in Encino, Calif, He ap-peared in an act called Sherman & Macvay. His daughter survives.

Amy R. Doe, 89, longtime or-ganist and planist died Arpil 16 in Bennington, N.H. She was the mother of Doris A. Doe, former Metropolitan Opera singer.

Charles Elden Boss, 47, sports and program director for radio station WMOU, Ber N.H., died April 14 in that city.

Father - in - law, 76, of Max Paglin, general counsel of Federal Communications Commission, died April 22 in Washington.

Mother, of Herbert Marks, who operates the Herbert Marks Tal-ent Agency, died April 10 in Miami

B.O. Reses

Continued from page 3 Picture & Television Engineers, all designed to show the possible weaknesses in any process. For comparison of quality purpose—that is, Chromatron vs. RCA—natural density filters were taped across the lenses of the projectors, and these were supplied by Eastman Kodak.

The Par-Lawrence tube has The Par-Lawrence tube has a brightness of 70 foot lamberts, compared with the 30 foot lamberts put out by RCA in its "shadow-mask" set. Par is now constructing a multi-gun tube which expectedly will have a brightness of 400 foot lamberts and a contrast ratio exceedand a contrast ratio exceeding 100 to one under daylight conditions.

The trouble with so-called portable to sets is that of fade in the able to sets is that of fade in the sunshine. Par is bent on licking this with Chromatron and in the this with Chromatron and in the indoors, adding both brightness and contrast in the telecast images. If the stills, as shown by Raibourn, are taken as a criterion, a major step forward has been taken. A light-diminished room—similarly as tv is watched at home—brought out of the still and in the light surround.

light surround.

Moreover, there was no for liftle) discernible loss of pictorial quality when Raibourn focused a high intensity light directly on the Chromatron picture.

It is in this respect that Par believes it is en route to daytime drivein operation, without interference from daytime lighting. The theatrical feature, via Chromatron, would be placed on the screen from the rear, electronically. The projection booth would be done away with along with the throw lights. Space savings would be enormous, obviously.

ously.

ously. The blueprint calls for black&-White as well as color.

WENDELL HOLMES.

Wendell Holmes, 47 legit-films to actor, died April 26 m Paris. He theatre.

MARRIAGES

Lisa Baer to Jesse Gross, A. 7, New York, She heads VARIET subscription department; he's the Variety staffer.

Carol Ann Taylor to John Morris, New York, April 28. Bride is secretary to Ruth Pologe, eastern publicity manager for American International Pictures.

Sarah Churchill to Lord Audley, Gibraltar, April 26, Bride is the

Vanessa Redgrave to Tony Richremessa Acustave to Juny Richardson, London, April 28. Bride is the actress-daughter of actor Sir Michael Redgrave; Richardson is a Silm director. film director.

June Howson to John McGregor, London, April 26. Bride's a ty program director; he's an actor and ty interviewer

Mancy Kay Lunsford to Fritz, Omaha, recently. He's the one-name personality on KBON; may add another since his bride "doesn't dig being Mrs. Fritz."

Christine Scott to Brian Patton, Fleetwood, Eng., recently. Bride's a dancer; he's member of Patton Bros. dancing dio.

Miss Tommie Copeland to Bob Everson, Houston, recently. He's a western music disk jockey on KTRH in that city.

KTRH in that city.
Valerie Benner to Gareth Gwenlen, York, Eng., April 21, Bride
is a stage designer; he's an actor.
Carol White to Michael King,
Woodford Green, Eng., April 28,
Bride is an actress; he's the guitar
player in the King Bres. vpcal group.

June Howson to John McGregor, London, April 26. Bride is an Anglia tv program director; he's an Anglia tv interviewer. June How

Joyce P. Donovan to John S. Barilett Jr., Troy. N.Y., April 25. Bride is with WRGB-TV and WGY, chenectady.

Val Strum to Norm Rubin, New ork, April 28. He's a promotion an far Atlantic Records.

Elaine Ellis Esten to Manny Reiner, New York, April 28. He is vice president in charge of foreign operations of Ziv-United Artists; she is ex-actress and widow of Hal Eaton, former New-

BIRTHS

Mr. and Mrs. Harry Rogers, daughter, Houston, recently. Father is manager of KIKK in that city.

Mr. and Mrs. Howard Monderer, daughter, Washington, April 28, Father is Washington counsel for

Mr. and Mrs. Leon Couch, son, Dallas, recently. Father is a staffer with Texas Theatre Service in that city.

Mr. and Mrs. John Blunthal, aughter, London, April 25. Father an actor, Mr. and Mrs. Robert Wussler

and any these New York, April 26. Father is CBS News manager of live and tape production. Mr. and Mrs. Harold Black, son, New York, April 18. Father is pro-duction manager, ad and sales pro-motion department, CBS Tele-vision Stations Division.

Mr. and Mrs. Robert Shuttle-worth, dau her, April 30; Holly-wood. Mother is singer Gisele Mackenzie; father is an artists representat ve

Mr. and Mrs. Dick Katz, daugh-ter, London, April 25. Mother is pop vocal'st Valerie Masters; father is an agent.

Mr. and Mrs. Huw Thomas, son, London, April 22. Father is a ty interviewer-emcee.

Carl Dreyer

the language barrier restricted Danish films almost exclusively to the domestic market, and most film buffs agree that on the whole low output was matched by low quality. Dreyer's films helped raise the prestige of Danish films in the eyes of the world, which is one of the reasons intellectuals like Peter P. Rhode are critical of the government's present attitude towards him

On a recent visit to Copenhagen, Elia Kazan sought out Dreyer to pay him homage.

Roger Villiams

...is the most popular pianist in the world today! His Kapp recordings have sold in greater numbers -5 million albums and 13 million singles-than those made by any instrumentalist who ever lived. Williams is also one of the most successful concert artists in the world having played 434 concerts before a total audience of 2,197,996 for a gross of \$5,809,089.40!

DIRECTION:



Walter Kramme



exclusively: KAPP E RECORDS

public relations: row Associates, Ltd.

1962 SPRING CONCERT TOUR SELLOUTS *: NEW YORK CITY... CHICAGO (2)...LOS ANGELES (2). BOSTON ... SAN FRANCISCO ... DETROIT ... ATLANTA (2) ... SEATTLE ... SYRACUSE ... MONTREAL.

NOTRE DAME (Ind.)...TUCSON...PORTLAND...COLUMBUS...DAYTON...MEMPHIS...ROCHESTER...

SAVANNAH ... TROY ... SALT LAKE CITY ... CORVALLIS (0.S.U.) ... PORTLAND (Me.) ... VANCOUVER

*Partial Listing

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Vol. 226 No. 11

NEW YORK, WEDNESDAY, MAY 9, 1962

7-to-9 Extra Newcomer' Films **Unreel Under Critics Federation**

Cannes, May 8.

After the Interest created here in 1961 with the non-competitive showing of the New York Indie. The Connection, Test prexy Robert Favre Le Bret decided to invite more unusual "first" productions for the fest this year. Actually there was an embarrassment of choices for 1962. Hence he decided to put them all in the lap of the Federation of French Film and TV critics. This created a special section, outside the festival but well publicized and under Cannes I aegis. Prominence is offered a group of first or second efforts from many countries.

Committee of critics sitted out five pix, four first efforts and one a second, plus others in reserve and still more to be seen. At first It was decided to limit side-show (Continued on page 21)

Pix Fluff Right Use of TV: Hope, **Who Knows Both**

By DAVE KAUFMAN

Hollywood, May 8.

Disspite the fact the film and ty industries wedding has been consummated, the pix industry has yet to learn how to properly utilize television to exploit and sell its product. That's the assertion of Bob Hope, a film star for 25 years and a tv star for a dozen years, the only top personality to continue regularly at the top level in both media. Hope has starred in (Continued on page 47)

Western Pioneers Look Like Mobsters To Rest Of World': Dr. Chisholm

"Every western movie that goes out from North America confirms what is already helieved by most of the world: that the white ones are the bad ones—the ones who came into other people's country, stole their land, burned their homes and killed or enslaved their families."

nomes and thied or ensured their families."

So Dr. Brock Chisholm, Canadian psychiatrist, told a public meeting here Friday (4) sponsored by the Quakers, World Federalists and three other groups.

"That image is a great handiap to us," said Chisholm, "yet we perpetuate it because we believe our ancestors must have been right in everything they did. We must free our children from such dogmatic beliefs if they are to have a future."

French Sound and Light For Philly 'American Bell' March Narrates MacLeish

Maltin Natifatts matterists

Philadelphia, May 8.

Fredric March is doing the recorded narration for "The American Bell," patriotic work written by the poet Archibald MacLeish, which will be given a sound and light presentation all summer long on the Mail at Independence Hall here, starting July 1 and continu
(Continued on page 73)

Hollywood, May 8. Talent is taking all the gravy and evading the financial risk, and that is a principal cause of what's that is a principal cause of what's wrong in Hollywood. Stars at \$750,000 to \$1,000,000 a picture, even if the picture flops, is lunacy. Script writers collecting \$125,000 do not invest their own time and faith as do stage playwrights or novelists who prosper only when their work is successful. These charges were made here, before emplaning to New York, by Max (Continued on page, 23)

Johnston Warns U.S. Film Leaders: **Congress Could Hit 'Adult' Themes**

Pulitzered 'Succeed' Is 2d Musical In 3 Seasons To Clean-Sweep Awards

"How to Succeed in Business Without Really Trying," in winning the Pullizer Prize in drama Monday (7), became the second musical in a three-season span to make a clean sweep of the three major annual legit awards. The Broadway smash—the fourth musical to win the Pullizer drama award—was a (Continued on page 78).

FERRANT THOME Film company presidents this past week privately were told to create a better image of the industry—or else face consequences in the form of domestic public and Congressional rebellion and even loss of importance overseas. This message was presented to the leadership heirarchy of the picture business by Eric A. Johnston, president of the Motion Picture Assn. of America, latter being the official spokesman of all the major producers and distributors. It's to be noted, too, that Johnston via his Capitol Hill connections has an influential voice in the lobbying scheme of things, and also an attentive ear so far as possible agitation is concerned.

On the basis of a letter which he round-robined to the top officers of the picture corporations. Johnston clearly is concerned.

(Continued on page 21)

Talk Up Possible

Film Festival In

Nation's Capital

FERRATE AND THERE











UNITED ARTISTS RECORDS AND ITS STARS ARE PROUD TO PAY TRIBUTE TO

WORLD FAMOUS DUO PLANISTS AND THEIR ORCHESTRA CONDUCTED BY **NICK PERITO**

The Tribute will take place during the Month of May and will feature two brand new Albums by FERRANTE AND TEICHER plus 19 other big releases











Washington, May 8. This capital city is being considered in New Frontier quarters as the site for an international film festival, According to George Stevens Jr., director of the film division of the U.S. Information Agency, the plan is still in its earliest incubation stage, but already the Motion Picture Assn. of (Continued on page 75) Aussie Housewives' Assn. Proposes Boycott Of Liz Taylor & Burton By ERIC GORRICK

By ERIC GORRICK

Sydney, May 8.

Powerful Australian Housewives'
Assn., with membership coast to
coast, has advised its members to
boycott all films starring Elizabeth
Taylor and Richard Burton, either
rsolo or together, with the keynote
set at "Cleopatra." Miss Taylor's
last pic to play hereabouts was
Metro's "Butterfield 8." Pic still
has plenty of playoff left in the
minor situations. However, following the femmes' ban edict, some
Continued on page 21)

Television Producers, Directors, and Engineers!—100% optical improvement in the SUPER UNIVERSAL ZOOMAR LENS.

Same size and weight—The original-still the fastest, lightest, most flexible and, as always, the best!

Germans Best Tourists; Tax-Escapee Show Names Glamorize Switzerland

Frankfurt May 8. Frankfurt, May 8.
Frankfurt has just grown its first "skyscraper" (the 20-story Zurich House, an office building which looms over the heart of the city), and with it, complain the locals and foreigners alike, the costs of living and entertainment have also zoomed to the skies.

zoomed to the skies.

Just about the only good buy in the living-and-laughing quarters is the city-and-state supported theatre. Top card at the town's Grosses Haus (Big House), where every night a standout cast performs an opera or a good play, is slightly under \$4 with costs toned down to 55c for the galleries.

At the town's Kleines Haus (Little Theatre), a play in the less elegant setting costs \$2.50 tops and 55c bottoms.

elegant setting costs \$2.50 tops and 55c bottoms.

If you're set for a session with the highly amusing political cabaret at Die Echmiere (literally it means "corny") or another of the cellar theatres, where the chairs are unplush and the airconditioning is nonexistent, top ticket comes to only two bucks, for the durable sudjence.

audience.

The town is right now busyerecting a splendid new renovated
Grosses Haus, and prices will probably go up—but only slightly—
when this opens at the end of 1963.

If a guest event comes along, or
the Grosses Haus is rented for a

special 11 p.m. or midnight per-formance of something superb like the Vienna State Opera Ballet, the price may go up to a top of \$6.50, or even as high as \$10 to hear (Continued on page 86)

Direct-From-U.S. TV **Expected by Germany Sometime This Summer**

Bonn, May 8.

Plans for a direct television connection between Europe and America are underway, and it's hoped that the first show carried from America to Europe will be viewed in Germany late this summer.

With help from the satellites in outer space, the Program Commission of the European Radio & TV Union is working on the technical problems of transmission.

Programs from ABC, CBS and MBC, through the cooperation of USIA, are going to be presented, while the European lands will reciprocate by presenting the American problems.

while the European lands will re-ciprocate by presenting the Amer-icans with Eurovision shows deal-ing with major sports and musical and news events.

The American sending and re-ceiving equipment for the satellite project is headquartered in An-dover, Me., while in Europe the programs will be caught and trans-mitted from Goonhilly Downs in Cornwall, England. mitted from Goon Cornwall, England.

Showman Kills Patron. Says 'He Pulled a Knife'

Moses McCray, 41, operator of the Roxy, 350-seat theatre in suburban Lockland's Negro settlement, was jailed on a first degree murder charge in the shooting of Frankie Spencer, a 22-year-old patron, at the theatre Saturday (5).

McCray, claiming selfdefense, used a shotgun when Spencer threatened him with a knife, after questioning about "bothering the cashier."

The shooting caused cancellation of a stage show, first scheduled late night live entertainment since McCray took over the house eight months ago.

Return of the Native: Folsom Reflections On A Town Named Sprague

A lown Named Sprague

Sprague, Wash, May 8.

When Frank M. Folsom, chairman of the executive committee of RCA, attended St. Joseph's Academy here in 1992, the population was 3,000. Today it is 561. When the industrialist came here last week as principal speaker of the school, on occasion of its 75th anniversary, it was noteworthy that, despite the 75% shrinkage in the town's population the lone tv reception they get here—one station from Tacoma — constitutes the "most consistent modern-day entertainment."

This was promptly relayed to believe were

irom Tacoma — constitutes the "most consistent modern-day entertainment."

This was promptly relayed to Folsom who was accompanied by two of his daughters. Latter went on to the Seattle Fair but all noted they had to be billeted with two local families in two different homesteads. There is no hotel here; incidentally, also no movie theatre. Folsom made his speech with proper decorum but it was difficult in light of the fact he was introduced as being a member in such "distinguished" clubs as The Skeeters, the Chit-Chat Club, and the Eureka Athletic Club. Latter is a gag six-man exces' club, in Philly, whose prime exercise is hoisting a glass. The Chit-Chat is even more private—a three-man Manhattan club ("every member an officer") of which Folsom is prez. And The Skeeters is a real big group — limited to 50 quid nunes from the Toots Shor-"21" belt. It was difficult for Folsom to be serious in light of such city slicker builderupper (all of which, of course, is unbeknownst to the locals).

Folsom was among the 2,500 mirants from here, over the vers.

locals.

Folsom was among the 2,500 migrants from here, over the years, since his horizons took him to McMinville, Ore., where there is a public statue erected to him; (Continued on page 75)



RAY ELLIS

NATI ELLIAS

Noted arranger and staff conductor of RCA Victor, says:

"Of all this generation of young artists, PAUL ANKA demonstrates more and varied talent as both a writer and performer than anyone. "Working with PAUL ANKA on his current RCA Victor album "YOUNG, ALIVE AND IN LOVE" was indeed a pleasure."

Revealing Book On Am. Musical Theatre Circa 1800

By BERNARD SOBEL

Compact with information, often fresh, sometimes surprising, is "The American Musical Stage Refore 1800" (Rutgers Univ. Press, 80. The scholarly author. Julian Mates, has compiled with great care and for the first time, miscellaneous multiple facts concerning the history and development of this theatrical entertainment 'which took root here as an indigenous form," closely allied to modern musical comedy. The 331-page book is illustrated.

Prof. Mates lists the amusement, media related to the form. The contributory media to what constituted almost a dozen kinds of musicals included also certain forms which the author wisely defines for the benefit of the modern reader. Among these were musical clocks which performed the music

fines for the penetit of the mouern reader. Among these were musical clocks which performed the music of the day and which were re-garded, around 1700, as mechanical wonders; ballet, afterpieces, pas-

(Continued on page 84)

Change-of-Bill Secret: **Detroit Newspaper Strike** Slowing All Amusements

Downing All Amusements
Detroit, May 8.
Show hiz here is being slowed
down as the newspaper strike enters its fourth week. Most seriously
affected are the concert and speclality type one-nighters usually
booked into Masonic Temple; also
the legit productions at the Fisher,
Vanguard Playhouse and night
lub biz in general. Downtown filt
blub biz in general. Downtown filt
blz is beginning to slow and to,
show the effects of the advertising
lack.

lack.

The Trans Lux Krim, an uptown first-run and art house, has gone to a re-release, three-times-a-week change of double bills for the remainder of the strike period. Manager Eric Rose said lack of advertising was cutting into his biz (Continued on page 86).

Morris Sells Piece Of **London's Colony Rest**

London, May 8.

London, May 8.

Harry Morris, boss of the Colony Restaurant, one of Mayfair's most posh esteries, has sold out 75% of his interest to the Gualdi Bross, one of whom is a top exec at the Hungaria Restaurant. Morris will continue to handle the bookings of cabaret and dance bands at the Colony.

of cabaret and dance bands at the Colony.
Yesterday (Mon.), Harry Rey and his band switched from the May Fair Hotel to the Colony, replacing Mike Mullins' band. Ray Ellington's combo has taken over at the May Fair on 'a limited engagement.' Della, longtime maited d'hotel at the Colony Restaurant, moves on but his future plans are undecided.

Ike's Blast on 'Filth' in Pix & Books

Former President Eisenhower's opinions that "the current American concepts of beauty, morality and decency were declining" sog global attention. Speaking at the dedication of the \$3,000,000 Eisenhower Library in Abilene, Kansas, on May 1, he also singled out modern art and The Twist for special scorn.

Even more sternly he denounced the use of "vulgarity, sensuality, indeed, downright fith" as a sales promotion tactic in motion pictures and books.

Caviar, Strudel, Fine Opera, No Autos

Hungary Little Used to Foreigners-Guards Assume Reporter A Diplomat

Mgr. Never Intends to Integrate Henderson

Integrate Henderson

Henderson, N.C., May 8.

Seven Negro college students, six of whom carried signs, began picketing the segregated Embassy Theatre here last week. John Nettles, spokesman for the group, said they represent the Kitrell Junior College chapter of the National Assa. for the Advancement of Colored People.

"We came to picket until we get the movie integrated or closed completely." Nettles told a newsman. He said he was president of the college NAACP chapter and was from South Carolina. He declined to identify his home town.

George E. Stevenson, manager of the theatre, said "In ever intend to integrate." The theatre is owned by Stevenson Theatres Inc.

House has a separate entrance for Neuros and a Neuros and

House has a separate entrance for Negroes and a Negro cashier.

Billie Holiday Benefit For Narcotics Centre Cool at Carnegie B.O.

A "Memorial Jazz Tribute" to late singer Billie Holiday Monday (7) night at Carnegie Hall, New York, to raise money for a mu-nicipally administered narcotics York, to raise money for a municipally-administered narcotics control and rehabilitation centre, was like organized chaos. With tickets scaled to \$7.50 top, and boxes going for \$12.50, the event turned out to be more a tribute to patient performers. Some waited for over three hours to make a five-minute cuffo appearance. A patient audience also hung on through it all until the 1 am. finish.

finish.

The turnout was poor. Perhaps the high ticket price scale contributed to this. Some advertised performers didn't make it and still others who came weren't able to go on because of time problems and other commitments. All things considered, Syeus Mottel, the concert's coordinator, didn't coordinate too well.

Several jazz deejays emceed the show, among them were Symphony.

Several Jazz uccjąys cinced inc show, among them were Symphony Sid (WADO), Billy Taylor (WLIB), (Continued on page 87)

Budapest, May 8 Tourists this modernday. Tourists in this modernday, Communist Hungary are well-supplied with two commodities, food and music. Mostly the traveller pays with coupons, good for everything, including fine grade Russian caviar. If invited to a private home a maid in a faultless white cap and apron proffers four kinds of the famous Hungarian strudel for

the famous Hungarian strudel for dessert.

Opera in two 2,500-capacity houses is sellout nightly. Presenting the standard western repertory, the quality compares favorably with the Met in Manhattan, La Scala in Milan and the German companies. Concerts, too, are crowded. Significantly Budapest is building a complex of vari-sized halls for orchestra, chamber group, radio television and instructional purposes, a smaller scale Lincoln Center.

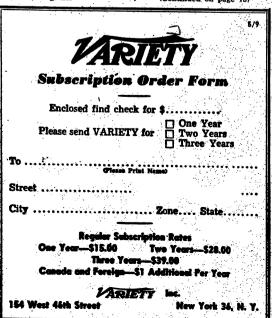
Traffic control is hardly a problem as in New York. After one opera performance, there were exactly six automobiles waiting outside as 2,500 persons poured from the edifice. Scarcity of transport is matched by a total absence of periodicals from the west.

In Budapest now hardly a pro-

Inez Robb's Comeback Aftermath—Phoenix Blackout on Her Book

Phoenix, May 8.

Inez Robb, syndicated columnist
who was recently asked to leave
the Camelback inn here by owner
Jack Stewart, after she criticized
the John Birch Society as "lunstic rightists," has provoked another reaction. Local bookstore owner
here Mer Poble west to oute. rightists," has provoked another reaction. Local bookstore owner where Mrs. Robb went to autograph copies of her "Don't Just Stand There" wrote the N.Y. publisher, David McKay, afterwards, "I will be ashamed of having her in the store as long as I live." McKay printed ads in Arizona Journal and Arizona Republic asking; "What has happened to free speech in Phoenix?" However, the name of the bookstore owner was omitted from the McKay copy, though Stewart was named.



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ekly by VARIETY, INC.

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THAT MAN'S AT AA DOOR AGAIN

Runaway': the Hidden Chapter

It's Otto Preminger's jibei "Hollywood doesn't know Washington is part of the U.S."

This is apropos the Coast runsway jitters and the "Advise and Coasent" capital locationing. Producer calculates that union feather-bedding as it's practiced on productions roaming the U.S. rang up an extra \$150,000 to \$220,000 in costs for his picture that "don't show on the screen." That's no way to get 'em back to the Malibu

Joe Levine Spreading Into Distribution; Yearns to Be Master of Own Playoff

By JACK PITMAN

Joseph E. Levine's Embassy Pictures, which bowed in distribution a year ago with release of the Italo "Yeo Women," is now ready, as forecast, to add the physical appurtenances of a distrib operation. The company is opening its first branch, in Philadelphia, July 1, plans seven more in the U.S., plus additional branches in Canada and England

The Philly outpost, which will also service the Pittsburgh and Cleveland territories, is to be headed up by Charles Zaigrens, who previously functioned as Quaker City branch head with Warner, Bros. and the old RKO Radio entity.

Just when the other division offices will be operative isn't certain, although several should be going before the current year is out. Obviously, it's a matter of setting the sales talent and facilities.

setting the sales talent and facilities.

Fact that Embassy has been
building its product catalog at a
speedy clip gives natural point to
the distribution thrust. And particularly relevant is that many of
the acquisitions or coproduction
properties represent specialized
filmmaking, hence require specialized distribution. But Levine's yen
to be master of his own marketing
obtains just as ardently with the
commercial exploitation items. Of
some recent experiences, mainly in
terms of boxoffice results, the exec
has become increasingly cool to
deals with major releasing outfits.

Sell Schell's Oscar; **New Sales Tactic** For Five Finger

Columbia is capitalizing or an Oscar given the male star of a United Artists picture. Maximilian Schell, who copped the Academy Award for "Judgment at Nuremberg," has top billing with Rosalind Russell and Jack Hawkins in Col's "Five Finger Exercise."

Rube Jackter, Col v.p.-general sales manager, states that "Exercise," now playing in a few keys, has been booked for 215 major cities and important subsequent runs for the next five weeks. Exhibitor interest, according to Jackter, is in good part due to the "sell" emphasis placed on Schell as an Oscar winner, even though this was for another production.

Col ad-pub v.p. Jonas Rosenfield Jr. reported that Col revised the entire "Exercise" campaign. Special Oscar copy was added to previous ads, new material was created with Schell the focal point and additional footage was tacked on to theatre and television trailers.

As part of the promotion Max Gordon, legit producer and currently a special advisor to Col, made the rounds of drama editors and critics in major cities discussing the transition of "Exercise" from stage to screen.

Following 4-1 Split. WB Quarter Pays 12½c

Warner board has declared a dividend of 12½c per share on the common stock, payable Aug. 6 to stockholders of record on July 13. Taking note of the recent four-for-one stock split, the annual divvy rate of 50c per share represents an increase over the pre-split rate of \$1.60.

Go Slow on Runaway

Hollywood, May 8.

Screen Actors Guild's "runaway" committee, named by
the board to implement the
program enunciated by the
Hollywood AFL Film Council
foreign production committee,
feels "any outery, however
popular, for immediate drastic
action could be the death knell
of our industry."

Disclessing of the commit-

Disclosure, of the commit-tee's stand was made by SAG national exec secretary John L. Dales.

Kings 'Runaway Now 'Stay Away'; **Root in Munich**

By JOHN KAFKA

Munich, May 8. Munich, May 8.

King Brothers, who will wrap
up their McM-released "Captain
Sinbad" at Bavaria's Gelselgasteig
by June 1, are keeping a hold on
that studio until at least June 1,
1963. Contracts being signed at
this time secure them occupancy
of the four major stages and the
exteriors area of the lot for a minimum of 150 days within the year
and an option on the balance of
time and space. In addition, the
brothers are acquiring a plot of
land in the rear of the Geiselgastelg area to build living quarters
on. The Hollywood office of the
trio will be maintained but with
all activities moved to Munich,
there is no dobut about the location or about company's de facto
headquarters.

The new setup's schedule in-

headquarters.

The new setup's schedule includes, but is not limited to, four-pictures: "Mr. Adam," based on the novel by Pat Frank; "Heaven With a Gun," a Western with an Australian background; the balance still undefined, but presumably "mysterious" of the supernatural variety. Coproduction, one with Bavaria (already partner in the "Sinhad" production), and one (Continued on page 21)

(Continued on page 21)

Walter Ribeiro's Office Wins Over 105 Branches In UA O'seas Campaign

United Artists' Belo Horizonte (Brazil) branch, managed by Walter Ribeiro, has won the grand prize (a trip to the States) in the company's 1961 international sales drive in honor of Louis Lober, veep in charge of foreign operations.

The Ribeiro office won out over the 105 UA overseas offfices throughout the world competing in the drive. Top award in the exploitation phase of the 12-month campaign went to Argentina, where Ed Kerner is manager. The New Zea land office, headed by John W. Neal, took first place in the administrative competition.

According to exec veep Arnold Picker, success of the drive is underscored by the fact, that in the last six-month period, 53 offices exceeded their billing quotas (for which they received cash prizes).

GIROUX NAMED

Claude Giroux apparently me step closer to his goal of gaining the reins of Allied Artists with his election last week to the com-pany's board. This is one inter-pretation, although there are con-flicting trade versions as to his ardor at present for AA control.

ardor at present for AA control.

Giroux, cryptically identified as head of D. Kaltman & Co., eastern drug wholesaler, first came into AA management focus last January, at which time reports had him a hot bet for imminent succession to the company's command. This fell, through when prexy Steve Broidy and his management team backed away from Giroux' offer to pick up their 10% stock investment in the filmery. Giroux needed that added stock—and he apparently still does—to assure him the upper hand in AA. His present holdings are the 10% elightly over 100,000 common shares) he bought last fall from Albert Zugsmith.

Giroux made the eight-man di-

Albert Zugsmith.

Giroux made the eight-man directorate upon the presumably arranged resignation last week of Norton Ritchey, who remains as prez of Alled Artists International. It is thought that Ritchey's step down from the board was a matter of convenience to the company, but the assertedly "inside" reason is simply that the exec wanted out of his board chores for personal reasons. Meaning a lighter work load. Take your choice.

Rimmes Albertal

Rumors Abound

Rumors Abound
Rumors had been rampant all last week on new developments affecting AA management, including the seemingly way-out report that Giroux was being joined by Joseph E. Levine in a fresh bid to buy up control. This not only was denied; but was even more pointedly belied by Levine's blueprinting for his own (Embassy Pictures) distribution setup, as detailed in a separate story.

Whether Giroux actually is

ing for his own (Embassy Pictures) distribution setup, as detailed in a separate story.

Whether Giroux actually is closer to taking real command isstill not clear. His new status, on the other hand, is thought to enhance the company's position at the banks. Giroux first struck it rich in Canada with trading stamps, subsequently diversifying into the grocery business and then into the the manufacture and distribution of drugs. D. Kaltman & Co., his present preoccupation, is listed on the American Stock Exchange and does a business of nearly \$30,000,000 annually. Companies held by Kaltman include Forbes Pharmaceutical and Nyal Drugs, and while their products number in the thousands, none of them is publicly well known. Giroux also heads the Prudential Investment Corp., a privately held Canadian investment firm.

Less Enthusiasan?

Less Enthusiasm?

Less Enthusiasm?

There is opinion to be had in New York Giroux's yen to take over the company has cooled some. The doubts pertain cheleft to the current trading price for AA stock on the Amex. It's been at the \$4-plus level lately, contrasted to the \$5 level at the time of the drug ty-coon's original offer to buy management shares. One reason Broidy & Co. resisted the offer was the fear of repercussions in the form of rebellion on the part of other individual stockholders not a part of management.

of management.

Giroux popped into the picture soon after negotiations for Max Youngstein (now a Cinerama vice-prez, but then with United Artists) to take over fell through. That was back in December. Full story has never been told.

Allied Artists Pays 13%c

Allied Artists has declared a regularly quarterly dividend of 13 and %c per share on the company's 5½% preferred stock.

Payment is due June 15 to holders of record as of June 1.

Metro Sales Tactics Reversed On Kings'; Now Foresees It As 'Second-Wind Blockbuster'

More Anti-Runaway \$

Hollywood, May 8.

Motion Picture Crafts Service, Local 727, is the sixth film union to earmark coin in the mobilization to counter runaway production. The MPCS last week voted a \$1 monthly assessment per member for a six month period.

The unions' joint fund, to be administered by the Hollywood AFL Film Council, totals approximately \$25,000 to date.

Aldo Sand Filing Detailed Report On MCA-Decca

Anto T. Sand, the Surface haver-analyst and dissident Decca-Universal shareholder respecting the pending Decca-Whise Corp. of America merger, is yet to be heard from in terms of a loud bang. But he's planning that shortly.

The stockbroker, acting for himself and not as an employee of H. C. Brown & Co., Buffalo brokerage, is coming out next week with a hefty (30-40 pages) report analyzing the Decca-MCA alignment as "detrimental" to Decca stockholders. Reportedly, the accentiall be on asserted disparity in book values of the two stocks.

Sand, at last month's Decca-U.

Sand, at last month's Decca-U holders meeting, made known he was considering a stockholder suit.

Actors Guild Charge: Rest. **Eat. Overtime Clauses Too** Often Given a Big Wink

VILLU UIVEN A DIS WINK

Hollywood, May 8.

Screen Actors Guild took the virtually unprecedented action of charging members of other guilds Directors Guild of America and Unit Production Managers Guildof being such die-hard production company employes that they have violating provisions of the SAG pact many times.

While SAG said it was a miner

pact many times.

While SAG said it was aiming its remarks at a smaller number of production managers and assistant directors, those remarks were pointed and strong in their wording. "Too many reports have reached us of willful and deliberate violations of the rest, meal period and overtime provisions," said the guild in an editorial in its monthly mag.

and overtime provisions, sau unguild in an editorial in its monthly mag;

"We are told that this is usually accomplished by a convenient lapse of memory about any overtime on the part of the assistant, coupled with implied suggestion that the player had better suffer a similar lapse. Reports have also reached us of a practice of using extra players employed as such to do script stunts, which can only be classified as a deliberate contract violation," the guild asserted.

Guild commented "unfortunately, there exist in our business a few producting companies which permit and perhaps encourage a small number of assistant directors and production managers to deal with actors in a manner that strongly suggests bad faith."

It saluted the majority of assistants and production managers to deal with actors in a manner that strongly suggests bad faith."

It saluted the majority of assistants and production managers who live up to contractual agreements, but to the others the guild advised: "Think twice before you commit or allow a deliberate violation of the guild's agreements. Should you disregard this warning it is extremely likely that you will find an official guild representation of official guild representation of official guild representation of the guild's agreements.

Pulling a switch that should in-trigue the entire film business and Pulling a switch that should intrigue the entire film business and prove plenty meaningful to its own exchequer, Metro has revised the entire approach to market on Samuel Bronston's "King of Kings" with the result that what had been a boxoffice disappointment initially now shapes as the third greatest grosser in MGM history. (Up ahead are "Gone With the Wind" and "Ben-Hur.")

The Biblical production, which Bronston made in Spain, on the basis of 800 dates so far (400 of them at Easter), promises \$12,000,000 in United States and Canadian rentals. This is a total full-time-around projection and represents almost 50% over the revenue anticipated just a couple of months ago.

Business abroad has been strong right along. Domestically several factors contributed to the convergence.

months ago.

Business abroad has been strong right along. Domestically several factors contributed to the conversion of "Kings" from just-aboutmake-it-fiscal entry to what one MGM official termed a "second-wind blockbuster."

The changes in exhibition and advertising-publicity concepts have paid off to the extent that the new patterns likely will be seriously considered by execs at other companies in handling like epics. One parenthetic factor: Negro tradegoes for this scriptural tale with none of the doctrinal doubts of white critics, et al.

"Kings" was launched strictly as a roadshow at Loew's State, N. Y., where it did fair enough after so-so-reviews, and in other keys where the income was less than impressive. MGM president Joseph R. Vogel told stockholders at their last annual meeting, ambiguously, that the nicture would be "rooft.

nt. voget tota stocknotters at their last annual meeting, ambiguously, that the picture would be "profit-able." There was then no show of enthusiasm and no specifics as to how the "profitable" side of the ledger was being reached.

Detroit Experiment

The "Kings" sales unit headed by Morris Lefko clearly was de-pressed, felt the need for change. A try at a multiple opening was decided upon, this to embrace 15 theatres outside Detroit. The ben-

(Continued on page 21)

Actor John Gavin Re U.S. Films In **Fight for Latins**

Hollywood, May 8.

Calling "American motion pictures the most effective general means of communication to all people," U.S. actor John Gavin is enlisting motion picture: Industry aid for the Organization of American States Public information program throughout the Americas, As special advisor to the organization's Secretary General, Jose Mora, Gavin asked for "cooperation and support" of producers and industry execs in "properly implementing cooperative film projects that can be beneficial to both the U.S. and to Latin American countries."

Gavin, who has just returned from the Argentine film festival at Mar Del Plata, reported motion picture representatives to whom he spoke there showed increased interest in working with American filmmakers. "There is a desire and a need for coproduction that can bolster Latin American films in the U.S. and aid our own American image in their countries," Gavin asserted.

Actor said the three major film industries, in Argentina, Mexico

asserted.

Actor said the three major film industries, in Argentina, Mexico and Brazil, for the most part have government support but, according to his observations, "the government wants to get away from it."

(Continued on page 23)

Frenchmen's Separate Trade Fair Unspools 100 Features, 40 Shorts; Can't Be More Than Year Old

Cannes, May 8.

Cannes, May 8.

The Film Fair, organized by the Syndicate of French Film Producers, will exhibit some 100 feature and over 40 shorts, at two hardtops in Cannes, during the presently rolling Cannes Film Festival. Service is for pic buyers and sellers and projection costs are footed by the SFFP with showings going on all day and every day. Only films not more than a year old are allowed and over eight countries have already submitted films but the bulk will be French. Showmen appreciate this but many find that their product might be screened before some prospective customers arrive. Of course they can then hire another house on their own but the big batch of pix entered rules out any reshowings.

There are two nudle Yank pro-

pix entered rules out any resnowlings.

There are two nudie Yank programmers "The Immoral West"
and "Naked As Nature Intended."
Also due for showing is Polish director Andrej Wajda's Yugoslavian
pic "The Siberian Lady Macbeth"
based on a Shostokovitch opera,
the French "Your Shadow is Mine"
with Jill Haworth, the Danish
"The Stranger Knocks." in an English version, the Italo "The Goldof Rome," and the French pic on
the Warsaw Ghetto "The Time of
the Ghetto."

SCREEN ACTORS GUILD OPENS MIAMI BRANCH

Hollywood, May 8.

Screen Actors Guild is verganizing a Florida branch to service members in that state, and to enforce SAG's contracts covering pix production there.

Mel Karl, attorney who has been a SAG field rep in N. Y., has been a mamed exec secretary of the Florida branch, and will hq at a Guild office to be opened in Miaml. SAG has more than 100 paid-up members in Florida.

L. A. to N. Y.

L. A. to N.
Cindy Ames
Harry Bernsen
Lloyd Bridges
Geraldine Brooks
Jack Carter
Peggy Castle
Edward Claymore
Bob Cohn
Jeanne Cooper
Gloria DeHaven
John C. Flinn
James Garner
Morey R. Goldstein
Sidney Gordon
Dolores Hart
Leo Jaffe
Larry Kanaga
Joe Manchester
Scott McKay
Steve McQueen
Richard Pack
Milton R. Rackmill
Ann Sheridan
Joe Solemon
Dould Thest Youngstein

U. S. to Europe

Stanley Ascher
Gideon Bachmann
Joseph G. Besch
Bonnie Bourne
Giorgio D'Andria
Edward Dukoff
David Emanuel Howard Freeman Nicolai Gedda Nicolai Gedda
Ben Goffstein
Edward Harrison
David Horne
Sam Kaiser
Joseph E. Levine
Leonard Lightstone
Aline MacMahon
Lee Patterson
Warter Pidgeon
Martin Rackin
Robert Rockmore Robert Rockmore Henry G. Saperstein Bianca Stroock James E. Stroock Giorgio Tozzi Robert Wise

N. Y. to L. A. Troy Donahue Phil Landwehr Robert Ellis Miller Jeanette Scovotti Nona Shields

Europe to U. S.

BURROWS-POLL AGREE

'Janus' Adaptation Durin Location at Nice

Hollywood, May 8.

Abe Burrows enters his first motion picture deal in a partnership set with Martin Poll under which he will write and direct film version of Carolyn Green's 1955 Broadway comedy "Janus." Poll will produce with film as a joint production with his and Burrows companies.

Picture is to be shot this winter in France. Deal was set last week when Burrows met with Poll on Nice locations of "The Grand Duke and Mr. Pimm" which Poll is filming for United Artists.

Late In, Japan **Takes 3 Prizes** At Valladolid

Valladolid, May 8.

Japanese feature, "The Naked Island," last-minute entry at Valladolid's Seventh International Film Week of Religious & Moral Values, walked off with one of the three official awards and two of the three one of the three official awards awards the San Gregorio Trophy in the feature documentary category. It also received the nod from Fipresci (International Film Critics) as well as from the National Federation of Spanish Cineclubs. Not bad for, a dark horse candidate that fringed disqualification for late arrival.

Jurors, faced with the task of picking the best religious film for the Golden Labrador award, agreed not to award the prize at all. This was another of the surprising developments at Valladolid where 20th-Fox entered "Francis of Assisi". Britain, "Whistie Down the Wind"; Italy, "Pontius Pilate" and Germany, "The Seventh Question." The last named was thought the sure winner until the last minute.

Italy made the best showing with

inute.

Italy made the best showing with set we entries for the highly-consted Golden. Sheaf of Wheat in e moral values class by placing st and second with "Il Posto," he Job) and "The Bandits of rgosolo."

Orgosolo."
Yank pix fared poorly at Val-ladolid this year, despite a repre-sentative group in both religious and moral values categories that included "Francis of Assisi" (re-

TELEVISION FILMS **AS CANNES SIDESHOW** Cannes, May 8.

United States is part of the urovision TV Festival taking place within the Cannes Film Festival. Some 20 countries with 34 vidoix are competing for awards.

Australia gives "Portrait of An Australian," Austria "So We Live Australian." Every Day," Belgium "Gestures of Silence," "The Prodigal Son," with Silence," "The Prodigal Son," with "Music and Liberty" invited, Canada "A Lopely Boy," with "Hope and Faith" and "Radioactive Fall Out" from Denmark, "Opus H 20" and "Follow Us" "Hollywood, The Golden Years" and two invited pix, "The Eleventh Hour and "Hemingway," from America.

America.

Great Britain sends "Eyes of a
Child," "Thread Through the
Family" with "The Tearaways" invited, Hungary "Jail Break," Israel vited, Hungary "Jail. Break," Israel "You. Will Live By Your. Blood," "Brazilia, Capital of Hope" and "Innocent Tahiti" from Italy, "Tale of a Falconer," "Eyes" and the invited "Ile of Iolon" from Japan and "Little Women," Obsession" and the invited "7 Avenue Mozart" from Luxembourg.

the invited. "A venue invitation of the control of

Facing Cannes, French Industry Combats 'Slump

Cannes, May 8.

Cannes, May 8.

France, the host country at the first of this summer's film festivals, comes here with a somewhat slack industry. Quality of the product has been more exciting in past. Investment of private funds in features during 1962 is reduced. Hence studies have been short of capacity and unemployment among crews has risen.

There is the psychological damper of the hig French spectacle, "Marco Folo" being suspended by producer Baoul Levy. Another spec, though completed, lacks important fereign distribution deals as yet. This is "La Fayette."

The French, however, will be present in force at Cannes and full of vigorous plans for the future.

Barcelona's Orphea Studio Destroyed

Barcelona, May 8.

The Orphea studies, one of two film lots in this city, was destroyed by flames April 28 at a loss estimated at \$1,500,000. Origin of the fire remains undetermined. Town's other studio is the IFI lot owned by Ignacio F. Iquino.

The Orphea plant

The Orphea plant, erected during the Barcelona World Pair in 1920, was municipally swined but leased to Aragones & Pujol, local film laboratory.

Doing the Cannes-Cannes

Cannes May 8

Cannes, May 8.

Christiane Rochefort, who goes on being press head of the Cannes feet in spite of her renown after writing two best sellers, managing to attend work as Roger Vadim winds the pic version of her first beok "Warrior's Rest" in Paris. Jean Dateard, jury member, author and ex-film critic, has gone on record as saying he does not like starlets. To him they are women who want to become photograped and therefore monsters. There will be plenty of starlets around but they will probably be paying more attention to pic producers than jurists. Congress of Film Authors takes place May 8-9. Main topic will again be safeguarding author's rights and trying to get them percentage cuts on the film's gross rather than straight payments. A meeting of International Film Schools unrolls from May 17-18. At this meeting three versions of the American writer Ambrose Blerce's story "An Incident at Out Crest," made conjectentally at the same time by young filmmakers in France, Polsad and South America, will, be screened. French version by Robert Earlee won the grand prix at the Tours Short Shipled Fest last year. Tale concerns the last thoughts of liberty, leve and escape by a man shout to be hanged. Reps from schools will compare curriculums, plus school methods etc.

A backward glance at Cannes prizes from 1946 to 1961 show the

liberty, leve and escape by a man about to be hanged. Reps from schools will compare curriculums, plus school methods etc.

A backward glance at Cannes prizes from 1946 to 1961 show the following Yank wins: "The Lost Weekend" (Par) as one of the best films and for Ray Milland's acting, "Make Mine Music" an animation award for Walt Disney, "Crossfire" (RKO) as best social film, "Ziegled Follies" (MG) top musical, "Dumbo" Disney again for animation, Edward G. Robinson for acting in "House of Strangers" (20th), Louis De Rochemont's "Lost Boundaries" for best script, "All About Eve" (20th) a special jury prize, Beste Davis for acting in "Eve," Glan-Carle Menotit's and Alexander Hamid's "The Medium" as best lyric pic, Lee Grant for acting in "Detective Story" (Par), Marlon Brando for "Viva Zapata" (20th), "Lill" (MG) for charm pic, "Come Back Little Sheba" (Par) as best dramatic pic with special mention for Shirley Boots, special jury prize, though out of competish due to Oscar, to "From Here to Eternity" (Col) special mention to crew of Disney's "The Living Desert" (RKO), Grand Prix to "Marty" (UA) with special mention for thesping of Betsy Blair and Ernest Borgaine, best male thesp Spencer Tracy for "Bad Day at Black Rock" (MG), Susan Hayward for "I'll cry Tomorrow" (MG), Grand Prix to "Marty" (Uth), round-robin thesp award to Dean Stockwell, Bradford Dillman, Orson Welles for "Compulsion" (20th), Anthony Perkins for "Goodbye Again" (UA) with the Special Gary Cooper Award to film with most humane subject. "Raisin in the Sun" (Col). So Yanks seem to have acting awards know-how for Cannes.

A Chinese entry made in Hong Kong, "Yang Kwei Fei" of Li Ham-Halms, is a remake of a Chinese-Japanese coproduction of the late

how for Cannes,

A Chinese entry made in Hong Kong, "Yang Kwei Fei" of Li HanHsiang, is a remake of a Chinese-Japanese coproduction of the late
Japanese director Kenji Mizoguchi ... ? 20th-Fox again repped by a
British entry "The Innocents" after the same last year with "The
Mark" (20th). Walter Reade's Continental had first pic for the U.S.

Mark" (20th). Walter Reade's Continental had first pic for the U. S. With the usual heavy demand for ducats, and the influx of invited and inon-invited press and pic people, Cannes prexy Robert Fayre Le Bret is already looking ahead to '64 when a new Film Palace will be built not far from the old with 2,500 seats over the present 1,500, plus several small projection rooms, where there is only one now, and office space and room for the press and other things needed as Cannes Fest grows in stature, attendance and importance.

For the first time in several years Great Britain looks favored for possible prizes with a savvy duo of entries in "Paste of Honey" and "The Innocents." They look mainly in for possible these awards or special jury nods according to scutlebutt. East prize taken by the British was an acting award for French actress Simone Signoret in the pic "Room at the Top." This was in '59: . Two African states not mean a sudden surge of filmmaking in the emerging African states. Both pix were made by French directors and are mainly French in feeling. n feeling.

states. Both pix were made by French directors and are mainly French in feeling.

British cinematographer Walter Lassally has two pix in the rumning via his own country's "Taste of Honey" and the Greek entry "Electre" by Michael Caeoyannis ... Yvon Samuel has set up a service called Feetival Translations which will translate all material needed for handouts into French or any lingo as well as doing the same for all contracts, letters, etc. before and during the feet \times. The French Federation of Film Authors has invited the Italo pic "Salvatore Giuliano" to be given a special showing during the feet as it did for the Yank pic "The Connection" last year. Italians refused to send it in competition. Pic was reviewed in Vaniery Dec. 27, 61. ... Yank stars "expected" here include Eva Marie-Saint, Natalle Wood, Warrer Beaton. Showmen include Ely Landau, Otto Preminger, John Frankenhimer, Sidney Lumet, Ilya Lopert, Walter Reade Jr., Irvin Shapiro, Blehard, Davis, Ed Hairison, Joe Levine, Cy Harvey George Stevens Jr. is in as the official State Dept. rep and is seconded by Howard Simpson, Paris-based U.S. embassy press attache, whose memoirs of his previous chores at film festivals, "Night and Day, You Are the One," was a highly amusing article in Vaniery's Fifth Annual Edition. You Are the O Annual Edition.

Incidentally "the Junior Stevens, prior to assuming Washington striped pants, visited Cannes twice with his director-father, one when latter was on jury, once when he had "Dairy of Anne Frank" (20th) in competition . . actual chief of American film industry delegation remains, of course, Fred Gronich of the MPEA's Paris office, He's hosting a series of small luncheons and dinners for key showmen and journalists.

Journalists.

Jose Vilallonga is breaking-type... in his last three releases he's been a suave, graying seducer. Next he'll be seen as a priest.

Harold Lloyd is here to present his full length montage compilation pic of the highlights of his famed past silent and sound pix via "Harold Lloyd's World of Comedy" in a special screening at the fest.

Kubrick-George Combine

Seven Arts and director Stanley Sellers, who costars in "Lollta," Kubrick and producer James B. will have the starring role.

Harris, whose collaboration resulted in the Metro version of "Lollta," will continue the relationship with "Dr. Strangelove Of How I Learned To Stop Worrying should be reast about Love and The Bomb." Peter in September.

Le Bret Chides Yank Majors' Views

Dog-In-Manger Reaction to European Festivals' Stress On 'Art' Deplored by Cannes Chief

By GENE MOSKOWITZ

Cannes, May 8.

In his 15th year as director of the Cannes Film Festival Robert for the Vacillating U. S. industry majors' attitudes towards, and participation in, these events.

At the beginning, back in 1946, the U. S. sent solid cross-sections of both good commercial and more arty films. There were no problems and the U. S. probably did it as a publicity and necessary service U. S. winners were "invited" pix but as European industries got back on their feet, and South American and Asian production developed Le Bret feels Americans began to realize a film feet west broaded. He points out that at the Brinsels Referendium of the Creatbecoming a prestige spot. But he hollywood majors.

CANADIAN FEATURES TO ROLL

Ferretis, on Eve of Cannes, Killed

Mexican Leader Fought Parochialism in Homeland, Took Broad International Viewpoint

By RMIL ZHRRYN

Mexico City, May 8.
Jorge Ferretis, head of the Film
Bureau, died in a traffic accident
April 28 when car driven by his
son crashed into a truck parked
on the highway. Accident occurred
13 miles from San Luis Potosi, his
home from

Ferretis was a soft-spoken, mild-Ferretis was a soft-spoken, mild-mannered official who shunned the publicity spotlight. For more than eight years the 35-year-sold official had directed the destinies of the Film Bureau, recently con-centrating on a drive to "moralize and dignity" the Mexican motion pleture industry.

pleture industry.

For all his mildness, Ferretis was a determined official sincerely interested in improving the generally low Mexican film industry production levels. His strong-willed edicts won him few friends. But on his death, even his most outspoken enemies now admit that he was one of the few officials, here who had a well balanced understanding of the problems of the Mexican motion pleture industry.

. It was Ferretis who immediately At was Ferretis who immediately asw the possibilities of the World Review of Film Festivals as an instrument to expand Mexico's markets abroad, apart from the publicity and prestige.

Secretary of State Gustavo Diaz Ordaz, a good friend of the dead man, as well as his immediate superfor said that Europtics death

Secretary of State Gustavo Diaz Ordaz, a good friend of the dead man, as well as his immediate superior, said that Ferretis's death leaves 'an enormous vacuum." These sentiments have been received in public statements of Mexico's leading figures including Cantinflas (Mario Moreno). Alfonso Rosas Priego, head of the Mexican Asyn of Motion Picture Producers, Federico Heuer of the Film Bank, and many others.

Ferretis was on his way to say goodbye to his mother before leaving for France for the Cannes festival and to sign the new Mexican-French film pact.

Ferretis' political career climaxed as Majority Leader of the House of Deputies, Later, he concentrated on writing turning out a series of novels including "Tierra Calinente" (Hot Earth), "El Coronel one Asseino à un Faloma" (The Colonel Who Killed A Dove), etc. He also wrote original screenplays and did

Palomà". (The Colonel, Who Killed A Dove), etc. He also wrote original screenplays and did adaptations for motion pictures. While Ferretis was subject of severe attack by Mexican industry elements who did not understand his motives or objectives, his international stature had been rising, partly as outcome of his association with the Mexican festival, and cheftly because his outlook was chiefly because his outlook was broad, covered the world effort, and how Mexico could fit into it.

nd how Mexico could fit into italian showmen recently congratulated him for authorizing a complete, uncut version of "La Dolce Vita" No other Latin American nation followed this lead, using shears liberally, as had been case in cemain European Countries as well. Ferretis' only censorship was to eliminate some of the strong language in subtitles.

Ferretis was readying yet another effort to win understanding from Mexican producers to his pet theory that there should be "true friendship and collaboration" with foreign conferers, and a regular interchange of ideas and experiences for the good of the interchange of ideas and ex-periences for the good of the

periences for the good of the world industry.

In a recent talk with this Vanuary reporter, Ferretis was full of ambittious plans to convince local industry elements that the way to continued existence and progress lay in stronger international ties; in striving for over increasing quality and for steadily rising coproduction activity with this requiring interchange of both talent and technicians.

Ferreits a few days before his

can motion picture industry. He said that the present crisis was not the first, nor would it be the last. But he insisted that motion pictures (and here he was speak-ing of the international effort) would never die, would always adant to changing conditions. This adapt to changing conditions. This philosophy of flexibility was what Ferretis wished to instill in elements here, but with indifferent

Reluctant Cut For Monicelli

Cannes, May 8.
Prior to commencement of the

Cannes, May & Prior to commencement of the festivals here there was so me jockeying for screen time between the non-competing Italian feature, "Boccaclo 70," and the competing 'Advise and Consent." Producers of both were appeased.

Carlo Ponti got the Monday (7) pre-opener and Otto Preminger the official opener thing the Tues.) Mario Monicelli is the apset director among the four who contributed episodes to "Boccacio" because Joe E. Levine head of Embassy, the U. S. distrib for the film, proposes to drop the fourth episode because feature is overlong and Monicelli's contribution is in a different key from sketches. Of Federico Fellini. Luchino Viscontil and Vittorio De Sica. (Flash from Cannes after the Monday opening is that trate Italian director Mario Monicelli was 'pacified,' by whom or by what unspecified, but "Boccacio" still-invected sans his portion.)

Saranac Pilgrimage By Film, Air & Press Reps; **Robbins Family Hosts**

Annual board meeting and inAnnual board meeting and inspection tour of the Will Rogers
Hospital, Saranac Lake, N. Y. is
set for June 28-30. Entertainmentindustry exces and trade press reps
will leave Manhattan on the 28th.
(Thurs.) for the upstate pilgrimage,
aims directly via bus to the Edge-(Thurs.) for the upstate pligrimage, going directly via bus to the Edgewater Motel, Schroon Lake, where Herman Robbins (National Screen Service) and his family will be hosts, as per tradition.

Hospital visit is to take place on the 29th and the board session,

at Edgewater, on the 30th,

DECCA EQUALS \$1.66 FOR SECOND OUARTER

Deca Records consolidated net earnings (including subsid Uni-versal Pictures) for second three months ended March 31 climbed to a record \$2,135,868, equal to \$1.66 per share of capital stock outstanding. Corresponding period a year ago reported earnings of \$963,815, or 75c a share.

\$963.815, or 75c a share.

The upbeat comes as no surprise to shareholders, since the happiness was forecast—almost on the button—by prexy Milton R. Rackmil at the company's recent holders meeting. Topper suggested at the time that Decca was on the way to alltime high profits for a single year.

Peripatetic Zanucks

Hollywood, May 8.

Darryl F. Zanuck's "The Longest Day" was screened in Paris Monday (7) for 20th-Fox h.o. execs, including prexy Spyros P. Skouras, veepee Joe Moskowitz and Charles Einfeld.

national ties; in striving for over increasing quality and for steadily rising coproduction activity with this requiring interchange of both talent and technicians.

Ferretis, a few days before his death, shrugged off the growth with the pic will be sneaked in Los talk of "bankruptcy" of the Mexi-

SCHEDULES 4-TO-8

By SAM SHAW

Vancouver, May 8 Lead role in Commonwealth Film Productions' first feature has been assigned to Yoko Tani. Parisborn Japanese actress, who appeared with Anthony Quinn in Nicholas Ray's "The Savage Innocents." Local production will be "The Sweet And The Bitter," the story of a Japanese Canadian girl's return to the place of her birth return to the place of her birth 20 years after the World War II internment of her people in British Columbia: Screenplay has been written by Hollywood's James Clavell, who also has the producer-director assignment. It's based on an original story by Commonwealth staff writer Ernest G. Perrault. stan writer Ernest G. Perranit. Film is budgeted at \$350,000—plus and shooting on locations in and around Vancouver is slated to start June 4, with a 24-day schedule set. Male lead is Paul Richards, a

television actor whose credits, mostly as heavy, cover "The Untouchables." "Bonanza," "Dick Powell." Supporting includes Chinese character actor Benson Fong and British veteran Torin

Thatcher.

Casting of other actors and actresses, including 17 from British Columbia with acting experience, will be completed when director-producer Clavell checks into Vancouver this month to write-direct-produce this and another film for Commonwealth. (His new novel, King Rat, was recently bought by Columbia Pictures for a reported \$185,000 plus ten percent of ported \$165,000 plus ten percent of gross. Book will be published in

August.) • Other properties being considered for first year production, by Commonwealth are "High North." The Circle Of Greed, "The Wendigo," The Yellow Florentine" and "Easy As Pie." Majority of these have a distinctly Canadian flavor but casts will be selected on an international basis to ensure strong appeal to audiences in both Western and Eastern

Hemispheres.
Casting policy ties in with Commonwealth Film's distribution system, which has been set up on a two-hemisphere basis. Distribution in the Western Hemisphere will be handled through Intercontinental Pictures Inc., an American company with headquarters in Beverly Hills, in which Commonwealth

(Continued on page 23)

VANCOUVER FIRM Screen Actors Guild Telegraphs **Protest That Senator Douglas Keeps Sneering at Show Business**

IATSE at Las Vegas

The 46th convention of the International Alliance of Theatrical Stage Employes, which opens Sept. 10 in Las Vegas, will be conducted in the resort's new convention centre.

Hotel h.q. for the parley is the Riviera, where the stage-hands' exec board will meet starting Sept. 3.

Actor Harvey No Fan of Feldman

Though Columbia's "A Walk On The Wild Side" appears destined for a profitable gross in the U.S. Canada market, its male star. British actor Laurence Harvey is putting it on the pan. He goes further and charges the film was spoiled artistically by "interferences and changes" enforced by producer Charles K. Feldman. Harvey maintains the original script was excellent and had the force of Nelson Algren's book though still translating it to filmic terms. Then director Edward Dmytryk found that Foldman had called in new writers and had turned what could have been a deen, incisive dramatic work into a bit of commercial surface melodrama.

melodrams.

Harvey states that he has been told that it is no use knocking a successful film but he contends that if it had been made right it would have probably made wice as much. It would then also have an early the more discerning filmsoers.

John L. Toohev at UA

John L. Toohey, who has been a legit and film publicist, has been named United Artists assistant publicity director, to work under Sam Friedman, national publicity director. At the time he joined UA. Toohey was doing publicity for the legit "Rx for Murder."

Toohey, whose film assignments include "Splendor in The Grass," also is a short story and tv author. His father, John Peter Toohey, was also a press agent-author.

Hollywood, May 8.
U.S. Senator Paul Douglas, Illinols Democrat and former U. of U.S. Senator Paul Douglas, Illinois Democrat and former U. of Chicago economics professor, has been using show business as his "horrible examples" in his persistent propaganda for Kennedy administration tax rewrite. A favorite cadaver for lashing by Douglas has been George M. Cohan. Now the Screen Actors Guild (14,000 members but few Illinois voters) is irked by the senator's "constant references to the "Movie Stars" Clause" in foreign residence tax provisions. Guild's national executary, John Dales, telegraphed a protest to Douglas.

Senator was reminded that only two or three Hollywood actors actually are in permanent residence abroad for the sake of escaping U.S. income tax and that the Guild itself advocates tightening of this looprole. So why his repeated display of prejudice against theatrical cittens?

citizens?
Wired Dales to Douglas: "We also urge your committee and Congress to correct the fundamental discrimination, under the current tax law, against income from personal services generally, in comparison to other classes of incomes such as gains from investment. We urge you consider an income averaging provision or both."

Dismiss Plagiarism Rap: Rule Blackboard Jungle No Lift of 'In the City'

New York Federal Judge Wil-fred Feinberg last week dismissed a suit in which Evan Hunter, au-thor of "Blackboard Jungle," and Metro, as producer of the film adaptation, were charged with plagiarism

plagiarism.

Plaintiffs Murray Burnett and
Fredrick Stephani, co-authors of
the play, "Shadow in the City,"
claimed their property was infringed upon in "Jungle." They
asked for an injunction an accounting and unspecified dam-

Judge Feinberg ruled the MGM picture was clearly based on Hun-ter's novel.

Need 'Othello' Be Boxoffice Poison?

Ainsworth Thinks Not—His Version With Laurence Harvey Shoots in Ireland—Wants to Draw Twist Crowd

London, May 8.

Writer-director John Ainsworth
has planed into Britain, to make
Shakespeare's "Ohello" as a motion picture, a flop when filmed
some years ago by Orson Welles
Ainsworth, who for the last seven
years has been directing in Hollywood, latterly on the Warner Bros
video series "Maverick," is sure he
can turn the Shakespearean trick
in his fayor.

video series "Maverick", is sure he can turn the Shakespearean trick in his favor.

Star of his \$1,000,000-plus project, is to be Laurence Harvey who will take on an Arabic look for the role of Othello. "It's a terrible thing to have to say," says Ainsworth but because Shakespeare is poison at the boxoffice, we are going to have to use the second title for the play. The Moor Of Venice! I have also changed the order a lot, really turned Shakespeare upside down. Cut all the order a lot, really turned Shakespearean yarn. In fact, the Bard won't get his credit until the end of the pictific. "We want to get the Twist od the speare plays."

kids in," says Ainsworth, "and they would be frightened off if we played up the Shakespearean angle."

angle."

The film, to be produced by Marvin Schwartz, will be made at Ardmore studios: Ireland, will take about three weeks fafter three weeks rehearsal). A prominent, knighted actor has been made firm for the role of Iago, although Ainsworth is not divulging who at this rage. Harvey Absence he and

TAX-FREE PLAYHOUSE **PLAN BRANDED UNFAIR**

Detroit, May 8.

A potentially serious threat to
Pittsburgh area exhibs from tax exempt, non-theatrical competition has been given the red flag warning treatment by Marshall H. Fine,

ing treatment by Marshall H. Fine, prexy of Allied States Assn. of Motion Picture Exhibitors.

In letters to each of the general sales managers of major film companies in Pittsburgh, Fine said: "I have been informed that the Pittsburgh Playhouse (a legitimate theatre for stage presentations operated as a non-profit, tax-exempt civic association) plans to show ated as a non-profit, tax-exempt civic association) plans to show 35mm feature releases in direct and unfair competition with the regular Pittsburgh motion picture houses. Admission is to be charged and the general movie-going public is to be solicited by newspaper ada and an extensive publicity campaign. The proposed program is obviously detrimental to your regular theatre accounts and contrary to the best interests of your commany. company.

We urgently request that you "We urgently request that you not permit any of your 35mm releases to be booked into the Pittsburgh Playhouse and that you advise the distributors of your 15mm releases not to serve the Pittsburgh Playhouse because it is in direct and untair competition with your 35mm theatre accounts. Your cooveration on this serious problem will be sincerely appreciated." 6

Conventional and thin in com-edic plot, but all the chemistry is there for fancy takes at the b.e. Four deft performances are the main asset.

Universal release of a Granley-ArwinRob IIII picture; executive producers,
Robert Arthur; produced by Stanley
Baspiro and Martin Meicher. Stars Cary
Grant, Doris Day, Features Gig Young,
Audrey Meadows. Directed by Delbert
Bann. Screenjaly by Stanley folian produced
Honesty Seditor, Ted Kent; sasistant
directors. Phil. Bowles. Carl Beringer
Reviewed at Universal homeoffice, May
2, Ex. Running time, 79 MINS.

2, 62 Kunn	TUR FIRIS. AS tur	Anne
Philip Shays	eriake	Cary Grant
Cathy Timb	eriake	Doris Day
Campaia	Att	drev mescows
Vanue Man		DICK SAFRENT
The Cruber		. Alan Hewitt
Boneley		. John Astin
CANLO.		John McKee
Course		I'm Burrell
TOTAL CONCE		Time Priseon
maile		Titlland Code
Modges		WILL DAME
Williams		MUNE Denoer

The recipe is potent: Cary Grant and Doris Day in the old cat-and-mouse game. Pure gag-propelled farce, in which the commercial values tote up in a way that should handlify extend the recent continuity of comedic success at the bearefice. The gloss of "That Touch of Mink." however, doesn't checure an essentially threadbare liming. In seeming to throw off a sparkle, credit performance and pace as the key virtues of this Universal release. The rest of it is commonplace.

The Stanley Shapiro-Nate Monaster screenplay maintains a generally good cilp, all to the good, list too often there's a hampering second-hand air about situation and joke. Throughout, it seems, the de-

second-hand air about situation and joke. Throughout, it seems, the determination is to keep faith with American sex mythology at any cost.

In this particular arrangement of coy he-she-sanigans, the comedy is premised on the conflict of her inexperience and his old pro suavity. He's a company-gobbling financier: she's a trim chick legging it through Manhattan canyons in search of a Job. It starts when his limousine splattgis her with puddle water. Fortuitous meeting and maing maneuvers follow, with the action shuttling between Gotham and Bermuda or Gotham and Bermuda or Gotham and Bermuda or Gotham and New Jersey suburbis.

Though short of the mark if you count sharp wit, there's still a fair amount of jollity churned out of sil this for most audiences. Yet the burden for laughs is on the subsidiary humor—the neurotic syndrame of Gig Young as Grant's sauce-addicted fiscal adviser, and most especially in some wacky sequences in an Automat. Funnies at these is the an-cost method devised by payreller Audrey Meadows to keep roommate Day in groceries.

However one assesses the "innocent" Isin, there's mention to be made of a segrettable lapse in the way paychistry is kidded. Young's head-shrinker is depicted in the tuncthical light of capitalizing on big business tips dropped by his patient, stealing out of the seauce to phone his broker while Young rambles on unawares. This inn't settical area of therapy.

Although Grant gives his tycoon the advantage of long seasoning at this sort of gamey exercise, he's clearly shaded in the laughgetting allotment. As written, Miss Day's clearly shaded in the laughgetting But not surprisingly, the featured banama make the best comedic score. Young, who may be getting luyed as a wisecracking lush, affirms his claim to the characterization. And Miss Meadows seems born to the dry, caustic comedienne, which is no surprise per her ty track record. It pays her high compliment to say she reminds viewers of the Eve Ardenheyday. There's strong support down the illne, with particularly effective contributions from Dick.

Sargent, Alan Hewitt and sonn Astin.

Delbert Mann's direction suggests that he enjoys presiding overcomedy. Giving his principals their head, he has also kept the action as lively as the script permits. The technical credits are all stalwart, from Russell Metty's camera to Ted Kent's editing.

Of some trade interest, incidentally, is the wholesale fragmenting of production covet in what's become a now-familiar maze of profit and tax maneuvering. The percentage ple carves up three ways, among Granley (Grant), Noh.

Hill (Shapiro), and Arwin (Doris Day-Martin Melcher), per screen credits fer each Further, Robert Arthur gets executive producer billing, with Shapiro and Melcher listed as producers, separate and additional to their corporate iden-tities. Everybody figures to have a juicy melon to slice. Pif.

The World's Greatest (WITH COLOR SEQUENCE)

Uninhibited sexploiter of limited commercial appeal, takes from Elmer Gantry. Semi-processional cast, lew budget, deter from any dramatic value.

Hollywood, May 2.

Fremy Froduction Inc. rolease of a Timichy Carey production. Stare Timichy Carey production. Stare Timichy Carey production. Stare Timichy Carey production. Stare Timichy Care and the Care of Carolia. Stare Timichy Care and Carolia. Stare Comp. Stare Carolia. Stare Caroli Hollywood, May 2

The current tendency of experinental filmmakers to be as daring as they can usually results in their leaning so far for shock effect that they lose touch with realism. Timothy Carey, a character actor who

othy Carey, a character actor who has given the screen some interesting, off-beat characterizations, has ventured boldly, if unwisely, into fields of production, directing and writing with "The World's Greatest Sinner."

Granting Carey purpose in trying to convey a moral message in terms of "stark portrayal of human emotions," the result is a film of questionable value, commercial or otherwise, which cannot help but offend many groups with even the "moral" ending carrying its own repellent shock device.

Larey portrays a neurotic buss.

"moral" ending carrying its ownrepellent shock device
arey portrays a neurotic bussness man, rebelling against the
medioèrity of his life, in search
of a faith, a plan, or a gimmick
that will bring him success and
spiritual satisfaction. He becomes
obsessed with the idea that he,
himself, is a supreme being. Rejectting God, he sets out to convert.
He first converts two by assuring
them that they, too, are "supermen." Evangelist style, he draws
crowds, for his sermons with a
flashy display; guitar, rock in' roll,
garrish-costume, suggestive body
contortions. An elderly wiman,
flattered by his attention and impressed by his claim of divinity,
agrees to finance his campaign.

As a self-styled "god" he gains
national prominence and enters
polities with the backing of a
shady politician. His mother dies,
his wife and daughter leave him,
and he begins to doubt himself.
He challenges God to a test of
supremacy. Stealing a religious object from a church and violating
it, he is shown, by a miracle, that
he is human and fallible. He icepents.

The black and white photogranhy with

me in numan and fallible. He repents.

The black and white photogoraphy, with one exception, is a melange of bad lighting, awkward angles, and enforced company. A climatic color sequence is utilized in an apparent attempt to duplicate the horror effect used in "Jack the Ripper," but it turns out to be only ludicrous. A dance hall sequence, briefly comes closest to conveying the frenetic, famatic drive for which Carey was obviously striving.

Carey's portrayal of the obsessed-

drive for which Carey was obviously striving.

Carey's portrayal of the obsessedman is a masterpiece of bad acting. The supporting cast is obviously limited in experience and shows it, with only Gil Baretto, as Alobzo, standing out. Only Betty Roland, Citta Maynard, Caroline Samario, James Farley, Victor Floming, Gail Griffin and Grace De Carolis have enough screen ime to create any lasting impressions. The music, as such is notable more for its quantity than its quality and is hampered by an exceptionally poor soundtrack,

Merrill's Maraders

Jeff Chandler's last film role. Beautifully directed and photographed, a dynamic cine-ver-sion of Merrill's Burmese ex-

Hollywood, May 3.

Warner Bren, riskage of Unified States Preductions picture, groduced by Million Sperillig. Scars Jeff Chandler. Ty Hardin Sperillig. Scars Jeff Chandler. Discovery Million Bungita Station. June 1998. Sperillig. Scars Jeff Chandler. June 1998. June 199 Hollywood May 3

Son, States | School Puller to Charles | School Board | School Puller to Charles | School Puller | School Puller to Charles | School Puller | School Puller to Charles | School Puller

graphed ballet, a labytinth leading to minnown dangers, then they're through and the camera draws back for a full-screen shot of the entire railroad yard, littered with the dead at far as the eye can see. This is one of the best visual impressions of carnage since the Atlanta sequence in "Gone With the Wind." Robe.

Bon Voyage (COLOR)

Disney does it again; beff re-

Hollywood, May 5.
Buenn Vita velease of Walt Dimer Dimer Dimer Landilla, Televis Cascara, Direction by James Nellyas, Ivan Demor Direction by James Nellyas, Ivan Dimer Dimer District Dist Theatre, may

ANNE.

Fred MacMurray
Jane Wyman

Michael Callan

Debarah Vallay
reans desde Royes Landin

Tominy Rich

Georgatic Any

de Revin Concerns

chak Sangabah

Jana Despe aing time, 170 MH Harry Willard Nett O'Mara Amy Willard Comtesse Dufreame Hilott Willard Madame Clebert Skipper, Willard Rudolph, Hunschak

Lisa (C'SCOPE-COLOR)

Speradically interesting remantic melodrama based on Jan De Hartogs "The Impectors". Handsomely photographed against authentic European backgrounds, but will need heavy sell to trade and public.

28th-Fox release of Mark Robson pre-duction. Signs Stephen Boyd. Delores Hart; sastures Leo McKern. Hugh Gre-78th, boand of Pleasence. Directed by Fallis, based on novel by Jaru De Harton; camera (De Lune Color). Arthur Ibbetson; edites, Ernset Walter; mwice, Malcolm Arnold; ansistant director, Fo Gregoria and the MMS., Again 26. ed. Bunning time. 113 MMS., Again 26. ed. Bunning time. 113

Peter Joneman	Stephen	DOY G
ian Held	Dolore	Hart
Brandt	Lea M	cKern
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	bert St	
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Thorens	Marius ;	
De Kool	rantey	Column
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arse woman		
Detective inspector	PETER A	- 65
M.S. Sergeant Lockel Large Woman Detective In-peter Lericulture Officer	JUNE .	-
Sergeant Greninger	Victor	DL GOOD
		2

"Lisa," based on the Jan De Hartog novel, "The Inspector" (and known by that title almost (and known by that title among until the time of release), reflects a similar quality of indeciston in its narrative. This tale of a Dutch police officer who risks life and reputation to get a pretty exAuschwitz inmate to Palesting tright after the war) is part myser action.

tright after the war) is part mystery, part romance, part action drams, with no one element dominating to give the film the kind of sock suspense or emotional appeal, needed in today's market. It's hard to point the fault-in the script by Nelson Gidding, the direction of Philip Dunne or the playing of Stephen Boyd and Dolores Hart as the principals. Individually they all seem competent enough, but the final result survivously unexciting One reason may be that the two principals discribed and played—never are very deeply perceived, for all the psychological motivations ascribed to them. Consequently, plot situations (which are not particularly investive) and subsidiary characters must sustain audience interest.

The locales, ranging from Holland to Tangier and the shores of Palestine, offer plenty of opportunity for colorful camerawork, heavifully executed in De Lime color and CinemaScope by Arthur Ibbetson. The story opens in Helland as Boyd, a Dutch police inspector, trails a former Nasi (Marius Goring) suspected of leving girls out of the country land white slayery in South America.

Because the girl in this case, Miss Hart, strongly reminde Boyd of his late fancee, who he falled to save from a Nazi concentration camp, the inspector takes a more than personal interest in the case. He follows them to London, has a showdown with Goring in which the latter is accidently killed, and then sets out to grant the girl har one desire: to get to Palestine.

In the course of their flight ent of London, has a showdown with Goring in which the latter is accidently killed, and then sets out to grant the girl har one desire to get to Palestine.

In the course of their flight ent of London, has a showdown with Goring in which the latter is accidently killed, and then sets out to grant the girl har one desire to get to Palestine.

In the course of their flight ent of London, has a showdown with Goring in which the latter, where Boyd expects to make contact with someone wholl among guilt feeling re his late fance, and the fact

how it's euphemized in the script) with a man.

The action episodes are, in fact, the best things in the film, especially the flight by canal barge out of Holland, with Leo McKern contributing a sharp and humorous portrait of a brisiling, crochety old sea dog. Hugh Griffith, who sounds more like Sidney Greenstreet every flay, is amusing if not wholly believeable as a rather bizarre Tangier smuggler, given to swilling champagne and taking a tennis racquet after the bats which invade his apartment at nightfall. Robert Stephens, Douald Pleasence and Finlay Currie also are sharply effective in lesser roles. Producer Mark Robson obviously didn't afint in the easting of these subsidiary characters or in the entire physical production.

13 West Street

ago violence ignites Alan Ladd's revenge obsession. Everybody's sick, sick, sick. Silck production but limited b.o. Will need hard sell.

Hollywood, May 2.
Columbia release of Lade Enterprises
roduction, produced by William Bloom.
lars Alan Ladd, Rod Stelger, feature
thase Callan, Dolores Dorn, Directed
Phillip Leacock, Screenplay by Ber
from the Leigh Brackett aovel. "The
iger Among Us": camera, Chaffes Lawmay, editor, Al Clark music, Gergu
uning; assistant director, Eddie Sarts,
uning; assistant director, Eddie Sarts,
manter time, 36 MMS, Middle, May 1. S.

Walt Sherili Diet Sgt, Koleski Chuck Alan Ladd Rod Steiger chael Callan Polores Dorn uck acey Sherill ul Logan s. Landry Arnold Merritt
Mark Slade
Henry Beckman
Clegg Hoyt
Jordan Gerler
Robert Gleaves
Bernie Hamilton
Pege Hern
Frank Gerstle ny Pradford

Mexican Frank Gersile

Teenage delinquency, its cause and cure, continues to fascinate. Estimaters Some of the ingredients of any motion picture exploring this theme have become producer oliches: (1) display of violence as boxoffice stimulant; (2) hope that such film may bring forth another James. Dean; (3) belief that to cure social ills it is necessary to portray them; and (4) denied but true, an overt wish to venture into territory, questionable in taste but bearing a strong aroms of potential profit. "13 West Street" exemplifies all of these cliches and, of course, the tale it unfolds isn't new. Metro's "Key Witness" (1960) told a somewhat similar story with less noise and more success. For its violence. "13 West Street" begins with the brutal beating of a man by five youths, ends with another beating and an attempted drowning. When the average viewer is subjected to "73 minutes of off-repeated violence, five minutes of elimactic "repentance" won't amount to much.

much.

Ladd, a mild-mannered space engineer, is brutally beaten by the teenagers for no apparent reason. He tries to find them, less for vengeance than curiosity as to their motivation. Police officer Rod Stetger doesn't produce results quickly enough for Ladd, who assumes the search on his own, against the advice of the police and the pleas of his wife. His curiosity changes to a revence obsessing the search of the police and the pleas of his wife. His curiosity changes to a revence obsessing the search of the police and the pleas of his wife. His curiosity changes to a revence obsessing the search of the police and the pleas of his wife. His curiosity changes to a revence obsessing the search of the police and the pleas of his wife. His curiosity changes to a revence obsessing the pleas of the pleas of the pleas of his wife. His curiosity changes to a revence obsessing the pleas of the p osity changes to a revenge obses

and the pleas of his wile. His currencisty changes to a revenge obsession.

The double search dovetails as the boys' identities become known, they prove to be from wealthy families, overprivileged children, Michael Callan, the paranoic leader (if's always the fault of one youth!), and the boys beat up.Ladd a second time to scare him off their trail and threaten his wife. Callan drives one of the boys to suicide and is finally cornered by Ladd, who attempts to kill him but stops just short of murder. The latest candidate for the Dean's chair, Callan is a hand-tome talented actor with feeling for mood and expression, resources which are not sufficiently exploited this time by director Philip Leachet. In a part requiring a gradual psychological change, Ladd only sonweys fatigue, bordering on bore-dom. Steiger's formula-plan-detective permits him little opportunity to build but he projects warmin and concern for his client with telling conviction.

Miss Dorn's stage-acquired talent has lost some of its "heft" in her transition from the Chekhovian world of "Uncle Vanya" to a film that expects establishment of character in a few expressions. Despite this, she registers favorably, creating sympathy as Ladd's wife.

Director Leacock, working with Ider "children" than those who older "children" than those who gave him his reputation, sacrifices some directorial integrity to keep the film moving, primarily with repeated, scenes of violence. The script of Bernard Schoenfeld and Robert Presnell is inable to congey in 80 minutes what Leigh Brackett took an entire novel to relate, so they have kept the action and discarded most of the motivation—to wit a slick, quick explanation of what bugs these kids.

Charles Lawton's excellent cam-

kids.
Charles Lawton's excellent camera work, abetted by the expert editing of Al Clark, is a major asset throughout but at its best in a beautifully-staged and photographed car chase through the Hollywood Hills at night. George

Duning's score never intrudes, stopping completely when needed to accent director Leacock's effective use of natural sound effects for suspense.

Callan's accomplices are convincingly portrayed by Chris Robinson, Mark Glad, Clegg Hoyt and, very fine as the suicide. Arnold Merritt, Jeanne Cooper, in a brief scene as Merritt's aunt, beautifully delivers the most telling line in the film when she says to Ladd, the the boy's death—"I hope that you sleep well tonight." The late Kenneth MacKenna, seen briefly as a high school principal, Mar-Kenneth MacKenna, seen briefl as a high school principal, Mar garet Hayes, Joe Bradford, and Jordan Gerler contribute impres sive bits.

Anni Ruggenti (Roaring Years) (ITALIAN)

(TALIAN)

Rome, May 1.

Lacel raleass of a SPA (Achille Flazzinecel production. Stars Almo Manfredir,
necel production. Stars Almo Manfredir,
fastione Moschin. Rosalia Maggio. Linda
Sini, Angela Luce. Carla Calo, Gina Britlanie, Saivo Randonė. Directed by Luigi
Zampa, Screenplay, Estore Scola, Rugeres
Sergio Amidei, Vincenco Talarico; camera,
Carlini; music, Piero Piccioni. At Capranica, Rome, Rimming time, 196 48782.
Omego. Nino Manfredi
Devincenti Saivo Randonė
Elvira Michele Mercier

Nicely made pic about Fascist folibles in the prewar years of a South Italian town, but looks limited to Italian town, but looks limited to Italian addiences who'll appreciate the satire and spool.

Based on or inspired by Gogol's inspector General," plot has a smalltime insurance salesman visiting the town being mistaken for a Fascist inspector sent from Rome to give the local administration theo. Situation which ensues is replete with risible double-entendress. Nino Manfredi is excellent in a

entencess.

Nino Manfredi is excellent in a measured rendering of the insurance peddler. Salvo Randone is fine as a future resistance leader while Gino Carvi is solid as the town mayor and Michele Mercier comely as his daughter.

Locations are taken prooer advantage of by Carlo Carlinis camera and by director Zamoa, who has always had a knack for depicting smalltown milleus. Technical credits are likewise fine.

Hawk, Nino Manfredi is excellent in a

Ride the High Country (CSCOPE—COLOR)

Traditional western with a gimmick storyline and artistic production values. In the hard-to-sell category between an expensive "B" and a block-buster.

Metro-Coldwin-Mayer release, produced by Rachael Coldwin-Mayer release, produced by Rachael Collected by Sam Peckingah, Screenplay by N. B. Stone Jr. camera (Metro-Color). Lucien Ballard; editor, Frank Santillo; music, George Bass direction, George Wass and Leroy Coleman; sound; Frankin Mitton, Reviewed et Voque Theater, Hollwood, May 2, 1952. Running time, 14 MiNS. On Start Land College Start Reviewed at Voque Theater, Hollwood, May 2, 1952. Running time, 14 MiNS. College Start Reviewed at Voque Theater, Hollwood, May 2, 1952. Running time, 14 MiNS. George Room Start Judge Tolliver Room Start Judge Tolliver Edgar Buchana Joshua Kaudsen R. G. Armstrong Joshua Kaudsen B. G. Armstrong Joshua Kaudsen B. G. Armstrong Sylvus Hammond James Druty Sylvus Hammond John Anderson Jimmy Hammond John Dayls Chandler Hollywood, May 4

The old saying 'you can't make a silk purse out of a sow's ear' rings true for Metro-Goldwyn-Mayer's artistic western "Ride the High Country." It remains a standard story, albeit with an interesting gimmick and some excellent production values, but lies in the hard-to-sell area in between an expensive "B" and a big one, It is doubtful if Randolph Scott or Joe! McCrea, teamed for the first time. McCrea, teamed for the first time, can draw the mainstein crowds, If so, this limits the film.

can draw the mainstem crowds, If so, this limits the film.

Similarly, while Scott and McCrea are each top drawing cards abroad, Metro may find the foreign grosses they are probably eyeing, limited for similar reasons. This market depends essentially on action. Though "Country" has plenty of it, the important underlying theme touches on the disintegration of the old western hero. It abounds in highly-developed comedy-satire that may not be appreciated abroad.

Scott and McCrea play their ages in roles that could well be extensions of characters they have each played in countless earlier films. They are quick-triggered ex-lawmen, former famed "town-tamers" whom life has passed by and who are now reduced to taking jobs as guards for a gold shipment. They engage in one last battle—(Continued on page 17)

Cannes Film Fest Reviews

Strangers in the City (SCANOSCOPE)

Sometimes awkward in telling, but a first film on a touchy subject that has art house possibilities in the U.S., and playoff

Cannes, May 8.

Embassy release of Carrier production With Robert-Gentile. Camilo Delgard Rossia De Triana, Creta-Margos, Robert Corso, Kenny Delmar, Written, directed Corso, Kenny Delmar, British Rest. Running time.

A first film by a Yank newcomer, Bick Carrier, who made this on his own in New York about the distinct of the control of a Puerto Rican family, this bodes a future for the new. If sometimes still awkward talent. The sincerity, visual falr and drive overcome the at times overdone dramatics, to make this a film with edge that could pay off in savy U.S. arty house placement.

Enronean film fests possibly have

savvy U.S. arty house placement.
European film fests possibly have
done more for these completely
new indie pix producers in the U.S.
than Yank film people, but this
one has already been picked up by
Embassy Pictures for international
bindling. Like "The Connection."
'On 'the Bowery." 'Sayage Eye."
'Shadows' and "The Extles," this "Shadows" and "The Exues, this underscores the growing officest personal production springing up in

personal production springing up in America.

This film shows a Puerto Rican family in a Manhattan slum. The father is a vain, proud man with a lack of understanding of America or his family—and he has just lost list job. His teenage son and daughter go to look for work but he orders his wife to stay home. The boy runs, into local racism and general hoodlumism as a delivery boy while the girl, a beauty, is used by factory workers and then becomes a sort of call girl for a dress-maker.

The boy faces up to the foppish leader of the local gang when he thinks he has molested his sister. In a well-staged fight, finally they ome friends

become friends.

The sister is found out, and the

become friends.

The sister is found out, and the mother goes out to remonstrate with a bully who had seduced her daughter. only to kill him in a scuffle. Returning home, the enraged husband turns on her and she is accidentally electroured. The husband then takes poison. The son comes back with his sister after having dragged her away, from her skidding life.

It may sound overly melodramatic, but this has a neat insight into N.Y. life, as th's producer sees it. Though this pictight into N.Y. life, as th's producer sees it. Though this pictights with the signal of the wickedness is from plain, ignorance.

This is a film with definite anger at all this waste. It manages, to make its point without preaching. Too, it brings this new emigrant U.S. life into focus without distorting it too much. Some of the acting is skimpy. But Robert Gentile, as the son; Creta Margos, as bis pliant comely sister; Rosita De Triana, as the anguished mother and Robert Corso, as the foppist gang leader, are standout.

Rick Carrier shows a forceful directorial hand that should improve as the learns how to handle thesps and allow bis drama to build

process and that should improve as he learns how to handle thesps and allow his drama to build more easily. But it is an impressive start, having a ring of feeling and authentic place. Film looks at a U.S. problem severely but humanely.

L'Ecclique (Eclipse) (ITALO-FRENCH)

Cannes, May 8.

Cineriz release of an Interopa (Robert, Raymond Hakim)-Paris Film coproduction, Seatures Monies Vitti, Adain Delos, Examico Rabal, Lilla Brignone, Directed Scheenbay, Antonion I. Tonino Guerra camera: Gianni di Venanyo; music, Giovanni Fusco At Cannes Film Fest. Running time, 130 MINS.

and "La Notte," should get plenty of mileage on global cinema screens as well as reap critical plaudits.

plaudits.

Audiences are more likely to give "Eclipse" a split decision, as with all this controversial director's films. Because it has the same exaperating pace as well as the same delving at length and in depth into the basic lack; of communication between human beings. What results is a series of long silent sequences which are meaningful and powerful to those spectators who, as Antonioni has often ingtul and powerful to those spec-tators who, as Antoniont has often said, are both willing and able to "work" for their enjoyment. For those who have seen "Avventura" and "La Notte," "Eclipse" makes an apt wrapup for a felling tri-

Vittoria (Monica Vitti) emerges from an unhappy love affair with an intellectual, Riccardo (Francisco an intellectual, Riccardo (Francisco Rabal), and almost by accident and with infinite caution accepts the down-to-earth courtship of a young stockbroker, Alain Delon, whose designs (and conversation) are less complicated. Both fear involvement, neither is really able to get his message of life and love across to the other, and the melancholy finale signals another split.

Above this outiline hovers the

Above this outline hovers the theory (also pointed out via repeated visual effects) that modern society and the money which commands it are turning man into an object, more and more devoid of human characteristics, unable to maintain normal relationships. The ecliuse symbol may therefore be applied on various levels in this pic.

Antonioni confirms his mastery of chema conceived as ilterature, and there's certainly no one who today can match his pregnant silences nor the unity of style and theme as applied to his last three films. On the other hand, it's hard to see how he can go much further in this direction. He himself seems to put the finis note to the series with a long windup sequence depicting the eclipse of sentiments, symbolized by the places, people, and objects which have witnessed Vittoria and Piero's brief and aborted affair, all veiled by a sudden darkness.

Miss Vitti once again proves an

veiled by a sudden darkness:

Miss Vitti once again proves an ideal performer for Antonioni's thematics in what is probably her best role to date. Delon is excellent as her would be love. Some trenchant scenes are neatly done by Lilla Brignone, as Vittoria's mother, while Francisco Rabai makes the most of a brief appearance as her previous love. Nor should one forget the vital fingertip assistance given the director by Gianni di Venanzo's moodul camerawork and Giovanni Fusco's haunting musical scoring. Other production credits are all top drawer. This pic was invited to the festival.

Zaduszki

Zaduszki

(All Soul's Day)

(POLISH)

(POLISH)

Cannes, May 8.

Polski Scate Film release of Kadr production. With Edmond Fetting, England Krzyewska, Jadwiga Cholmacka, Beata Tyaffliewicz, Written and directed by Tadeuss Rowicki. Cannes Film Pest. Running time, 39 MMS.

Running time, 39 MMS.

Edmond Fetting
Ewa Krzyzewska
Beata Tyaziliewicz
Jadwiga Chojnacka

A pair of lovers go off to a small A pair of lovers go off to a small, hotel in a little town. But memories of the war intrude on their idyll. In this framework is laced a well-baced look at the war sores of Poland, its people and a glimpse of the country today. Its inside theme and treatment make this primarily a specialized entry abroad, but worth special arty spotting, too.

The boy and girl relive certain

The boy and girl relive certain

La Poupee (The Doll) (FRENCH—COLOR-FRANSCOPE)

FINANSCOPES

Crances, May 8.

Procinex release of recinex Alace production. With Sondie
Cybulski, Catherine Millinaire, Daniel
Emiliork, Lazlo Szabo, Jacques Duffillo,
Max Montavon, Directer by Jacques Barza
Barzater; camera (Entrances AudhertiBarzater; camera (Entrances AudhertiBarzater; camera (Entrances Control Country)
Joseph Kosma, At Cannes Film Feek.
Running time, 196 MINS.

Sonnie Tes
Zbigniew Cybulsh
Catherine Millinair
Daniel Emilfer
Lagglo StabJacques Dutlih
Max Montavo Teal

Offbeater is a sort of self political satire. Though it may be familiar, this has style and cleverness. Film could be a possible arty theatre entry if well exploited on its thame.

theatre entry if well exploited on its theme.

In a mythical South American country, a dictator holds sway with a flightly wife doing most of the deciding. Ferment goes on among the young leftlists and even among the monied set. A scientist invents a way to reproduce objects. In showing it to the dictator's wife, he finds he can make another version of her.

Meanwhile, a young leftist, who looks like the dictator, takes up with a rich girl and goes to a party at the dictator's home. But the dictator is killed. The hapless young man has to replace him but gels to like it and becomes like the

young man has to replace him but gets to like it and becomes like the ex-leader. All sorts of themes can be read into this about power corputing, scientists need to take a stand, etc. But it manages to keep up interest despite its symbolism because of the adroit direction of Jacques Baratier, and clever plotting.

Jacques Baratier, and ciever protting.
Yank femme impersonator Sonnie Teal makes a solid contribution as the weird double of the digtator's wife. Polish actor Zbigniew Cybulski is effective in the double role of dictator and leftist with the remainder of the cast adequate.

remainder of the cast adequate.
Though reminiscent of a stlent classic, the German "Metropolis," which also had a double of a woman, this has neat technical color envelope. It emerges a political parable. This could be used as an actioner as well as for specialized art dates. Descriptive tangy songs add a good underlining to the action.

Mosk.

Mondo Cane (A Dog's World) (ITALIAN)

Cannes, May 8.
production and release. Directed
elero Jacopetti and Paolo Cavara,
elerosperi. Commentary and editlleiro Jacopetti; camera (TechAntonio Climati, Benito Frattarij music, Riz Ortolani, Nino Oli mentary spoken by Stefano Capnes Film Fest, Running MINS,

Impressive, hard-hitting docu-

Impressive, hard-hitting documentary feature whose controversial elements will help sell it both at home and in many foreign marts. Exploitable pic could gain from further editing.

Brash and provocative are only two of the adjectives which can help illustrate this truly modern documentary modern in that it no longer merely illustrates, but also provokes thought. In the case of "Dog's World," there's no doubt that many spectators will be irked by some of content, but it's just as sure that they'll be talking about it for some time to come. Likewise, there will be those who'll about it for some time to come. Likewise, there will be those who'll be repulsed by some of the film's stronger bits (they may even strike some as lacking in taste), yet a pondered view must evoke the conclusion that we do indeed live in a dog's world and that, per some of the highlights, we have much to be ashamed of.

Various themes pop up along the way through this pic, notably the cruel treatment inflicted on animals, including the human species. Vehicle is impressive on many counts: first, the material found on a round-the-world hunt:

(ITALO-FRENCH)

Cannes, May 8.

Cineriz release of an interopa (Robert, Raymond Hakimb-Paris Film coproduction of the part of the construction of

L.A. Biz Slowest in 21 Weeks But - 'Walk' Boff \$25,000; 'Story' Hotsy 22G, 21st Stanza; 'Rome' Dull 10G

Los Angeles, May 8.

Exhibitors are taking it on the chin this stanza which is producing the lowest overall take in 21 chin this stanza which is producing the lowest overall take in 21weeks. Exceptions to generallydull week are "Walk on Wild
Side," heading for socko \$25,000
in three theatres on first general,
release, and "West Side Story,"
still torrid at \$22,000 for 21st
week at the Chinese.
Other newcomers are disappointing, "Horizontal Lieutenant"
is rated dim \$14,000 in four
houses. "Rome Adventure" shapes
dull \$10,000 in three. "Judgment
at Nuremberg," in first popscaled
week after 19 stanzas on hardticket, looms sharp \$12,000 at
Pantages.

Pantages.

"Counterfeit Traitor" shapes
lukewarm in fourth Warner Hollywood round, "Five Finger Exercise" is rated soft \$6,000 in third
week at Warner Beverly.

week at Warner Beverly.

Estimates for This Week
Hillstreet, Vogue, Baldwis, Beverrly (Metropolitan-FWC-State) (2,752, 810; 1,800; 1,150; 90-\$2) —
"Horizontal Lieutenant" (MGM)
and "World in Pocket" (MGM).
Dim \$14,000. Last week, Hillstreet,
Vogue, with Iris, El Rey, "flustler"
(20th), "Two Women" (Embassy)
reissues) (1st wk, Hillstreet, Iris;
2d wk, Vogue; 3d wk, El Rey), \$12,100. Baldwin, Beverly with Los
Angeles, Hollywood, "Liberty Valance" (Par), "Brushfire" (Par) (2d
wk), \$15,900.

Warren's, Iris, Loyola (Metro-

wk), \$15,900.

Warren's, Iris, Loyola (Metropolitan-FWC) (1,757; \$25; 1,298; 90.\$1.50) — "Rome Adventure" (WB) and "Warlock" (WB) (reissue) (Warren's) "Carry On, Nusse" (Gov) (reissue) (Iris, Light in Piazza" (MGM) (m.o.) Dull \$10,000 or close, Last week, Warren's with Pix, Wiltern, "Follow That Dream" (UA) (2d wk), (Continued on page 10)

(Continued on page 10)

'Valance' Hep 10G, Cincy; 'Fear' 7G

Cincinnati, May 8.

Firstrun biz shapes for a mild upturn this session. "Man Who Shot Liberty Valance" rates nicely in opener at the Albee. "Cape Fear," new at Keith's looks okay. Third for "State Fair" at Palace looks good. "Horizontal Lieutenant" at Grand looms comparably as good also in third. "West Side Story" retains solid tempo in seventh round at suburban Valley. Climmicked "Poor White Trash" on both sides at Twin Drive-In looms wow. Capitol is being returbished for changeback to Cineram late this month.

Estimates for This Week

rama late this month.

Estimates for This Week
Albee (RKO) (3,100; \$1,\$1.50)—
"Liberty Valance" (Par). Nice
\$10,000 or near. Last week,
"Rome Adventure" (WB) (2d wk).
\$7,000.
Families

\$7.000.
Esquire Art (Cin-T-Co) (500;
Esquire Drum Song" (U) (500;
\$1.25)—"Flower Drum Song" (U) (500;
So-so \$1,000, Last week, "La Belle Amercaine"
(Cont) (3d wk), \$900.
Grand (RKO) (1,300; \$1-\$1.50)—
"Horizontal Lieutenant". (MGM) (3d wk), Okay \$5,500. Last week, \$6,500.

Gd wk). Okay \$5,500. Last week, \$6,500. Guild (Vance) 1300; \$1.25)—
"Only Two Can Play" (Col) (3d wk). Fair \$800. Last week, \$1,000. Keith's. (Cin-T-Co) (1,500; 90-\$1.25)—"Cape Fear" (U) Okay \$7,000 or close. Last week, "Outsider" (U), \$4,000 in 5 days.
Palace (RKO) (2,600; \$1-\$1.50)—"State Fair" (20th) (3d wk). Good \$7,500. Last week, \$9,000.
Twin Drive-In (Cin-T-Co) (800 cars each side; 90c)—"Poor White Trash" (Indie) and "Seasons of Passion" (Indie) and "Seasons of Passion" (Indie). On both sides wow \$12.000 or near. Gimmicked with uniformed Pinkerton operatives to check proof of age for 16-year-olds or up. Last week, west side, "Magic Toyage of Sinbad" (Indie) and "Fallguy" (Indie), \$4,500. East side, "Sail Crookes Ship" (Col) and "Hellions" (Col), \$3,800. Valley (Cin-T-Co) (1,275; \$1.50-

Key City Grosses

Estimated Total Gross

This Week. \$2,158,300 (Based on 22 cities and 267 theatres, chiefly first runs, in-cluding N.Y.)

Rome' Fairish 9G, Cleve.; 'Fall' 41/5G

Grosses here are rather sluggish this week with exception gish this week with exception of "West Side Story," still strong in 12th round at the Ohlo &Rome Adventure" looks fairish at Allen but is better than Hippodrome's "Experiment In Terror," now in second session. "All Fall Down" fell on its nose at State.

Pair of reissues, "Thunder Road" and "Big Country," are going just average at Stillman. "Only Two Can Play" is doing well at two arty houses.

arty houses.

Estimates for This Week

Allen (Stanley-Warner) (2.866; \$1-\$1.50) — "Rome Adventure" (WB). Fairish \$9,000 or over. Last week, "State Fair" (20th), \$9,200.

Colony Art (Stanley-Warner) (1, 354; \$1.50)—"Black Tights" (Magnar-3d wk), Okay \$3,300 after \$3,500 last lap.

500 last lap.

Continental Art (Art Theatre Guild) (900; \$1.25) — "Royal Ballet" (reissue). Poor \$700 for five days. Last week, "Through Glass Darkly". Indie) (4th wk), \$1,700.

Heights Art (Art Theatre Guild) (925; \$1.\$1.50) — "Only Two Can Play" (Col) (3d wk). Nice \$2,800 after \$3,100 last round.

Hipnadrone (Factor Williams)

Hippodrome (Eastern Hipp) (3,700; \$1-\$1.50) — "Experiment In Terror" (Col) (2d wk). Average \$8,000 after \$12,000 last week.

\$8,000 after \$12,000 last week.

Ohio (Loew) (2,739; \$2.50-\$2.75)

"West Side Story" (UA) (12th week). Excellent \$10,000 after \$14,000 last week.

Palace (Silk & Helpern) (2,739; \$1.50) — "Five Finger Exercise" (Col). Mild. \$7,500. Last week, "Judgment at Nuremberg" (11th) wk), \$7,400 for 10 days.

State (Loew) (3,700 \$1.51.50)—

State (Loew) (3,700; \$1-\$1.50)—
"All Fall Down" (MGM): A real
dud at \$4,500. Last week, "Children's Hour" (UA), \$9,500.

nren's Hour (UA), \$9,500.
Stillman (Loew) (2,700; \$1,50)—
"Thunder Road" (UA) and "Big
Country" (UA) (reissues). Average
\$7,000; Last week, "Liberty Valance" (Par) (2d wk), \$10,000

Westwood Art (Art Theatre Guild) (955; \$1.25-\$1.50)—"Only Two Can Play" (Col) (3d wk) Mild \$2,200 after \$2,300 last week.

'Outsider' Hep \$15,000, Frisco; 'Exercise' 116

San Francisco, May &
Trade, is perking up here currently, aided by four okay newcomers. "The Outsider" is grabbing the most coin of newies, with
a hefty session at Golden Gatewhile "Five Finger Exercise" looms equally nice at St. Francis
on opener. "Safe at Home" and
"Don't Knock Twist" is only modest at Paramount in first. "State
Fair" is rated good at Fox for
initialer.

Estimates for This Week

Estimates for This Week

Estimates for This Week
Golden Gate (RKO) (2,859; \$1.25\$1.50)—"Outsider." (U) And "Nearly
a Nasty Accident." (U) Hefty \$15,000 Last week, "Liberty Valance"
(Parl and "Brushfire" (Parl (4th
kk); \$8.000.

wk), \$8.000.

Fox (FWC) (4.651; \$1.25-\$1.50)—

"State Fair" (20th) and "Broken
Land" (20th) Good \$13.000 or near.
Last week, "Moon Pilot" (BV) and Last week, "Moon Pilot" (BV) and "Two Little Bears" (20th) (4th wk), \$6:500:

Snip" (Col) and "Hellions" (Col), \$3.800.

Valley (Cin-T-Co) (1,275; \$1.50- "Thunder Road" (UA) and \$2.50- "West Side Story" (UA) "Big Country" (UA) treissues; (7th v*c). Solid \$9.500. Last week, \$11,500.

(Continued on page 10) (Continued on page 10)

Valance' Fair, \$9,500, Pitt; 'Story' 81G, 13th

VARIETT

General bio. picture here is soft as Pitt deluxers suffer from fine weather which is slowing down wicket activity. Four newcomers add little to the depressed picture. "Man Who Shot: Liberty Valance" is only fair at Stanley. "Jessica" looks tepid at Penn. "Carry On Constable" looms good at Shadyade. "West Side Story." in 13th at Nixon, still is strong.

Estimates for This Week
Putten. Assoc. 1,530: \$1.75-

Estimates for This Week
Fulten (Assoc) (1,530; \$1.75\$2.75)—"Ell Cid" (AA) (10th wk).
Good \$6.000. Last week, \$7,000.
Gateway (Assoc) (1,900; \$1\$1.50)—"State Fair" (20th) (4th
wk). Oke \$8,000. Last week, \$6,500.
Nixon (Rubin) (1,760; \$1.50\$\;2.75)
—"West Side Story" (UA) (13th
wk). Fancy \$8,500. Last week,
\$10,000. wk). Fa \$10,000.

Penn (UATC) (3,300; \$1.\$1.50)—
"Jessica" (UA), Soft \$5,500. Last week, "Children's Hour" (UA), \$9,800.

week, "Children's Hour" (UA), \$9,800.

Shadyside (MOTC) (750; \$1.25)—
"Carry On Constable" (Gov). Good \$2,500. Last week, "Murder, She Said" (MGM) (6th wk), \$1,500.
Squirrel Hill (SW) (334; \$1.25)—
"Double Bunk" (FAW). Snappy \$3,500. Last week, "View From Bridge" (Cont). 33 wk), \$2,000.
Stanley (SW) (3,700; \$1.\$1.50)—
"Liberty Valance" (Par), Fair \$9,500. Last week, "Rome Adventure" (FW), \$6,500.
Warner (SW) (1,516; \$1.\$1.50)—
Warner (SW) (1,516; \$1.\$1.50)—
\$5,000. Last week, "Judgment at Nuremberg" (UA) (11th wk), \$6,600.

Balto Snotty; 'Terror' Fair \$7.000: 'Story' Good \$6,000, 12th, Fair' 4G

Business is very spotty here this week. New films shape mainly disappointing while many holdovers are slowing down.

"State Fair" is Jieht in fourth round at Stanton. "El Cid" is oke in ninth at the Toyn. "Judgment at Nuremberg" is passable in third session day-dating the Chema and Five West. "West Side Story" is rated good in 12th stanza at Mayfair. "Five Finger Exercise" is okay in bow at the Little. "Through a Glass Darkly" is pleasing in second at Playhouse.

Estimates for This West.

Estimates for This Week

Estimates for This Week
Avalon (Hyatt) (860; \$1.50)
"Lovers and Thieves" (Zenith) and
"Cheaters" (Cont). Okav \$2,500.
Last week, "Odd Obsession" (Indie) (2d wk), \$2,500.
Aurora (Rappaport) (367; 90\$1.50) — "North By Northwest"
(MGM) (reissue). Passable \$1.300.
Last week, "Houseboat" (Par),
\$2,000.
Charles (Fruchtman) (500. 00.

\$2,000. Charles "Fruchtman" (500; 90-\$1.80) — "Children's Hour" (UA) (4th wk). Down to oke \$2,500. Last week, \$4,000.

week. \$4,000.
Cinema (Schwaber) (460; \$1.50-\$2) — "Judgment at Nuremberg" (UA) (3d wk). Oke \$3,000. Last week, \$4.500.
Hippodrome (Rappaport) (2,200; 90-\$1.50) — "Experiment in Terror" (Col.) Mild \$7,000. Last week, "Liberty Valance" (Par) (2d wk), \$5,000.

Col. Mild \$1,000. Last week, \$5,000.

Five West (Schwaber) (435; \$1.50-\$2) — "Judgment at Nuremberg," (UA) (3d wk), Nice \$3,800. Last week, \$5.000.

Little (Rappapori) (300; 90-\$1.50) — "Five Finger Exercise," (Call. Okay, \$3,500. Last week, "Make Mine Double" (Indie), \$1.500.

Mayfair (Fruchtman) (700; \$1.75-\$2.50)—"West Side Story" (UA) (12th wk), Holding at good \$6,000. Last week, \$10.000.

New Fruchtman) (1,600; 90-\$1.50)—"Day Earth Caught Fire" (U), \$4.500.

Playhouse, (Schwaber) (355; 90-\$1.50)—"Day Earth Caught Fire" (U), \$4.500.

Rex (Freedman) (500; \$1.50)—"L'Avventura" (Janus) (2d wk), Pleasing \$2,600. Last week, \$2,800.

Rex (Freedman) (500; \$1.50)—"L'Avventura" (Janus) (2d wk), Pleasing \$2,600. Stanton (Fruchtman) (2,800; 90-\$1.50)—"State Fair", (20th) (4th wk).

Mild \$4,000. Last week, \$6.500.

Town (Rappaport) (1,125, \$1.50-\$2.50)—"Gl Cid" (AA) (9th wk).

\$0.500. Town (Rappaport) (1,125; \$1.50-\$2.50)—Fil Cid (AA) (9th wk). Holding at okay \$5,000. Last week, \$5,500.

Hour' Solid \$13,000. Hub: Fall' Big 17G: Traitor' Boff 15G, 'Earth' 12G

Broadway Grosses

Estimated Total Gross

This Week..... \$506,500 (Based on 29 theatres)

Last Year\$580,500 (Based on 22 theatres)

Terror' NSH 13G. Philly; Fall' 12G

Philadelphia, May 8.
Firstrun trade is ilmping in current round with exhibs blaming it partly on start of daylight savings time. Three new pix are not proving much help, However, "Burn Witch Burn" is passably okay at Stanton. "All Fall Down" looms fair at Randolph while "Experiment in Terror" is in like category, all three films being openers.

"West Side Story" still is bright in 26th week at Midtown. "Lover Come Back" still is busy in 13th round at Arcadia.

Estimates for This Week

Estimates for This Week

Estimates for This Week
Arcadia (S&S) (622; 95;\$1.80)—
"Lover Come Back" (U) (13th wk),
Busy \$6,500. Last week, \$7,000.
Boyd (SW) (1,536; \$2-\$2.75)—
"Judgment at Nuremberg" (UA)
(11th wk). Good \$9,500. Last week,
\$11.500.

Fav (Millerm) (0.200.

For (Milgram) (2,200; 95-\$1.80)—
"Experiment in Terror" (Col) NSH
\$13,000 or near. Last week, "Lib-erty Valance" (Par) (3d wk),

"Experiment in Terror" (Col) ASH \$13,000 or near. Last week, "Libertv Valance" (Far) (3d wk); \$9,000.

Goldman (Goldman) (1,000; \$2-\$2,75)—"El Cid" (AA) (20th wk). So-so \$5,000. Last week, \$5,000.

Middown (Goldman) (1,200; \$2-\$2,75)—"West Side Story" (UA) (26th wk). Bright \$12,500. Last week, \$16,000.

Randolph (Goldman) (2,200; 95-\$1,80)—"All. Fall. Down" (MGM). Fair \$12,000. Last week, "Rome Adventure" (WB) (2d wk). \$6,000.

Tallev (SW) (2,500; 95-\$1,80)—"Sweet Bird of Youth" (MGM) (7th wk). Okay \$6,500. Last week, \$7,000.

"Stanton (SW) (1,483; 95-\$1,80)—"Burn Witch, Burn" (A1). Okay \$8,000. Last week, "Moon Pilot" (BV) (4th wk). \$7,000.

Stanton (SW) (1,483; 95-\$1,80)—"Forever; My Love" (Par) (2d wk) Fair \$3,200. Last week, \$4,000.

Trans-Lux (T-L) (190; 95-\$1,80)—"State Fair" (20th) (4th wk). Trim \$8,000. Last week, \$1,000.

Viking (Slev) (1,000; 95-\$1,80)—"State Fair" (20th) (4th wk). Trim \$8,000. Last week, \$7,000.

World (R&B-Pathe) (499; 95-\$1,80)—"Only Two Can Play" (Kings) (3d wk). Nice \$4,800. Last week, \$6,900.

'Story' Stout \$7,000 In Port.: 'Rome' Mild 5G

Port.; Rome' Mild 56

Portland, Ore., May 8.

Firstrum biz is on skids this stanza. It's a seasonal condition with many holdovers slipping. "Rome Adventure" is rated mild at the Fox while "Day Earth Caught Fire" shapes even milder at the Broadway. "Children's Hour" is potent in fifth at Irvington. "West Side Story" still looks solid in eighth at the Music Box Elsewhere, trade generally is weak.

Estimates for This Week.

Broadway (Parker) (1,890; \$1-51.50)—"Day The Earth Caught Fire". (U) and "Six Black Horses" (U). Thin \$4,000 or near. Last week. "Horizontal Lleutenant" (MGM) (2d wk), \$3,400.

Cinema 2t (Foster) (650; \$1.50)—"Through A Glass Darkly" (Indie) and "Ersatz" (Indie). Okay \$2,500. Last week. "Mark" (Cont) and "Murder, She Said" (MGM) (m.o.) (5th wk), \$1,200.

Fine Arts (Foster) (426; \$1.\$1.50)—"Les Liaisons" (Astor) and "The Joker" (Astor) (3d wk). Lean \$1,000. Last week, \$1,300.

Fox (Evergreen) (1,600; \$1.\$1.49)—"Rome Adventure" (WB) and "Singer, Not The Song" (WB). Mild \$5,000. Last week, "State Fair" (20th) and "Broken Land" (20th) (2d wk), \$4,800.

Guild (Rosener) (400; \$1.25)—(Continued on page 10)

(Continued on page 10)

Boston, May 8.
Good biz prevalls this week with
the arrival of new entries, and good
weather for film going, a rainy
week, "Children's Hour," new arruyal at Capri, is hots, "Jessies,"
opening up the Mayflower to firstruns again, is slick, "All Fall
Down" is big at Orpheum.
"Sweet Bird of Youth" opens
Thursday (10) at Beacon Hill, Holdovers are doing fine with "State
Pair," good in fourth round at the
Met., "Day Barth Caugh Fire," nice
in third at Memorial, and "Counterfeit Traitor" socko at Paramount, also in third "Experiment
in Terror" looks okay at Pilgrim in
second stanza. nd stanza.

Estimates for This We

Aster (B&Q) (1,170; \$1.80-\$2.76)
—"El Cid" (AA) (20th wk). Neat
\$10,000. Last week, \$12,000.

\$10,000. Last week, \$12,000.

Beacon Hili (Sack) (900; \$1-\$1.50)

"Les Liaisons" (Astor) (6th winding). Fine \$7,500. Last week, \$7,600. "Sweet Bird of Youth" (MGM) opens Thursday (10).

Besten (Cinerama, Inc.) (1,354; \$1.75-\$2.65) — "Holiday in Spain" (Indie), Opened May 8. Last week, "South 'Seas Adventure" (Cinera-ma) (reissue) (18th wk), \$6,000.

Capri (Sack) (900; \$1-\$1.50) —
"Children's Hour" (UA). Solid \$13,000. Last week, "Black Tights"
(Magna) (2d wk), \$8,000.

(Magna) (2d wk), \$8,000.

Exeter (Indie) (1,376; 90-\$1.49)

"Last Year at Marienbad" (Astor)
(3d wk). Second week ended Friday (4) was big \$12,000.

Fenway (Indie) (1,300; \$1,50)—
"Through Glass Darkly" (Janus)
(4th wk). Bright \$7,000. Last week, \$8,500.

Gary (Sack) (1,277; \$1,50-\$3)—
"West Side Story" (UA) (27th wk).
Sock \$20,000. Last week, \$23,000.

Kenmere (Indie) (700; \$1,50)—
"Doctor In Love" (Gov) and "Carry On Nurse" (Gov) (Ferun) (6th wk).
Oke \$5,500. Last week, \$6,500.

Mayflower (ATC) (689; 90-\$1,50)—
"Jessica" (UA). Good \$8,000, returning house to firstrum.

Metropolitam (NET) (4,357; 90-

Metropolitan (NET) (4,357; 90-\$1.25) — "State Fair" (20th) (4th wk). Third week ended Monday (7), slick \$16,000.

Memorial (RKO) (3,000; 90-\$1.49)
"Day Earth Caught Fire" (U) (3d (Continued on page 10)

'Story' Socko 8G, Omaha: 'Bird' 6G

Omaha, May 8.

Weekend rains plus the lack of many strong new entries make biz offish at downtown firstruns this stanza. However, "Cinerama Hollday" is satisfactory on first week of hard-ticket runat Cooper. Re-released, "Alamo" is fast at two houses while "Sweet Bird of Youth" looks ilvely at State. The Omaha is not getting far with "Day Earth Caught Fire." Orpheum is offish with "Man Who Shot Liberty Valance" in second frame. "West Side Story" looms boffo in fourth stanza at Admiral. Estimates for This Week.

Admiral (Blank) (1,239; \$1.55-

Admiral (Blank) (1,239; \$1.55-\$2.20) — "West Side Story" (UA) (4th wk). Socko \$8,000 or near. Last week, \$9,500.

(4th wk). Socko \$8,000 or near Last week, \$8,500.
Chief. Skyview (Blank) (1,000; 1,200; 75-\$1)—"Alamo" (UA) (resissue) and "White Warriof" (WB).
Tall \$5,500. Last week, "Phantom Planet" (Indie) and "Assignment Outer-Space" (Indie), \$6,000.
Cooper (Cooper) (687; \$1,35-\$2,20)—"Cinerama Holiday" (Cinerama). Good \$9,000 or close. Last week, "Seven Wonders World" (Cinerama) (23d wk); \$5,500.
Dundee (Cooper) (563; \$1,25-\$1,75) — "Oklahoma" (Todd-AO) (6th wk). Sleepy \$2,700. Last week, "Seven Wonders" (U) and "Desert Patrol" (U) Thin \$4,000. Last week, "Horizontal Lieutenant" (M-G), \$6,000.
Orpheum (Tristates) (2,877; \$1-\$1,25) — "Liberty Valance" (Parl 2d wk). Off to mild \$6,000 after \$11,500 opener.
State (Cooper) (743; 1\$)—"Sweet Bird of Youth" (MGM). Fine \$6.000 or over. Last week, "Moon Pilot" (BV) (3d wk). \$4,500.

Chi Offish: Liaisons' Lusty \$7,500, For 2d; 'Fear' Fancy 15G, Traitor' 16G, 'Valance' Fair 14G, All in 3d

Chicago, May 8.

Windy City deluxer biz is in the doldrums this round, with new product scarce and holdovers creating little stir with a few exceptions. "Satan In High Heels" is bowing to a sexy, \$4.500 at Carnegie. Monroe duo of "Paradise Alley" and "Devil's. Eye" shapes oke in opener. "Gold Rush" reissue looks. sharp in first week "at Clinema.

looks sharp in first week at Clinema. "Les Liaisons Dangereuses," the sole second rounder, is notching a wow take at the Town. "Cape Fear" shapes slick in third stanza at the

Counterfeit Traitor" is slowing

"Counterfeit Traitor" is slowing in United Artists third but still nice. "Liberty Valance" looms fair in third State-Lake outing. Same session of "Five Finger Exercise" is nice at the Esquire. "Sweet Bird of Youth" looks good in fourth Chicago frame. "Moon Pilot" is modest in its Roosevelt fourth session. "State Fair" is steady for same round at the Oriental.

Fair 'is steady for same round at the Oriental.

On hardticket, "West Side Story" has eased from recent big returns, but is still excellent in its 10th Todd round. "El Cid" is so-so in its Cinestage 20th.

Estimates for This Week

Carnegie (Telem't) (495; \$1.25 \$1.80) — "Satan In High Heels" (Indie). Hotsy \$4,500 or near Last week, "Shadows" (Teitel), \$4,200.

Chicago (B&K) (3,900; 90-\$1.80)

"Sweet Bird of Youth" (MGM)
(4th wk). Good \$17,500. Last week,

(4th wk). Good \$17,500. Last week, \$18.000.
Cinestage (Todd) (1,038; \$1.75-\$3.50)—"El Cid" (AA) (20th k). Okay \$7,500. Last week, \$8.000.
Cinema (Stern) (500; \$1.50)—"Gold Rust" (Lope) (reissue). Nifty \$4,200. Last week, "La Belle Americaine" (Cont) (10th wk); \$3,-000.
Esquire (H&E Balaban) (1,350; \$1.25-\$1.80)—"Five Finger Exertise" (Col) (3d wk). Nice \$7,000. Last week, \$10,000.
Loop (Telem't) (606; \$1.25-\$1.80)—"Marizinia" (Indie) and "Hunza" (Indie) (5th wk). Weak \$4,000. Last week, \$5,000.
Monroe (Jovan) (1,000; 65-90)—"Devil's Eye" (Indie) and "Paradise Alley" (Indie). Trim: \$4,200. Last week, "Five Minutes To Live" (Continued on page 10)

(Continued on page 10)

Derby No Help to Biz In L'ville: 'Light' Dull \$8,000, 'Walk' Lean 5G

Louisville, May 8.

Influx of race fans converged on Derbytown Saturday (5), many Derbytown Saturday (5), many spending vacations of several days and many race fans being in town for entire Spring Meet of 19 days. All of this drew crowds, and away, from firstrun cinemas. Trade was especially light over the weekend. "Light In Piazza" at the United Artists shapes, slow. "Walk On-Wild Side" at the Mary Anderson is moderate. "El Cid" in final eight days of 10th week at the Rrown will wind

10th week at the Brown will wind up with a healthy take. "Outsider" at the Kentucky, a new entry, looks moderate.

Estimates for This Week

Brown (Fourth Avenue) (900; \$1,25-\$2) — "El Cid" (10th wk-8 days). Usual spurt in countdown for bright \$7,000. Last week, \$5,000.

Kentucky (Switow) (900; 75-1.25) — "Qutsider" (U), Modest 4,500. Last week, "Summer and \$1.25) — "Outsider" (U), Mo \$4,500. Last week, "Summer Smoke" (Par) (2d wk), \$4,000

Mary Anderson (People's) (1,100; 5-\$1.25) — "Walk On Wild Side" (Col). Moderate \$5,000. Last week "Splendor In Grass" (WB) and "Fanny" (WB) (reissues), \$4,500.

Ohio (Settos) (900; 75-\$1.25) —
"Moon Pilot" (BV) (3d wk), Fair
\$4,500, after second week's \$5,000.

Rialto (Fourth Avenue) (1,100; \$1:25-\$2.50) — "Search For Para-dise" (Cinerama) (3d wk). Good \$6,000. Second was \$6,500.

United Artists (Fourth Avenue) (3,000; 75-\$1.25)—"Light In Piaz-za" (MGM), opened Friday (4): Dull \$8,000 Last week, "State Fair" (20th) (3d wk), \$9,000.

'FEAR' BIG \$10,000 IN D.C.; 'LOVER' 6G, 12TH

Washington, May 8.
Action is on mild side this stanza in view of the legions of youngsters here on senior high school treks. "Counterfeit Traitor" looks trees. Counterent Traitor looks fast at the Ontario in third round while "Lover Come Back" still is big in 12th week at the Town. "Black Tights" is fine in first at Dupont, "Cape Fear" is rated big in third at Keiths. "Flye Finger Exercise" is sallow at Trans-Lux in third.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; \$1-\$1.49) — "Moon Pllot" (BV) (3d wk). Mild \$7,500. Last week, \$9,000.

Apex (K-B) (940; \$1.25-\$1.49)— "Through Glass Darkly" (Janus) (2d wk). Hotsy \$6,500 after \$8,000

Capitol (Loew) (3,420; \$1-\$1.65)
—"Liberty Valance" (Par) (3d wk).
Oke \$6,400 for 4 days. Last week,

Dupont (Mann-KB) (400; \$1-\$1.65) — "Black Tights" (Magna). Fine \$5,500. Last week, "Ballad of Soldier" (Union) (4th wk), \$3,200.

Soldier (Umon) (4th wk), \$3,200 Keith's (RKO) (1,383; \$1.\$1.55). "Cape Fear" (U) 13d wk), Big \$10,-000. Last week, \$12,000. MacArthur (K-B) (900; \$1.25-\$1.49)..."Victim" (Indie) (2d wk). Hearty \$5,000 after \$6,000 opener.

Ontario (K-B) (1,240; \$1-\$1.49)— "Counterfeit Traitor" (Par) (3d wk). Fast \$7,500. Last week, \$9,000. Palace (Loew) (2,360; \$1-\$1.65)—
"State Fair" (20th) (3d wk). Big
\$9.800 for 6 days. Last week, \$11,-

900.
Playhouse (T-L) (459; \$1.49-\$1.458; \$1,65)—"Last Year at Marienbad" (Astor) (2d wk). Neat \$5,000. Last week, \$5,900.

Plaza (T-L) (278; \$149-\$1.80) —
"Rififf Girls" (Cont). Nice \$6,500.
Last week, "Male and Female"
(Indie) (6th wk), \$2,000.

Town (King) (800; \$1.25-\$1.80) —
"Lover Come Back" (U) (12th wk).
Hep \$6,000. Last week, \$6,800.

Trans-Lux (T-L) (600; \$1.49-\$1.80) — "Five Finger Exercise" (Col) (3d wk), Timid \$3,500. Last week, \$3,900.

Uptown (SW) (1,300; \$1,49-\$2)-"West Side Story" (UA) (25th wk) Sock \$12,000. Last week, \$14,000

Warner (SW) (1,250; \$1.25-\$1.60)
—"Judgment at Nuremberg" (UA)
(27th wk). Nice \$10,000. Last week,
\$11,000.

'Rome' Rich \$7,000. Prov.: Terror' 6G

Providence, May 8. holiday grosses have leveled off and most stands are back to more normal takes, Elm-wood's fourth of "West Side Story" shapes lively. Strand's "Ex-periment in Terror" kooms nice. "Rome Adventure" at Majestic shapes equally good.

Estimates for This Week

Albee (RKO) (2,200; 65-90) —
"Battleground" (MGM) and "Go
For Broke" (MGM) (reissues).
Mild \$4,000. Last week, "Day
Barth Caught Fire" (U) and "Six
Black Horses" (U) (2d wk), \$4,400.

Elmwood (Snyder) (724; \$2-2.50) — "West Side Story" (UA) \$2.50) — "West Side Story (4th wk). Lively \$8,500. Third was

\$9,000.

Majestic (SW) (2,200; 65-90)—
"Rome Adventure" (WB) and
"Happy Thieves" (WB), Hep \$7,000. Last week. "Moon Pilot"
(BV) (2d wk), \$6,500.

State (Loew) (3,200; 65-\$1.25)
"State Fair" (U) (3d wk). R
\$5,000 seen. Last week, \$8,000. Strand (National Realty) (2,200; 65:90) — "Experiment In Terror" (Col). Good \$6,000 or over. Last week, "Liberty Valance" (Par) (2d

'Burial' Brisk \$8,000

Seattle, May 8.
Exhibitors here are singing the World's Fair blues with the new competition being felt even more keenly here in this session. Best bet is "Premature Burial," nice at Coliseum in first week But et me bet is "Premature Burial," nice at Coliseum in first week. But films like "Sweet Bird of Youth" at Fifth Avenue and "Horizontal Lieutenant" at Music Hall are very mild for no explainable reason excepting this added show biz opposition.

Estimates for This Week

Blue Mouse (Hamrick) (739 \$1.50-\$1:75) — "Nuremberg" (UA) (7th wk). Sturdy \$5,500. Last week

(7th wr.) Sturry \$5,000. Last wees, \$5,000.

Collseum (Fox-Evergreen) (1,500; \$1,25\$-\$1,50) — "Premature Burial" (A1) and "Guns of Black Witch" (A1). Nice \$8,000' or near. Last week, "Experiment in Terror" (Col) and "Time Bomb" (AA) (2d wk); \$4,200 in 5 'days.

Fifth Avenue (Fox Evergreen) (2,500; \$1,25\$-\$1,500 — "Sweet Bird of Youth" (MGM) and "Three on Spree" (U). Mild \$8,000. Last week, "State Fair" (20th) (3d wk), \$5.500 for eight days.

Music Box (Hamrick) (738; \$1.50-\$3) — "West Side Story" (UA) (11th wk). Good \$6,800. Last week, \$7,000.

wkl. Good \$6,800. Last week, \$7,000. Music Hall (Hamrick) (2,200; \$1,25-\$1,50)—"Horizontal Lieutenant" (MGM) and "World In My Pocket" (MGM). Modest \$5,000. Last week, "Moon Pilot" (BV) (3d wk5 days), \$4,500. Orpheum (Hamrick) (2,600; \$1,25-\$1,50). "View of McGM)

\$1.50)—"King of Kings" (MGM). First time at popscale. Mild

\$5,000.

Paramount (Fox-Evergreen) (3,000; \$1,25-\$1,50)—Dark, readying for Cinemiracle opening May 11. Last week "Liberty Valance" (Par) and "Brush Fire" (Par) (3d wk). fair \$5,000 in 9 days

Valance' Fine 17G in St. Loo; **'Rome'** 8½G, 3d

St. Louis, May 8.
Three new entries here currently Three new entries here currently but only one is measuring up. This is "Man Who Shot Liberty Valance," which is fine in first at the Fox. "Experiment in Terror" Jooks mild at State while "Five Finger Exercise," the other newie, is almost as mild at Ambassador. "El Cid" looms fancy in fourth the St Vavie mild. "West Side the State of the Stat

"El Cid" looms fancy in fourth at the St. Louis while "West Side Story" is rated stout in 10th ses-sion at Loew's Mid-City, "Rome Adventure" shapes good at Esquire in third

audi at Loew's Mid-City. "Rome Adventure" shapes good at Esquire in third.

Estimates for This Week Ambassador (Arthur) (2.970; 90-\$1.25) — "Five Finger Exercise" (Col). Mild \$9,000. Last week, "Outsider" (I) (2d wk), \$12,000. Apollo Art. (Grace) (700: 90-\$1.25)—"La Dolce Vita" (Astor) (5th wk). Okay \$1,000. Last week, \$1,100.

Esquire (Schuchart-Levin) (1,800; 90-\$1.25)—"Rome Adventure" (WB) (3d wk). Good \$8,500. Last week, 10,000.

Fox (Arthur) (5,000: 90-\$1.25)—
Fox (Arthur) (5,000: 90-\$1.25)—

(3d wk). Good \$8,500. Last week, 10.000.
Fox (Arthur) (5.000. 90-\$1.25)—
'Liberty Valance" (Par). Fine \$17,000. Last week, "State Fair" (20th) (3d wk), \$14,000.
Loew's Mid-City (Loew) (1,160; \$1.25-\$2.50) — "West Side Story" (UA) (10th wk). Stout \$9,500. Last week, \$10,000.
State (Loew) (3,600; 80-90)—"Experiment in Terror" (Col) and "Belle Sommers" (Col). Mild \$10,000 or under. Last week, "Moon-Pilot" (BV) (2d wk), \$14,000.
Pageant (Arthur) (1,000; 90-\$1.25)—"Oklahoma" (Magna) (3d wk).
Neat \$3,500. Last week, \$4,000.
St. Louis (Arthur) (3,800; \$1.25-\$1.50)—"El Cid" (AA) (4th wk).
Fancy \$12,000. Last week, \$4,000. \$1.50)—"El Cld" (AA) (4th wk). Fancy \$12,000. Last week, \$14,000, Shady Oak (Arthur) (760; 90-\$1.25)—"Only Two Can Play". (In-die) (3d wk). Okay \$2,500. Last week, \$3,500.

Estimates Are Net

Film gross estimates as re-ported herewith from the various key cities, are net; without usual tax. Dis ous key cities, are net; i.e., without usual tax. Distrib-utors share on net take, when playing percentage, hence the estimated figures are net in-come.

The parenthetic admission prices however, as indicated, include U. S. amusement tax.

'Brisk \$8,000 Seattle; 'Lieut.' 5G Mild Weather, Dearth of New Films Melts B'way Biz But 'Honey' Sock \$18,000; 'Fear' Fancy 221/2G in 3d

Dearth of new screen fare and first spring weekend with Ideal outdoor weather is making a spotty session at Broadway deluxers this week. Lone newcomer, "Taste of Honey," at the arty Paris, hit smash \$18,000 on initial round. "Counterfeit Traitor" wound up with a solid \$29,000 in third stanza at the DeMille, and continues. It did big \$13,000 or near on first week at the arty 72d. St. Playhouse. "Moon Pillor" with the Easter stageshow looks to dip Starply to a good \$125,000 in current. (5th) session at the Music Hall. Combo stays a sixth, with "Bon Voyage" coming in May 17. "El cid" (AA) (21st wk). This "Cape, Fear" held with fine \$22,500 in third round at Victoria and arty Trans-Lux 85th St. "Experiment in Terror" is heading for a good \$19,000 or near af Criterion in fourth week. The State brings in "Horizontal Lieutenant". First Run Arties.

perment in Jerror is reading tora good \$19,000 or near at Criterion
in fourth week. The State brings
in "Horizontal Lleutenant" Friday
(11) after four disappointing
weeks with "All Fall Down."
"Five Finger Exercise" looks
okay \$13,000. at Forum and light
\$5,500 at the Plaza, both third sessions. "Jessica" looks to get a
barely okay \$17,500 in third round
daydating the Astor and arty
Trans-Lux 52d St.
"State Fair" still is good with
around \$21,000 for fourth round
at Paramount, and holds for a
fifth. "Sweet Bird of Youth" was
okay \$24,000 in sixth session daydating the Capitol and arty Sutton.

dating the Capitol and arry sur-ton.

"West Side Story" looks like great \$43,000 in current (29th) frame at the Rivoli while "Judg-ment at Nuremberg", held with boff \$35,000 in 20th stanza at the Palace. "El Cid" slipped off, too, with an okay \$14,000 or close likely for 21st session at the War-ner.

likely for 21st session at the Warner.

Astor (City Inv.) (1,094; 75-\$2)—
"Jessica" (UA) (3d wk). This round ending today (Wed.) looks like mild \$12,000 or less after \$16,000 for second. Daydating with Trans-Lux 52d St. Holds until "Miracle Worker" (UA) opens May 23.
Capitol (Loew) (4,820 \$1-\$2.20)—
"Sweet Bird of Youth" (MGM) (7th Wk). Sixth week completed yesterday (Tues.) was okay \$17,000 after \$20,500 for fifth week. Daydating with the Sutton." Man Who Shot Liberty Valance" (Par) opens May 16 or 23, according to present plans.

plans.
Criterion (Moss) (1.520; \$1.25-\$2.50—"Experiment in Terror" (Col) (4th wk). This session winding tomorrow (Thurs.) is heading for a good \$19,000 or less after \$22,000 for third.
DeMille (Reade) (1,463; 90-\$2.75)
—"Counterfeit Traitor" (Par) (4th wk). Third was completed veetter.

wk). Third week completed yester-day (Tues.) was solid \$29,000 or near after \$41,500 for second. Pic also now playing at 72d St. Play-

house.

Embassy (Guild Enferprises) (500; \$1.50.\$2.50)—"Les Liaisons" (Astor) (m.o.), Opens today (Wed.). In ahead, "La Dolce Vita" (Astor) (21st wk), good \$10,000 for an unusually long run, and possibly could have held longer except the distrib wanted to get pie out on circuits.

distrib wanted to get pie out on circuits.

Palace (RKO) (1,642; \$1.50-\$3.50)—"Judgment af Nuremberg" (UA) (21st wk). The 20th round ended yesterday (Tues.) was boffo in 19th week, which was for 12 performances.

Forum (Moss) (813; 90-\$1.80)—"Five Finger Exercise" (Coli (3d wk). This session winding today (Wed.) looks like okay \$13.900 or second. Stays until "The Intruder" (Pathe) opens May 14.

close after \$1,000 close after \$170,000 close after \$170,000 close \$1.000 close \$1.

Stays one more week. "Bon wki, (
Voyage" (BV), opens May 17.

Rivoli "UAT) (1,545; \$1.50-\$3.50)

—"West Side Story" (UA) (29th wk). Current frame finishing to-day (Wed.) looks like great \$43.

First-Run Arties
Fine Arts (Davis) (468; \$1.80-\$2)
—"Only Two Can Play" (Col) (8th wk). Seventh week completed yesterday (Tues.) was solid \$10,000 or near after \$11,500 for sixth

round.

Beekman (Rugoff Th.) (590;
\$1.50-\$2)—"Through a Glass Darkly" (Janus) (9th wki. Eighth stanza
finished Monday (7) was snappy
\$8.500 after \$10,000 for seventh

week Carnesie Hall Cinema (F&A) (300; \$1.50-\$2) — "Last Year at Marienbad" (Astor) (9th wk). Cur-

Marienbad" (Astor) (9th wk). Current round ending today (Wed.) looks like rousing \$10,500 or close after; \$11,000 for eighth stanza.

Fifth Ave. Cinema (Rugoff Th.) (250; \$1.25-\$2)—"Joan of Angels" (Telepix). Opened Monday (7), In ahead, "Black "Eights" (Magna) (m.o.) (3d wk.4 days). of "\$3,000 after \$4,000 in second week.

Normandie (T-L) (592; \$1.25-\$2)—"Doctor in Love" (Gov) (2d wk), (Continued on area 10)

(Continued on page 10)

New Fare Fails to Help Mpls.; 'Lieut.' Drab 5G, 'Jessica' Fairish 5½G

Minneapolis, May 8.

There currently are three firstrun newcomers here but none is
getting far. "Jessica" shapes slow
in first at Century while "Horizontal Lieutenant." looks drab opening week. "Something Wild" also is
mild in first at the Gopher. Continued non-publication of the two

mind in first. at the Gopher. Continued non-publication of the two local struck daily papers, now in fourth week, is hurthing.

A stretch of long over-due warm weather also is a downbeat factor. However, "State Fair" shapes solid in fourth at the State, and "Mam-Who Shot Liberty Valance" looks sturdy in fourth at Lyric. Of course. "West Side Story" still is nice in 12th round at the Mann. Estimates for This Week.

Academy (Mann) (1,000; \$1.55-\$2.65)—"El Cid" (AA) (11th wk). Okay \$5,000. Last week, \$6,000. Century (Par' 1,300; \$1.25\$,\$1.50 July 1,000; \$1.55-\$1.50 scale.

"MGMM '3d, wk), \$4,500 at \$1.25-\$1.50 scale.

\$1.50 scale.

Gopher (Berger) (1,000; \$1-\$1.25)

"Something Wild" (UA). Mild
\$2,500. Last week, "Rome Adventure". (WB) (3d wk), \$2,200.

Lyric. (Par) (1,000; \$1.25-\$1.50)

"Liberty Valance". (Par) (4th wk).

Lyric (rar) (1,000, page 4,100)

"Liberty Valance" (Par) (4th wk),

Sturdy \$5,000. Last week, \$7,000.

Mann (Mann) (1,000; \$1.50-\$2.75)

""" Side Stary" (IJA) (12th st Side Story" (UA Nice \$9,000. Last

—"West Side Story" (UA) (12th wk). Nice \$9,000. Last week, \$12,000.
Orphetim (Mann) (2,800; \$1-\$1.25)
—"Horizontal Lieutenant" (MGM). \$5,000. Last week, "Moon Pilot" (BV) '3d wk), \$4,000.
Park (Field) (1,000; \$1.50)—"Sweet Bird of Youth" (MGM) (5th wk). Satisfactory \$3,000. Last week, \$4,500.
State Fair" (20th) (4th wk). Healthy \$6,000. Last week, \$4,500.
Suburban World (Mann) (800; \$1.25-\$1.50)—"Through Glass Darkly" (Janus) (4th wk). Okay \$2,000. Last week, \$2,000.
Uptown (Field) (1,000; \$1.25-\$1.50)—"Sergeants 3" (UA) (11th wk). Good \$2,800. Last week, \$3,000.
World (Mann) (400; \$1.31.25).

World (Mann) (400; \$1-\$1.25)—
"Experiment in Terror" (Col) (3d)
wki Modest \$3,000. Last week,

Rome' Fair \$15,000, Det.; 'Night' 11G; Fear' 11G, 3d, 'Story' Hot 16G, 12th

Detroit, May 8.

Detroit, May 8.

Detroit, May 8.

Depressed as newspaper strike here enters its fourth week. Only two newcomers currently as exhibs stick with bills because of difficulty in advertising new shows.

"Rome Adventure" looks fair at Michigan. "Night Creatures" is in Mike category at the Palms.

Meanwhile, "West Side Story" stays great in 12th week at the Madison. "State Fair" rolls nicely in third at Grand Circus. "Two Women" shapes good in second round at the Adams. "Experiment in Terror" is poor in second at the United Artists. "Cape Fear" is okay in third at Fox.

Estimates for This Week

Estimates for This Week

Fex (Woodmont Corp) (5,041; \$1.25-\$1.49)—"Cape Fear" (U) and "Information Received" (U) (3d wk). Okay \$11,000 or near. Last week, \$13,000.

week, \$13,000.

Michigan (United Defroit) (4,028; \$1,25-\$1.49) — "Rome Adventure" (WB) and "Samar" (WB). Fair \$15,000 or close. Last week, "Moon Pilot" (BV) and "Flight of Lost Balloon" (BV) (3d wk), \$14,000.

Palms (UD) (2,995; \$1,25,\$1,49)—
"Night Creatures" (U) and "Six
Black Horses" (U), Fair \$11,000.
Last week, "Liberty Valance"
(Par) and "Brush Fire" (Par) (2d) wk), \$10,000.

Madison (UD) (1,408; \$1.50-\$2.65)
-"West Side Story" (UA) (12th
k) Great \$16,000. Last week,

Grand Circus (UD) (1,400; \$1.25-\$1.49)—"State Fair" (20th) (3d wk). Swell \$15,000. Last week, wk). S \$17.000.

Adams (Balaban) (1,700; \$1.25-\$1.50)—"Two Women" (Embassy) (2d wk), Good \$10,000. Last week, \$10,500.

United Artists (UA) (1,667; \$1.25 \$1.50) — "Experiment in Terror" (2d wk). Poor \$5,000. Last week, \$4,000.

\$4,000.

Music Hall (Cinerama, Inc.)
(1,208; \$1.20-\$3)—"El Cid" (AA)
(20th wk). Sturdy \$11,000. Last ek, \$10.500

Mercury (UM) (1,465; \$1-\$1,80) —"Judgment at Nuremberg" (UA) (2d wk). Oke \$12,000. Last week, \$11,100.

SAN FRANCISCO

(Continued from page 8)

"(Continued from page 8)
"Horizontal Lieutenant" (MGM)
(3d wk), \$7,500.

Paramount (Par) (2,646; \$1.25\$1.50)—"Safe at Home" (Col) and
"Don't Knock Twist" (Col). Modest \$9,000. Last week, "Experiment in Terror" (Col) (4th wk),
\$11,000.

St. Francis (Par) (1,400; \$1-\$1.75)

—"Five Finger Exercise" (Col),
Nice \$11,000. Last week, "Rome
Adventure" (WB) (4th wk), \$7,000.

United Artists (No. Coast) (1,151; 1.50-\$3)—"West Side Story" (UA) 1st wk). Socko \$17,000. Last week, \$17500

Vogue (S.F. Theatres) (364; \$1.50)
-"Bridge" (Indie) (8th wk). Fair
2,000 after \$2,200 last week.

Stagedoor (A-R) (440; \$1:50)—
"Sweet Bird of Youth" (MGM) (6th
wk). Hep \$5,000 after \$6,500 last

week.
Larkin (A-R) (400; \$1.25-\$1.49)—
"Victim" (Indie) (3d wk). Fine
\$5,500. Last week, \$6,000.
Clay (A-R) (400; \$1.25-\$1.49)—
"Murder; She Said" (MGM) (2d
wk). Good \$3,500. Last week,
\$5,000 ₩K). \$5,000.

\$5,000. Presidio (Art Theatre Guild) (?74; \$1.25)—"Green Mare" (Indie) (3d wk). Okay \$2,000. Last week, \$2,000.

Alexandria (United California) (1,610; \$1.49-\$3)—"El Cid" (AA) (20th wk). Good \$6,500 after \$7,000

Metro (United California) (1,000; \$1.50-\$1.80) — "Two Women" (Janus) (19th wk) Fine \$2,500 Y 1.50 - \$1.80) — "Two Women" anus) (19th wk). Fine \$2,500. Last eek, \$3,000.

week, \$3,000.

Esquire (No. Coast) (846; 90\$1.25)—"Jessica" (UA) and "Season of Passion" (UA) (2d wk). Fair
\$4,000. Last week, \$5,000.

Corenet (U n i t e d) (California)
(1.250; \$2.0-\$2.75)—"Judgment A:
Nuremberg" (UA) (10th wk). Trim
\$11,000. Last week, \$12,000.

Mustle Hall (A-R) (364; \$1.25\$1.49)—"Only Two Can Play"
(Indie) (3d wk). Strong \$6,000 after
\$7,000 last week.

BROADWAY

(Continued from page 9)

(Continued from page 9)
First holdover week winding today:
Wed.) looks like nice \$8,000 after
\$8,500 on opener. Holds.
Little Carnegle (L. Carnegle)
(520; \$1.25-\$2) — "Whistle Down
Wind" (Pathe) (3d wk). Current
session ending Friday (11) is heading for smooth \$12,500 after \$13,000 in second. Continues.
Guild (Guild) (459; \$1.\$1.75)—
"Jules and Jim" (Janus) (3d wk).
Second stanza ended Sunday (6)
was big \$13,000 after \$12,000 on
opener.

opener.

Muray Hill (Rugoff Th.) (565; \$1.50-\$2).—"All Fall Down" (MGM) (5th-final wk). Fourth round ended yesterday (Tues.) was modest \$4,500 after \$5,000 in third "The Intrider" (Pathe) opens May 14.

Paris (Lopert) (525; \$1.50-\$2).

"Five Finger Exercise" (Col) (3d wk). This frame ending today (Wed.) looks to land light \$5,500 after \$5,200 in seventh. Stays only three days in inith round to open "Lover Come Back" (U) (subrun) tomorrow (Thurs.) for limited run.

Sutton (Rugoff Th.) (561; \$1.50-\$2).—"Sweet Bird of Youth" (MGM) (Th. wk). Sixth starza ended yesterday (Tues.) was fine \$7,000 or near after \$8,500 for fifth week. Day dating with the Capitol.

72d St. Playhouse (Baker) (440; \$1.50-\$2).—"Counterfeit: Traitor" (Par) (2d wk). First session finished Monday (?) was big \$13,000. Also at DeMille where it played nearly three weeks before launched here.

Trans-Lux 52d St. (T-L) (540; \$1.25-\$2).—"Jessica" (UA) (3d wk). This week winding today (Wed) is heading for just okay \$5,500 after \$7,000 for second.

World (Perfecto) (390; 90-\$1.50).

"Many Ways To. Sin" (Mishkin) (5th wk). Current week finishing tomorrow (Thurs.) is heading for socokeroo \$11,000 after \$12,000 for fourth week. Continues.

LOS ANGELES

(Continued from page 8)
"Young Savages" (UA) (1st wh),
\$2,000. Loyola, "Moon Pilot" (BV)
(2d wk), "Guns of Navarone" (Col)
(1st wk), \$3,700.

(c) way, Gange or Navarone (Col.)
(c) way, \$3,700,

Les Angeles, Hawaii, Wilters (Metropolitan - Ge.S. - SW) '(2,017;
1,106; '2,344; '90-\$1.50)—"Walk on Wild 'Side" (Col) (1st general release) and "Belle Sommers" (Col). Sock \$25,800, Last week, Hawaii, "Dream Wife" (MGM), "Love is Bētter Than Ever" (MGM) (reissues), \$2,400.

Crest (State) (750; 90-\$1.50)—"Le Dolce Vita" (Astor) and "Cold Wind in August" (Indie) (reissues), Slim \$1,500, Last week, "Saharday Night, Sunday Morning" (Cont), "School for Scoundrels" Cont) (reissues), \$1,200.

**Hellyweek (FWC) (856; 90-\$1.50)

Hollywood (FWC) (856; 90-\$1.50)
— "Man Who Shot Liberty Valance" (Par) (3d wk) and "Break-

ance" (Par) (3d wk) and "Breakfast at, Tiffany's (Par) (reissue) (1st wk). Okay \$3,000.

Pix (Prin) (756; 90-\$1.50)—
"Follow That Dream" (UA) (3d wk).
and "One Eyed Jacks" (Par) (reissue) (1st wk). Pale \$2.500.
Warner Bewerly (SW) (1,316; 90-\$2)—"Five Finger Exercise" (Col) (3d wk). Soft \$6,000. Last week, \$7,700.

\$7,700, State (UATC) (2,404; 90-\$1.50)— "Spartacus" (I) (reissue) (3d wk) Modest \$5.500. Last week, \$7,400 Music Hahl (Ros) (720; \$2-\$2.40 — Only Two Can Play" (Kings (3d wk), Good \$6,500, Last week \$8,600.

ou ws., Good. \$6,500. Last week. \$8,600.

Warner Hellywood (SW) (2,170; \$2-\$2.40)—"Counterfeit Traitor" (Par) (4th wk). Light \$10,000. Last week. \$11,000.

El Rey (FWC) (861; 90.\$1.50)—"Nwo Women" (Embassy) and "Hustler" (20th) (reissues) (4th wk).—Lean \$2,000.

For Wilshire (FWC) (1,990; \$1.49.\$2)—"State Fair" (20th) (5th wk). Fair \$5,000. Last week, \$6,000.

\$6,200.

Hollywood Paramount (State)
(1,468; \$1-\$1.80)—"All Fall Down"
(MGM) (5th wk). Drab \$3,500.
Last week, \$4,900.

(MGM) (5th wk). Drab \$3,500.
Last week, \$4,900.
Fine Arts (FWC) (631; \$1.49-\$2.40)—"Jessica" (UA) (6th wk).
Fair \$3,000. Last week, \$2,800.
Four Star (UATC) (\$1.80-3.50)—
Black Tights" (Magna) (7th wk).
Okay \$5,000. Last week, \$6,500.
Egyptian (UATC) (1,392; \$2-\$2.40)—"Sweet Bird of Youth" (MGM) (7th wk).
Last week, \$7,500.
Carthay (FWC) (1,138; \$1.80-\$3.50)—"\$1 Cid" (AA) (20th wk).
Limp \$6,000. Last week, \$9,400.
Pantages (RKO) (1,512; \$1.25-\$2.75)—"Judgment at Nuremberg" (UA) (20th wk). Hefty \$12,000 on first week at popscale. Last week, \$5 days), \$10,800.
Chinese (FWC) (1,408; \$1.25-\$3.50)—"West Side Story" (UA) (21st wk). Boffo \$22,000. Last week, \$23,000.

'GERONIMO' BIG 13G. DENVER; 'STORY' 12G

Denver, May 8. Plenty of juggling of pix h this stanza as some of them failed to hold up on extended-runs. "Horizontal Lieutenant" pushed into the Centre hurriedly but shapes good. "View From Bridge," also was a late entry, and looms fair at Crest, "West Side Story," playing the small Denham, is rated sharp, "Geronimo" is lofty in first at Paramount.

Estimates for This Week

Aladdin (Fox) (900; \$1.25-\$1.45
—"Judgment at Nuremberg" (UA
(5th wk). Stout \$6,000 or over. Las
week, \$7,000.

Capri Art (Art Theatre Guild) (238; \$1.25)—"Paradisio" (Indie) (4th wk). Nice \$1,100. Last week,

\$1,200. Centre (Fox) (1.270; \$1.25-\$1.45) —"Horizontal Lieutenant" (MGM), Good \$10,000 or close. Cosper (Cooper) (814; \$1.25-\$1.63)—"Seven Wonders of World". (Cinerama) (29th wk). Good \$11,000 or less. Last week, \$11,500.

Crest (Wolfberg) (750; \$1.25 "Yiew From Bridge" (Cont). Fair \$2,800.

Denham (Indie) (800; \$1.25-\$2.50)

"West Side Story" (UA). Sharp
\$12,000. Last week, "El Cid" (AA).
(12th wk), \$8,000.

Denver (Fox) (2,432; \$1.25-\$1.45)
—"Day Earth Caught Fire" (U).
Mild \$7,000 or near. Last week,
"State Fair" (20th) (3d wk), \$8.200

Esquire (Fox) (600; \$1.25)—"Two Women" (Embassy) (M.O.). Nice \$2,500.

women" (Embassy) (M.O.). Nice \$2,500.

Orpheum (RKO) (2,690; \$1,25-\$1,45)—"Caine Mutiny" (Col) and "On Waterfront" (Col) (reissues), Mild \$5,000. Last week, "Experiment in Terror" (Col) and "Belle Summers" (Col) (2d wk), \$6,500.

Paramount (Wolfberg) (2,100; 90-\$1,25) — "Geronimo" (UA), Tall \$13,000 or near Last week, "Premature Burial" (AI) (2d wk) \$10,000.

Towne (India) (600

\$10,000,

Towne (Indie) (600; \$1.25-\$1.45)—
"Moon Pilot" (BV) (4th wk), Fair
\$3,500. Last week, \$5,000.

Vogue (Art Theatre Guild) (450;
\$1.25)—"Through a Glass Darkly"
(Janus) (2d wk). Trim \$1,300. Last
week, \$1,500.

PORTLAND, ORE. (Continued from page 8)

"Sweet Bird of Youth" (MGM) (5th wk). Good \$2,500. Last week, \$2,400.

**Hollywood (Evergreen) (1,180; \$1.49-\$2)—"Seven Wonders of the World" (Cinerama) (4th wk), Hot \$7,000. Last week, \$7,700.

Irvington (Smith) (600; \$1.25)—
"Children's Hour" (UA) and
"Roman Spring" (WB) (reissue)
(5th wk), Fast \$4,000, Last week,

i,400. Music Box (Hamrick) (640; \$1.50-"West Side Story" (UA) (8th \$3)—"West Side Story" (UA) (8th wk): Solid \$7,000 or near. Last week, \$9,000.

Orpheum (Evergreen) (1,536; \$1-\$1.49)—"Moon Pilot" (BV) and "Bear Country" (BV) (3d wk). Trim \$4,000, Last week, \$6,700.

Paramount (Port-Par) (3,006; \$1-\$1.50) — "Liberty Valance" (Par) and "Brushfire" (Par) (3d wk). Drab \$3,000 in 6 days. Last week

BOSTON

(Continued from page 10)

Solid \$12,000. Last week

\$14,000.

Orpheum (Loew), (2,900; 90-\$1.49)

"All Fall Down" (MGM) and
"Incident in Alley" (UA). Big \$17,000 or near. Last. week; "Liberty
Valance" (Par) (2d wk), \$12,000.

Paramount (NET) 2,357; 70-\$1.25)
"Counterfeit Traitor" (Par) (3d
k). Socko \$15,000. Last week —"Counterfeit Traitor" (Pa wk). Socko \$15,000. Last \$16,500.

\$16.500.

Pilgrim (ATC) (1.909; 75-\$1.25)—
Experiment in Terror" (Col) and
"Siege of Syracuse" (Indie) (2d wk).
Okay \$6.500. Last week, \$9,000.

Saxon (Sack) (1,100; \$1.50-\$3)—
"Udgment at Nuremberg" (IJA)
'IJQMent at Siracuse (1,100) (1,100)

Saxon (Sack) (1,100; \$1.50-\$3)—
"Udgment at Nuremberg" (IJA)

"Udgment at Nuremberg" (IJA)

"Udgment at Siracuse (1,100) (1,100) (1,100)

"Saxon (Sack) (1,100) (1,100) (1,100) (1,100) (1,100) (1,100)

"Saxon (Sack) (1,100) (1,100) (1,100) (1,100) (1,100) (1,100)

"Saxon (Sack) (1,100) (1,100) (1,100) (1,100) (1,100) (1,100) (1,100) (1,100) (1,100) (1,100) (1,100) (1,100) (1,100) (1,100) (1,100) (1,100) (1,100) (1,100) (1,100) (1,10

State (Trans-Lux) (730; 75-\$1.25)
—"Diary of Naturist" (Indie) and
"Lonely Sex" (Indie) (3d wk). Hotsy \$5,000 again. Last week, same.

K.C. Uneven: Tall Se-Se \$7,000, Valance' Big 9G, Tom' 92G; 'Story' Same

Kansas City, May 8.

Newcomers are spotty here this
seek, "Who Shot Liberty Valance" looking good at Paramount but "All Fall Down" at Saxon being only so-so. Pair of drive-ins are doing okay with "Peeping Tom."

"State Fair" at Roxy is pleasing in third. "Moon Pilot" at Uptown is rated good; also third. "West Side Story" at Plaza continues mice in seventh. Weather still is pleasant.

isant. Estimates for This Week vest-Nat

Brookside (Fox Midwest-Theares). (800; \$1.25-\$1.50). "Judgment at Nuremberg". (5th wk). Okay \$4,500. Last we (UA)

Boulevard (Rosedale) (750 cars), Crest (Commonwealth) (900 cars) (\$1)—"Peeping Tom" (Astor) and "Girl in Room 13" (Indie). Nice \$9,000. Last week, sub-runs.

\$9,000. Last week, sub-runs.

Capri (Durwood) (1,260; 90-\$2.50)

"El Cid" (AA) (11th wk), Bright
\$7,000; stays. Last week, \$8,500,

Empire (Durwood) (1,260; 90-\$2)

"Search for Paradise" (Cinerama) (reissue). Pleasant \$8,600; stays. Last week, "South Seas Adventure" (Cinerama) (reissue) (7th wk), \$4,000.

Telesconding Control of the State (The National Control of Sta

Kime (Dickinson) (504; \$1.25-\$1.50)—"Five-Day Lover" (Kings) (3d wk). Nice \$1,400. Last week, \$1,700.

\$1,700.

Parameunt (Blank-UP) (1,900;
1,\$1,25)—"Liberty Valance" (Par).
Trim \$9,000. Stays on. Last week,
"Sundowners" (WB) and "Marjorie
Morningstar" (WB) (reissues), \$2,000 in 4 days.

Plaza (FMW-NT) (1,630; \$1,50-\$2,50)—"West Side Story" (UA)
(7th wk). Good \$9,500 or over. Last week, \$11,000.

Rockhill (Tittle A-7)

Rockhill (Little Art Theatres) (750; \$1-\$1.25) — "Cold Wind in August" (Indie) (1st. run) and "Woman Like Satan" (Indie) (2d run) (2d wk) Good \$1,500. Lastweek, \$1,800.

Rox (Durwood) (850; 75-\$1.50)

"State Fair" (20th) (3d wk),
Pleasant \$5,500; stays on Last
week, \$6,500.

week, \$6,500.
Saxon (Durwood) (1,600; 75-51.50)—"All Fall Down" (MGM).
Moderate \$7,000, but holds. Last week, "Horizontal Lleutenant" (MGM) (2d wk), \$4,000.
Studio (Durwood) (1,50; \$1.25-51.50)—"Murder She Said" (MGM) (7th wk). Okay \$700, but for long run at tiny house. Last week \$000.

Uptewn (FMW-NT) (2,043; \$1-\$1.25)—"Moon Pilot" (BV) (3d.wk). Good \$7,500. Last week, Uptown and Granada (1,217), \$12,000.

CHICAGO

(Continued from page 9) (Indie) and "Night of Evil" (Indie), \$4,600.

Oriental (Indie) (3,400; 90-\$1.80)
—"State Fair" (20th) (4th wk).
Solid \$19,000 or close. Last week,
\$25,000.
Roosevelt (B&K) (1,400; 90\$1.80) — "Moon Pilot" (BV) (4th

\$1.80) — "Moon Pilot" (BV) (4th wk). Moderate \$10,000 or over, Last week, \$15,000. State-Lake (B&K). (2,400; 90-\$1.80) — 'Liberty Valance' (Par) (3d wk. Fair \$14,000; Last week, \$16,000.

Surf (H&E Balaban) (685; \$1.50-\$1.80) — "Purple Noon." (Times) (5th wk). Smooth \$4,000. Last week,

Town (Teitel) (640; \$1.25-\$1.80)
—"Les Liaisons" (Astor) (2d wk).
Great \$7,500. Last week, \$10,000.

Great \$7,500. Last week, \$10,000.
United Artists (B&K) (1,700. 90\$1.80)—"Counterfeit Traitor" (Par)
(3d wk). Holding at nice \$16,000.
Last week, \$17,000.
Woods (Essaness) (1,200; 90\$1.80)—"Cape Fear" (I) (3d wk).
Slick \$15,000. Last week, \$18,000.
Woods (Table) (90,000.128).

World (Teitel) (606; 90-\$1.25) — "Black Tights" (Magna) (5th wk). Okay \$3,500. Last week, \$3,000.

National Boxoffice Survey

Biz Very Spotty; 'Story' Still Champion, 'Pilot' 2d, 'Judgment' 3d, 'Fair' 4th; 'Cid,' 'Bird' Next

Arrival of the first real spring weather in recent days plus a plethora of holdovers will slough firstrun biz across the country this

stanza. Some of new films also are

not shaping up too strongly.
Still nacing the field is "West Still pacing the field is "West Side Story" (UA), same as last round. Currently it is running far

round. Currently it is running far ahead of its nearest competitor. "Moon Pilot" (BV) is finishing sebond Just as it was a week ago although not having the benefit of vacationing school kids.
Third place is going to "Judgment at Nuremberg" (UA), which was fourth last session. "State Pair" (20th) is capturing fourth spot. It was third a week ago. "El Cid" (AA) is taking fifth position. "Sweet Bird of Youth" (MGM)

"Sweet Bird of Youth" (MGM) is landing in sixth slot. "Man Who Shot Liberty Valance" (Par) is finishing seventh "Cape Fear" (U) will be eighth. "Experiment in Terror," (Col) is winding in ninth "Sweet Bird of Youth" (MGM) is landing in sixth slot. "Man Who Boston. Shot Liberty Valance" (Par) is finishing seventh. "Cape Fear" (I) will be eighth. "Experiment in Terror" (Col) is winding in ninth place.

"Rome Adventure" (WB) will finish 10th "All Fall Down" (MGM) is taking 11th place money. "Walk on Wild Side" (Col) is capturing 12th spot.

"Five Finger Exercise" (Col), "Pay Earth Caught Fire" (I) "Only Two Can Play" (Col), "Horizontal Heutenant" (MGM)

and "Children's Hour" (UA) are the runner-up pictures. "Geronimo" (UA), one of new-comers, is rated tall in Denver. "Jessica" also from United Artists, just getting around, is largely fair to mild currently but shapes good in Boston.

to mild currently but shapes good in Boston.

"Taste of Honey" (Cont) was smash opening week in N.Y.

"Through a Glass Darkly" (Janus), which just missed runner-up category, looks nice in N.Y. and Balto, and brisk in Boston, Washington and Denver.

"Last Year at Marienbad" (Astor), another newie, looms big. In Boston, neat in Washington and still great on extended-run in N.Y. "Night Creatures" (U) looks good in Detroit.

"Premature Burial" (Al) shapes nice in slow Seattle "Les Liaisons" (Astor), socko in Chi, is fine in Boston.
"Black Tights" (Magna), okay

NEW U.S. PIX-BUT ARE THE

Amusement Stock Quotations

Week Ended Tues. (8)

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Mr.	w	- 0	torl	 		£	×
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		N. Y. Sto	ck Exe	hange		Net
	62	•Weekly Vel.			Tues.	Change
		. in 100s		Low	Close	for wk.
2176	1634	ABC Vending 71	18%	1634	18%	- 1/6
4714	321/2	Am Br-P'r Th 156 Ampex 550	35%	3334	351/4	
20%	14%	Ampex 550	161/2	151/8	15%	-1
- 2278	9078			391/6	391/2	
		Chris Cft 196	221/2	201/2	20%	– %
31	1998.	Col Piz 84		1956		— %
4854	34	Decca 358 Disney 43	47 351/4	441/2 331/2	451/4 331/4	= %
		Eastman Kdk. 357	1111/2	107	10814	-1¼ -1%
614	556	EMI 416	6	574	57/8	
					121/4	
4712	341/4	Leew's Then 217	2714	3436	343/4	
	561/2	Glen Alden 211 Leew's Then. 217 MCA Inc 105	5014	571/6	5734	-174
5814	381/2	Metro GM 217	4316	411/6	4156	
91/4	61%	Nat. GenCorp. 200	8	71/4	734	+ 1/2
2514	2214	Outlet 1909	23	223/4	221/6	- 1/6
581/2		Paramount 84	491/6	471/6	471/4	-1%
221	17416	Polaroid 274	1043/4	1821/2	1821/2	-634
6376	511/2	RCA 918	597/8	5634	563/4	-134
	97/8	Republic 41 Rep., pfd. 4	11	10%	103%	
17	151/2	Rep., pfd. 4	. 161/4	16	16	- 1/4
4844	271/8	Stanley War 55	283/4	271/B	27%	 %
331/4	2872	Storer 29	327/8	3134	321/4	- 16
39%	261/8	Z0111-Fox 95	30%	28%	28%	+ %
3398	301/4	United Artis 74	321/2	311/2	321/8	+1%
20%	1078	Warner Bres. 92 Zenith 520	16/8	151/4		— ½
1373	9078	Zenim 620	88 ½	6418	641/2	-31/2
	Sec. 34	American St	ack Fre	hanse		
6%	4	Allied Artists 43	41/8	4	416	
21%		Balm'nt GAC 4	6			- 16
	16	Cap. Cit. Bdc. 22	161/2		16	- 16
20% 12	151/4	Cinerama Inc. 221 Desilu Preds. 15	1738 938	161/6	161/2	— 1/8
976	554	Filmways 27	778	9 71/4	9	- 14
14	1114	Movielab 2	1314	1214	73% 121/2	- 1/4
14%		MPO VIL 11	10	9	3	- 14 - 16
23/4		N-t'l Telefilm 118		134	13/4	79
51/8		Reeves Bdost. 23	33/4	354	356	- 1/4
71/2	41/2	Reeves Snd. 134	514	4%	47/6	_ <u> </u>
	18	Screen Gems 39	19	18	18	- 1/2
26%	1416	Technicolor 363		141/2	1414	- % - %
16%	1134	Teleproter 80	1234	1134	12	- 3/2
. 3	2	Tele Indus 25 Trans-Lux 32	21/4	21/8		
1834	1334	Trans-Lux 32	141/2	131/8	14	+ 16

*Week Ended Mon. (7). †Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	31/8	31/2	- %
Commonwealth Theatres of Puerto Rico.	73/4	856	+ %
Four Star Television	1514	1614	- %
Gen Aniline & FA	60	288	+5
General Drive-in	11	12	-11/4
	1 1/16	11/4	- 36
	23/8	28/4	- 1/8
Medallien Pictures	41/8		+ 16
Metromedia Inc.		171/8	+11/4
Official Films Premier Albums	13/4 93/4	21/6	- 16
Seven Arts Productions		11 11	-11/2
Sterling Television	134	236	- 34
Transcentinent Television	934	11	
U. A. Theatres	91/8	101/8	- 1/4
Universal Pictures Wometco Enterprises	64	69½ 25%	-6
Wrather Corp.	434	5½ 1	-2 - 54
tivity will a fateral filterative has been filter.		100	78
(Source: National Assn. of Securitie	s Dealer	s Inc.)	

Levine's 'Hot Wind' to Blow Artie

Subsequent Prominence of Mastroianni, Montand And Mercouri a Factor in Revised Tactics on 'Re-Issue'

Where the Hot Wind Blows."

Joseph E. Levine import which proved a b.o. dud two years ago when Metro released it in the U.S. Sin dubbed version as a commercial contender, is to be put back in circulation next fall as an art house entry. That means original soundtrack with subtitles, and also the original title (anglicized). The Law." This reverses the procedure which itsually finds a suitable art entry making its way into conventional playoff. entry making i

chief motivation for dusting off the pic and giving it a new image appears to lie in its freshly potent marquee value. Film stars Marcello Mastrolanii. Gina Lollobrigida. Yves Montand and Melina Mercourt. Both Mastrolanii and Miss Mercourt have since emerged with sock identities on the American art. circuit, former via his role in "La Rome and Switzerland."

By LEONARD LOUIS LEVINSON

By LEONARD LOUIS LEVINSON
Symposium at the Museum of
Modern Art Thurs (3) on "The
New American Cinema" delivered
a series of loud trumpet blasts to
herald the advent of a blurred,
clownish dwarf—if the samples of
the speakers film product are a
true indication of the state of the
off-Hollywood field. Excerpts were
regither new, particularly American, or avant-grade by European
standards.

The treesient shafts almost at

standards.

The frequent shafts aimed at the "commercial" American film industry were greeted by the large and sympathetic audience with the same enthusiasm and applause as the moment during a six-minute alice from "The Connection" when a character picked his nose with great deliberation.

Yet Shriey Clarke's "Connection" sample was the most professional offering of the occasion and the 500 feet or so unspooled did not contain "that word" which has to far denied it allicense, the crux of current N.Y. court suit.

current N.Y. court suit.
The New Very Old

of current N.V. court suit.

The New Very Old.

There was some fun in Stan Vanderbeek's three shorts, "Mankinda," "Skullduggery," and "Science Friction," but the technique of college and animated stills, plus occasional dependent of the special suit of the supersumments of the years 1900 through 1910. "Mankinda," billed as "a visible poem," was genitillasionessed and the other two were filled with rocket-phallic symbols. Vanderbeek labeled himself, a "home-movie maker" and mentioned how professionals sneer at such activities, but then pointed out that painting, sculpture, peerly and literature were all arts practised at home. He made a pitch for permanent, films which could be viewed many times as contrasted with the "disposable" one-time commercial release.

Should Shee Diary

Shoulds Shot Diary

Sheula Shet Diary
The editor of Film Culture,
Jenas Mekas, read from the notebook he kept while making "Guns
of the Trees." After five years of
film criticism, he made up his
mind to speak his piece through a
film. The harrowing tale of handto-mouth production and nearstaryation ("we only stole from the
Safeway chain") was far more
exciting and warm and funny than
the shapeless film itself. Mekas
should have shot the diary, but he
makes a virtue of non-preparation
and lack of form. He "has ne trust
in clarity." And, "it is not easy to
stick to my ignorance."
There is a listenable music track
to Edward Bland's "The Cry of
Jazz." but as a Negro with stated.

Jazz," but as a Negro with stated opposition to white stereotypes of his race, Bland's scenes were more

opposition to white stereotypes of his race. Bland's scenes were more devastating than any an ofay would dare depict.

Moderator Richard Griffith, the curator of the MMA film library, opened the law-jiggle with a brief, cogent rundown on how these indies around N.Y. are bringing down costs by creating equipment pools; getting deferred charges at the labs, making union deals which avoid featherbedding and financing a la Broadway. Director Shirledion' had 250 backers at \$50 to \$5,000 per ante.

While these four dedicated noncommercials do not comprise the field, they are a sufficient, sample to indicate that the New American Cinema is a parade without floats, with a straggle of marchers and much more sound than fury. If Sweden can support an Ingmar Bergman and Italy and France can

much more sound than fury. If Sweden can support an Ingmar Bergman and Italy and France can break so many important new chematic trails, it appears ex-tremely pretentious of the local would-be creators to bring such deep chest tones into play, exude-such fuzzy theorizing and indulge in so much chauvinistic denuncia-tion of that sitting duck, Holly-wood, when they, themselves, have put so little on film.

AVANT GARDE AND Cardinal' (a Delicate One) for Prem

Columbia Will Distribute—Director Signs Legit's Robert Morse—Other Plans and His Trip to Moscow

MARILYN'S TEMPERATURE

On Set Only Once In 9 Sheeting Days So Far

Hollywood, May 8.
Marilyn Monroe's "temperature" is for real and she has been on the "Something's Got to Give" set only once in the nine shooting days, according to producer Henry T. Weinstein. "The cast from Dean Martin and Cyd Charlese down have been giving marvellous coperation, including Phil Silvers when it became necessary to lens around MM." producer added.

Any idea MM was holding out

around MM," producer added.

Any idea MM was holding out for more than the \$125,000 provided in her contract (expiring with this pic) was seetched by director George Cukor. He asserted "Money doesn't mean anything to Miss Monroe. She's really got a temperature and can't get rid of it."

As of the weekend, there was no definite indication when MM would report back on the Westwood lot.

Broadway Capitol Cineramas Aug. 7

World premiere of Cinerama-Metro's "The Wonderful World of the Brothers Grimm" has been set for Aug. 7 at Loew's Capitol, New York. House is being con-verted to accommodate the bigscreen system and will be called Loew's Capitol Cinerama.

Loew's Capitol Cinerama. Technicians are working late each night so as not to interfere with the theatire's regular schedule. Opening night is to be a kleiglight affair and reserved-seat roadshowing begins the following day, along with simultaneous runs in 13 other key cities.

Plan is to have "Grimm" playing 45 United States and Canadian cities by the end of August and in 60 theatres throughout the world by the end of the year. It's the first Crama entry with a story line.

PONTI'S 'LA NOVICE' TO **BEALYN FOR STATES**

Distribution rights to Carlo Ponti's Italian production of of a Novice" (La Novice) for the United States, Canada and all English-speaking countries have been acquired by the indie Bealyn Productions. Latter is now scouting U. S. releasing channels, with the U. S. releasing channels, with the aim of hitting the market in the fall.

Alberto Lattuada directed the film, which stars Jean Paul Bel-mondo and Pascale Petit.

Larry Weingarten New President of the SPG

Hollywood, May 8.
Lawrence A. Weingarten last night was elected to succeed Walter Mirisch as president of Screen Producers Guild, first under an amendment to the bylaws also passed last night which permits the election to presidency of non-member of the board. Mirisch, who had served a record three terms, was given an ovation.

Others elected included three

was given an ovation.

Others elected included three veepees, John Houseman, first, Fred Kohlmar, incumbent, second; William Self, third secretary; Irving Briskin; assistant treasurer; Richard Wilson, second assistant.

Seven members of executive board elected for three year terms included four incumbents, Robert Arthur, Pandro S. Berman, Aubrey Schenck, Jerry Wald, and newly-elected William Castle, Howard W. Koch and Richard Wilson.

Robert Morse, young costar with Rudy Vallee of the hit Broadway musical. "How to Succeed in Business Without Really Trying," has been signed to a fourpicture pact by Otto Preminger. Deal takes effect when the actor is sprung from his legit contract, in October of '63, and specifies one pic a year. First vehicle is scheduled to be "Sam and Me," original comedy being scripted by playwright Jerome Chodorov. Morse's eally previous screen appearance occurred four years ago in "The Matchmaker."

Preminger, now at the Cannes

Preminger, now at the Cannes Film Festival where his invited 'Advise and Consent' was screened yesterday (Tues.) in competition, also disclosed at a Manhattan news yesterday (Tues.) in competition, also disclosed at a Manhattan news conference last week that his next production. "The Cardinal." based on the late Henry Morton Robinson besiselier of a decade ago, is being screenplayed by Robert Dozler (son of producer Bill Dozler) and should go before the cameras early next year. Some background on the property, which Preminger announced lest August, is that originally Columbia Pictures bought it as a Louis de Rochement project, it never got off the ground at Col, assumption being this was due to sensitivity over the book's inside views of Catholic seminary life and hierarchic rivalries. Col, as it turns out, will release Prem's production. production.

Producer director listed the much-delayed "Bunny Lake Is Missing" to follow "The Cardinal." Several aborted screen treatments have contributed to the "Bunny" postponements, but playwright Arthur Kopti is now making with a "fresh" effort at putting the story into satisfactory shooting script form. Pic is also slated for Col.

Col.

Preminger was scheduled to fly out of Paris today for Moscow (via Aeroliot, the official Russian carrier) and a 10-day stay among the Soviets, his first, primary purpose of which is to screen "Carmen Jones" and "Anatomy of a Murder" for the Union of Soviet Filmakers, his hosts. Prem said the choices were his; the Russians had merely asked him to bring along two of his films, but not specifying which brace they wanted.

In Future File

In Future File

Prem, who doesn't speak the Russ lingo, said he hoped to see as much as he could, particularly in the way of local film production activity. He noted carefully that he had cleared his visit with the U.S. State Dept., apparently taking that move upon himself, and not because of Dean Rusk & Co. anxiety.

Anticipating the scribes, producer said his active file still includes "Other Side of the Coin," cuaces: "Other Side of the Coln," from the Pierre Bouille novel, and another book, "On the Side of the Angels" by Alexander Federov, Present status of these properties, however, was otherwise unclarified.

Apropos the Cannes competition, Prem scored the Western Apropos the Cannes competition, Prem scored the Washington-countenanced decision that American pictures for future foreign fests are to be selected from a list of choices made by a committee from the Hollywood Guilds. This pertains only to Yank pix designated official U.S. entries—chairmen of the various fests would still be able to invite additional representations from American producers. ducers.

prem declares that for a quasi-governmental body to limit the field as to official Yank entries perpetrates an "outrage" because it denies freedom of choice to fest impresarios. Also, it smacks of impresarios. Also, it smacks of censorship, which he opposes in any form.

any form:

From Moscow, producer flies back to Cannes via a London biz stopover. He was joined on the Cannes excursion by Gene Tierney and Waiter Pidgeon, two of the "Advise" stars.

N.Y. TIMES-THURSDAY, MAY 3



THESE ARE THE STARS OF DARRYL F. ZANUCK'S



CORNELIUS RYAN

ALPHABETICALLY LISTED

1 EDDIE ALBERT 2 PAUL ANKA 3 ARLETTY 4 JEAN-LOUIS BARRAULT 5 RICHARD BEYMER 6 BOURVIL 7 RICHARD BURTON 8 RED BUTTONS 9 SEAN CONNERY 10 RAY DANTON 11 IRINA DEMICH 12 FABIAN 13 MEL FERRER 14 HENRY FONDA 15 STEVE FORREST 16 GERD FROEBE 17 DANIEL GELIN 18 LEO GENN 19 HENRY GRACE 20 JOHN GREGSON 21 PAUL HARTMANN 22 WERNER HINZ 23 JEFFREY HUNTER 24 CURT JÜRGENS 25 ALEXANDER KNÖX 26 PETER LAWFORD 27 CHRISTIAN MARQUAND 26 RODDY McDOWALL 29 SAL MINEO 30 ROBERT MITCHUM 31 KENNETH MORE 32 EDMUND O'BRIEN 33 RON RANDELL 34 MADELLINE RENAUD 35 FRANÇOISE ROSAY 36 ROBERT RYAN 37 TOMMY SANDS 38 ROD STEIGER 39 RICHARD TODD 40 TOM TRYON 41 PETER VAN EYCK 42 ROBERT WAGNER 43 STUART WHITMAN 2014 44 JOHN WAYNE REPORTED TO THE RENAUD STEIGER 39 RICHARD TODD 40 TOM TRYON 41 PETER VAN EYCK 42 ROBERT WAGNER 43 STUART WHITMAN 2014 44 JOHN WAYNE REPORTED TO THE RENAUD STEIGER 39 RICHARD TODD 40 TOM TRYON 41 PETER VAN EYCK 42 ROBERT WAGNER 43 STUART WHITMAN 2014 44 JOHN WAYNE REPORTED TO THE RENAUD STEIGER 39 RICHARD TODD 40 TOM TRYON 41 PETER VAN EYCK 42 ROBERT WAGNER 43 STUART WHITMAN 2014 44 JOHN WAYNE REPORTED TO THE RENAUD STEVEN BY THE RENAUD BY TH

PRESS PLANTS BURST GARDENS

Inside Stuff—Pictures

Burt Lancaster's latest UA release, "Birdman of Alcatraz." has for its extra-curricular objective the obtaining of a pardon for the now-72 year old Robert Stroud. He has been locked up 53 years, or since ex-treme youth. Objection to his release is one of those won's talk rock treme youth. Objection to his release is one of those won't-talk rock walls in bureaucratic Washington. The powerful officials who have blocked the man's freedom apparently resent the publicity the prisoner's work with birds has brought him. They are believed also to have resented the shooting of the film. Hence united Artista efforts to stir newspaper attention all around the country, and also in the capital. When Senator Edward V. Long (D-Mo.) who is chairman of Committee on Federal Penitentiaries asked out loud, following special screening of the film, about Stroud's homosexuality, the lawyer, per last week's story in Vanzzy, frankly conceded the point, admitting this to be a prevailing aberation among convicts shut off from women. At 72 the lawyer implied Stroud was hardly a menace to the community. The non-weaseling answer by attorney Stanley A. Furnan made a favorable impression in general reaction. Any coverup would have burt Stroud. It remains moot, of course, whether enough pressures are going to spring Stroud in old age against his unforgiving failers.

A VARIETY interview with Orestes Trucco, head of Argentine Film Enterprises, in the April 18 issue incorrectly attributed the Isabel Saril starrer, "Thunder in The Leaves," as being handled by Trucco. The picture is actually controlled by S. Kusiel, who has turned over distribution to Films de Espana.

Trucco's firm has distribution rights to a number of other Sarll films, including "India," "Farella," "The Donkey Gir!" and others. According to Kusiel, Trucco's statement that "Thunder" has earned \$34,000 in 19 U. S. dates is "absolutely ridiculous," since only a handful of Spanish language pix have ever come close to that figure in the U. S. Trucco subsequently said he meant total theatre gross, not rental.

Columnist John Crosby recently decried the epidemic of rany and even oddball titles that books, tv episodes, stage plays and motion pictures are ending up with. A Japanese import film, "Onna wa Yogirini Nurete Iru! (Dalel), reflects the trend. Title in English is: "Night Mist Makes Women Cry."

Disclose United Artists Salaries **And Distribution of Options**

in New York.

The above total does not include \$\$2,000 paid by the company during the year to the law firm of Phillips. Nizer, Benjamin, Krim & Ballon for the services of board chairman Robert S. Benjamin, plus another \$52,000 paid to the firm for the services of prexy Arthur R. Krim.

B. Krim.

Proxy statement also reveals that "within the next few months," the company expects to consider nomination and election of certain officers of UA subsids as additional directors of the company. UA now has nine officers, all of whom are standing for reelection.

In addition to the sums paid to the law firm for the services of two

In addition to the sums paid to the law firm for the services of two of its partners, the company paid the law firm another \$140,000 as a retainer for legal services, which includes the services of Seymour Peyser, as UA veep and general counsel, and Seward Benjamin as UA veep and secretary. Both Seward Benjamin and Peyser also are partners in the law firm. Other afficers of the commany of the

also are partners in the law firm.
Other afficers of the company
received the following in 1961:
Robert Blumofe, veep in charge of
West Coast Operations, \$44,200;
Joseph Einde, veep, controller and
assistant treasurer, \$40,600; Leon
Goldberg, veep in charge of finance, treasurer, \$52,000; Herbert
Golden, veep (since exited), \$45,000; William Heineman, veep, \$30,500; Arnold M. Picker, exec veep,
\$52,000; and Max Youngstein, veep
(since resigned), \$52,000.

Employment contract with Eu-

\$52,000; and Max Youngstein, veep (since resigned), \$52,000.

Employment contract with Eugene Picker, UA veep, entered into July 10, 1951, and which can be terminated on 60 days notice by either side, calls for him to receive \$1,000 a week for the first 10 weeks, and \$300 a week thereafter until Jan, 1, 1968. Upon termination of his employment, by death or otherwise, Picker or his beneficiary will receive \$700 a week for the number of weeks at which he was employed by the company at the \$300 weekly stipend.

Proxy also shows that Golden exercised stock options to purchase total of 20,000 shares of UA common between July 27, 1961 and March 30, 1962. All other officers and directors as a group exercised options to purchase a total of land for the same of the same of

All officers and directors of 2,752 shares of common between June 1, 1961 and Aug. 17, 1961.

In total of \$530,050 in 1961 for their services to the company, according to the proxy statement mailed to the proxy statement mailed to stockholders this week shead of common stock; plus adother 430, company's annual meeting June 12 in New York.

The above total does not include are owned by officers of the company during the year to the law firm of

A.I.D. With Rank As Asst. S'ecy

President John F. Kennedy intends to appoint Seymour M. Peyser, United Artists veep and general counsel for the last 12 years,
assistant administrator for development finance and private enterprise in the Agency for International Development. Appointment,
which is subject to Senate confirmation, will give Peyser rank of
an assistant Secretary of State.

Peyser plans to take an indefinite leave of absence from his IIA
post and from the law firm of
Ballon, of which he has been a
partner since 1946.

In his new position, he'll be di-

partner since 1946.

In his new position, he'll be directly responsible for advising AID administrator Fowler Hamilton on policies, standards, and practices for capital assistance programs in the newly developing countries through loans, guarantees and grants

Any publicity man worth his weight in press handouts works towards the day when his client or current project will take of on his for its) own to become the kind of news which managing editors will feature prominently—even without pressagenting pressure. But that day can be fraught with dangers, since once "publicity" becomes "news," the press agent is no longer in control, and editors are sotoriously unreliable when it comes to accentuating the positive, rather than the negative.

The chrent campaigns on two pictures—the still-shooting "Cleopatra" and the soon-to-be-released "Birdman of Alcatrat"—are illustrative of the respective terrors and joys which comprise the lot of the hardworking publicist.

Seven months age, as principal photography was getting underway for no less than the second time) in Rome on "Cleopatra," the 28th-Fox publicity people were calling it a "dream" assignment; the admittedly huge scope of the production, plus the dramatic recovery in London from a near-fatal illness of its star. Elizabeth Taylor, as well as some other coloridi details, had created so much interest in the picture that the publicists found themselves in the delightful position of being traffic managers.

Everybody wanted to come on the set. Newspaper people were sighting for interviews, "stillis," any and all kinds of information. Life and Look, for example, which usually eschew repeating what the other may have done, threw caution to the wind and ran Elizabeth Taylor, covers in quick succession, in the ensuing months, however, the "Cleopatra" dream has become

tion to the wind and ran Elizabeth
Taylor covers in quick succession.
In the ensuing months, however,
the "Cleopatra" dream has become
the "Cleopatra" nightmare.
As shooting has lumbered on and
on (and on), the cost of the picture
has become a subject for the gag
writers, As the stars of the film
have taken to living their most
dramatic private moments in public places, the tabloids around the
world have been crammed with
vivid details, drawing official press
comments from such as the Vatican
and the Italian government. Who
could ask for anything more?

Out of Hand

comments from such as the Vattean and the Italian government. Who could ask for anything more?

Out of Hand
Some highly placed 20th-Fox people could, and would.
As one exec, who ordinarily believes that "as long as they spell the names right, I don't care what they say," explained it: the "Cleopatra" campaign has gotten out of hand. In fact, it isn't the "Cleopatra" campaign anymore, It's the "Elizabeth Taylor" campaign. The fob is to get the emphasts off her and back on the picture. How (and if) that can be accomplished remains to be seen, but the feeling is that such a move is imperative. The fear is that by the time the picture is ready for release, the fremendous interest in the star may have generated its own reaction of public apathy. As the release the ingrid Bergman's "Stromboff." Lana Turner's "Another Time, Another Place" and Marilyn Monroe's "Let's Make Love" (all released shortly affer their stars had been in 72 pt headlines) pointed out, scandals do not necessarily sell tickets.

Of much less sensational (but no less significant) aspect is United Artists' current experience on "Birdman of Alcatraz," the Burt Lancaster, starrer about Robert Strond, a convicted murderer who has spent 52 years in Federal prisons and most of that time in solitary confinement. In this case, the publicity campaign is now working, its way into the legitimate news (as well as editorial) pages, but hasn't as yet gotten out of control of the Dr. Frankensteins who devised it. That Isn't to say it might not, but so far, so good.

It was decided by the UA boys is the start that the most ob-

who devised it. That isn't to say it.

might not, but so far, so good.

It was decided by the UA boys
right at the start that the most obvious and potentially most effective publicity angle on the picwould be to spearhead a campaign

(Continued on page 15)

HAZARD IF PUFFS Do Something, Just Don't Wall-Wail, Heston's Advice To Craft Unions

Puzzles They Got, Too

Fuzzles They GO, 100
For these who have been wondering how Jerry Wald plans to make a film out of James Joyce's stream-of-consciousness prose epic, "Utysee," the answer may lie in the following synopsis published recently in a 20th-Fox forthcoming product survey;

"ULYSSES: James Joyce's classic dramatizing the adventures of three men-English, French and Russian scientists rench and Russian Scientists

—who find a city of pure gold,
but bring out stones of energy
they name 'uranium'. AA Jerry Wald production. Director:
Jack Cardiff. CinemaScope
with De Luxe Color."

This, of course, may be a mistake. Same list also notes that Wald plans to do "The Lost Girl," by D. H. Durrell, who may or may not be any kin to Lawrence (Durrell).

Reverse Losses. Seven Arts In \$1,100,555 Profit

Seven Arts Productions Ltd., re ports earnings of \$1,100,555 after taxes, equivalent to \$5c a share, for the fiscal year ended Jan. 31, 1982. This compares with a loss of \$1,090,212 for the prior fiscal

Facts are given in a letter to shareholders by prexy David B. Stillman. Complete details on production and sales will be in the annual report, due to go out next

month:
Total revenue for the year was approximately \$18,000,000, of which about \$13,000,000 represented rentals from ty distribution. Seven Arts controls more than 230 post-1948 Warner Bros. and 20th-Fox features, plus a large number of pre-1948s. The \$5,000,000 balance from theatrical distribution, said Stillman, was offset by amortization taken on a cost-recovery basis, and has not contributed to income for the period.

Stillman also pointed out to

income for the period.

Stillman also pointed out to stockholders Seven Arts participation in "West Side Story." which won 10 Oscars this year, and in the Broadway play, "Night of the Iguana," which was named best play of the season by the N. Y. Drama Critics.

Compliment Cards, Or Otherwise, to Theatres

Hollywood, May 8. Members of "Operation Moral Upgrade," group composed of local clubwomen, are passing criticism or compliment cards to film and legit theatres and bookstores in an activity to point up their goal of creating "more wholesome" enter-

tainment.
Group's president Mrs. Van C.
Newkirk yesterday explained each
member has available a quantity of
the cards bearing the message "we
wish to compilment—or criticize—
your theatre for presentation of
(inserted title of presentation)" on
one side. On the back they check
opinion of the offering as "excellent, good or wholesome" or, in opposite case, "poor, demoralizing or
degrading."
Cards are presented to managers

lent, good or wholesome" or, in opposite case, "poor, demoralizing or degrading."

Cards are presented to managers or theatre reps by members, at their will, with no planned program of flooding contemplated, Mrs. Newkirk said, She noted she had attended Columbia's "Walk on the Wild Side" preview and left a card with studio reps in that instance, Group has 700 members, she asserted.

Hollywood, May 8.
"If the Screen Actors Guild and the Film Council, working hand-in-hand, could get the Small Business Administration to finance even one film to be made in Hollywood, this would be a more positive step to the problem of so-called 'runaway' production than all the the jumping up and down and negative production tan all the the jump-ing up and down and negative screaming going on now." in the opinion of Charleton Heston, a SAG veepee and "very much in-terested in the situation."

SAG's board last week (30) ap-proved a six-point program on co-operative action by joint labor-management. At the same time, the group condemned picketing ac-tivities by union members at thea-tres where certain foreign-made pix have been shown.

pix nave been shown.

Admittedly speaking for himself and not his guild, Heston believes the first point in six point agenda, dealing with SBA, is the most useful. "Some of the others are going to be tough, awfully tough."

tough."

One of the drawbacks of getting SBA to do something about financing the one pic, Heston explains, is "refusal to grant loans to communications along with radio, ty and newspapers.

"I and many others don't feel the motion picture can be em-braced in communications. We don't feel this is so," Heston adds.

don't seel this is so," stesson acus.

Discussing his own situation, star says he hasn't turned down any story because of foreign location. "I pick my pictures solely on the basis on how good I think the parts will be. And I don't believe anyone else does otherwise."

Resean he accepted "Pisson he accepte

Reason he accepted "Pigeon That Took Rome" and "Diamond Head" is to get away from being typed "a costume" actor. Heston says "55 Days to Peking." in which he will star for producer Sam Bronston in Spain, is a modern story, not a costume affair.

story, not a cosume anan.

During the past week, star received only one script and rejected
it. "Not because it was to be
filmed by a major in South Africa.
I didn't like the part."

Heston claims he's never been offered more than two good parts a year. "I sure would like more. And I feel lucky if I make one good film a year.

good film a year.

He also turned flown Bronson or another pic. Again the reason wasn't where the film was to be made, but the part. Since the first of the year, he's thumbed out approximately two dozen projects for one reason or another: "It could have been script, director, writer, etc."

Heston believes it's "easier and more comfortable to make films here. But that would be just turning out another product. "And that" he adds, "doesn't help theatrical production."

ROCKY VETO, WITH REGRET

'Smut' Bill Weak Constitutionally In His Opinion

Albany, May 8. Albany, May 8.

It was with some reluctance that
Gov. Nelson Rockefeller last week
vetoed proposed anti-smut legislation which had passed both Assen
bly and Senate by strong majorities. The measure had been prepared by the Joint Legislative
Committee to Study the Public Dissemination of Offensive and Obscene Materials and was introduced
by Assemblyman Luigi R. Marano. by Assemblyman Luigi R. Marano,



BLOCK OUT YOUR SUMMER PLAYING TIME N-O-W! DATING STARTS **DECORATION DAY!**

THE MIRISCH COMPANY DIESENIS

ESLEY

DAVID GORDON CHARLES

FOLLOW THAT DREAM

by DeLuxe

IT'S **ELVIS** AT HIS GREATEST!

New York Sound Track

Joseph E. Levine and his sales v.p., Leonard Lightstone, among the Yanks attending the Cannes Film Fest. Four pix in which Embassy has varying investments are unspooling at the competition . . . Levine, by the way, just acquired his first resture-length documentary, Oscarioner. The Sky Above and the Midd Below" shot by a French expedition in Dutch New Guinea. Embassy has it for domestic U. S.-Canada) playoff . . . With signing of Heary and Pheebe Ephren to script. "Take Her, She's Mine," Universal now has 15 writers working on 12 projects, a two-year high for the studio. Annual New York City film industry golf tourney sponsored by B'nai B'rith's Cinema Lodge slated for June 14 at the Briar Hall C. C. Briarcliff Manor, N. Y. . . Often Preminger's "Advise and Consent" preems (aside from the Cannes showing) June 6 at the Criterion and Sutton. Next three days it opens, in order, 'at Washington, Chicago and Los ngeles . . Prem, by the way, has moved his operations to the fon floor of the Col Pictures building on Fifth Ave.

Word around the 20th-Fox homeoffice: "State Fair" really is mak-

Word around the 20th-Fox homeoffice: "State Fair" really is making money. They love Stanley Kramer in Copenhagen. His "Judg-lent at Nuremberg" was named best pic of 1961 by the Copenhagen ilm Critics and awarded the "Bodill" statuette.

Film Critics and awarded the "Bodill" statuette.
Winding up its 54-week run on Broadway yesterday (Tues.), "La
Dolce Vita" opens today in 15 houses throughout the metropolitan
area . Following "Vita" into the New Embassy Theatre is "Les
Laissons Dangereuses," being shown here for the first time in the
English language version | ... Walter Reads Jr.; chairman of Continental Distributing, off to Cannes where his "Tasie of Honey" is a Britshe entry . Also doing the Cote D'Acirr bit: Irvin Shapire, prexy of
Films Around The World; Eugene Archer, of the N. Y. Times and Film
Societies Federation president Gideon Bachmans.

Add Liz Taylor gags: Jack Perlis thinks that Eddie Fisher's come back song should be revised to "Arrivederci Aroma."

back song should be revised to "Arrivederci Aroma."

The long black Caddy with the LAT-9 license plates, parked in the vicinity of the Loew's homeoffice, belongs to guess who . Laurence A. Tisch, Loew's chairman, received a John T. Madden Award from New York U's Commerce Alumni Assa. for "outstanding achievement in business". Bill Smith, ex-Billboard, now a yp. of Fermac Films, took a personal option on Jay Williams" (Rogue from Padua," on the rise of Lutheranism, published by Little Brown in 1952.

The Legion of Decency has given an A-II rating (morally unobjectionable for adults and adolescents) to UA's "The Miracle Worker," and added a special recommendation calling the film "a memorable human experience". At the same time, the LOD again rapped Albert Zagamith across the knuckles for his AA release, "Confessions of An Opium Eater." Legion gave it a B-rating (morally objectionable in part for all) for its "atmosphere of suggestiveness and sadism."

for all) for its "atmosphere of suggestiveness and sadism."

Bena M. Hall, author of that pacan to the golden days of the movie palace. "The Best Remaining Seats," delivered an appropriate eulogy to the soon-to-be-demolished Brooklyn Paramount. Theatre Sunday (6) morning at a gathering there of members of the American Asam of Theatre Organ Enthusiasts... Caterina Valenie will be seen for the first time on U. S. film screen when the German "Du Bist Musik" opens at the 86th St. Casino Theatre May 18:

opens at the 86th St. Casino Theatre May 18:

To celebrate the centenary of the birth of ploneer filminaker George Melles, the Charles Theatre tomorrow (Thurs.) night will show six of his films, along with an in-person lecture by his granddaughter, Mme.

Malthete-Melles. . Albert Lamerisse's "Voyage in A Balloon," which Lopert is releasing this side, has been retitled "Stowaway in The Sky". 20th is looking for a new tille for "Llon of Sparts," their ancient Greek spec. They don't want the public to confuse it with their up-coming William Helden starrer (made-in-Africa). "The Lion." 20th also has "The Leopard" on the sked, but as yet hasn't indicated that will have to be changed too.

Alan Bader, a watern of all all the start of the sked in the sked in

have to be changed too.

Alan Bader, a veteran of film distribution pubrelations, to Embassy's publicity staff under Hareld Raud. It's addition, not replacement, and reflects the manpower buildup to meet growth needs of the Jee E. Levisso outif. Bader previously worked for Universal and RKO, and as a freelance writer in the mag field.

as a freelance writer in the mag field.

Alex North, who tuned "Spartacus" will repeat for 20th-Fox "Cleopatra". Beber' Stedmak inked by producer Walter Wood to direct Tunnel 28. Des Murray Caristine Eastfmann starrer for Retro release. Carrell Baker stars in British Lion" "S.O.S. Sahara," deal calling for percentage of gross. Shirter Jones bought Max Stelle's novel; "Debble," for indic production. Alex Gettileb to script "Grounds for Marriage" from his original story for Metro. George Glass will produce "Fish Story," comedy by Rebert Carses, as his first for U.to roll in October. Free Kahimar set Blanche Analls to script "Barbara Greet," Steven Birmingham novel, for his Columbia Pictures production slate.

production state.

Word from Chicago; A flock of weddings have been booked by staffers of Balaban & Katz in next couple of months. Altar-bound are praiser Steve Fex; Diane Krueger, secretary to B&K real estate chief Maury Glass; and Jean Sabota, secretary to by film buyer Harry Luxgartes. Miss Sabota's intended is Paul Lassare, pubrel director for WBBM-radio.

Miss Sabota's intended is Faul Laguare, pubred director for WBBM-radie.

Metro has Robert Ardrey doing the acreenplay for "Khartsum." story of Charles George Gerden, English soldier and mystic below fights military exploits in China during the last century. Stems McQueen in for "Hell Is for Heroes" bally . Producer director Martin BaCosta will film "Not on Your Life" in Greeca this summer. Robert Presten stars in Warner release.

Address Ina Balia hosted the official opening of her new Balin-Traube Art Gallery in the east 70s last night (Tues.). Raymond Pheelan, prery of Stock Shots to Order, Inc., has formed Righte Inte-national Releasing Corp. to distribute exploitation pix. First item: "Twisted Morals," filmed in N. Y. C. . Big crowd of celebs at last night's opening of "The Miracle Worker" at the Sutton.

LORD MORRISON HEADS FOR HOLLYWOOD O.O.

St. Paul, May 8.
The United States is a trifle stricter about sex content, but allows more screen violence than does Great Britain.

Such is the view of Lord Herber Morrison, 74, former British dep Morrison, 74, former British deputy prime minister who now is president of the British board of censors, a private group.

The peer voiced this estimate, also his disapproval of rock 'n' roll

also his disapproval of rock 'n' roll and the Twist while here to speak at a local college convocation. He was en route to Hollywood to visit with film industry personages there, his purpose for being in this country currently.

Lord Morrison explained his aversion to the Twist: "What's the use of dancing if you can't get ahold of a woman?"

'Censor Substitutes His Judgment' As To Art: New Pitch Versus State

Audubon Films has filed an appeal with the N.Y. State Supre Court to direct the state's motion picture division to issue a license to the film, "Twilight Girls," The license was originally withheld be cause sections of the film were deemed to be obscene.

Martin & Arroll, attorneys for Audubon, charge that Sections 122 through 132 of the State's Education Law are unconstitutional, and that the licensing division lacks authority to "pick and choose certain portions of a work and to substitute that authority to "pick and choose cer-tain portions of a work and to substitute their views of a work of art for those of the director, writer and producer."

1 Tom Ward for Congress With College Moore As His Funds-Raising Gal

His Fands Raising Gal

Tom Ward, public relations man for U.S. Steel, who is a candidate for Congress from Chit's Ninth District on the Republicag ticket, has somewhat of a show bis background, just as did Sidney Yates (Den.) whose House seat Ward is seeking.

Apart from doing station relations and publicity in the midwest for the "U.S. Steel Hour." Ward had been in charge of entertainment for the Press Club here, producing their annual shows. He also mounted a variety show, "Saiudiss Amigos." in conjunction with the Pan-American Games here two years ago. He's son of the late Arch Ward, onetime Chicago Tribune sports editor who is credited with creating the All Star base-ball and football games and the Golden Gloves.

The farmer picture star, Colleen Moore (Hargrave), now a Chicago resident, is in charge of fund raising for Ward's campaign; and Hollywood writer Adela Rogers St. John is his public relations advisor. Rep. Yates, who is relinquishing his longtime House seat to run against. Everett: Dirksen in the Illinois senatorial race, is brother of the late talent agent Charles Yates and had once been office boy to Vanury's Jess Freeman in the days when Freeman was an enfranchised agent for Keith-Orpheum.

Orpheum.

Press Plants As News

Continued from page 13 either to obtain Stroud's release or to obtain information as to why this one prisoner, who has committed no srime since 1916 (when he killed a prison guard), should have been denied parole for so many years. (The average "lifer" gets out after 10 or 12 years.) Her 71-year-old Stroud, who gained international prominence via his research on birds, is now on his way to becoming a cause celebre, at least in Washington (where the Federal Bureau of Division is headquartered) and in Missouri (where he is now imprisoned): either to obtain Stroud's release of he is now imprisoned):

he is new imprisoned);
As a result of the UA prodding (designed originally, of course, to sell tickets to the film), consisting of an extended p.a. around the country by Lancaster, Stroud's atterney (Stalley Furman) and Tom Gaddis. (author of the original Birdman" hook), national magazines and daily newspapers have jumped on the story. By a (perhaps) happy coincidence. Sen. Edward V. Long (D., Mo.), who is also chairman of the Senate subcommittee on national penitentiaries, is no for reelection this aise charman or the Senate sub-committee on national penitedit-aries, is up for reelection this year, and the Stroud case figures to be-come a local Missouri issue, if not one by which the senator might obtain national prominence.

obtain national prominence.
Point which is creating the interest in Washington is that
James V. Bennett, the highly respected head of the Federal Buging of Prisons, has been reportedly instrumental in squashing all
inquiries into Stroug's failure to
totain parole. Last week, Attorney.
General Robert Kennedy felt General Robert Rennedy feit called upon to issue a statement that he couldn't "in good con-sistee" recommend that Stroud's seatence be commuted, even though there had been no petition

though there had been no petition for executive elemency.

That Sen. Long is no UA publicity tool was obvious when at last week's press conference in Washington he asked Lancaster about reports that Stroud is a prison-created homosexual, a subject which may or may not have bearing on the whole highly secret parole issue and also one which UA would probably like left untouched.

In the meantime, Sen. Long has promised to review the case, and in Kansas City Stroud himself is seeking a court order to prevent prison authorities from interfering with the publication of a new edition of his book, "Stroud's Digest of the Diseases of Birds."

gest of the Diseases of Birds."
Within a month or so, UA, which got plenty of mileage out of the editorial page battles over the issues of Stanley Kramer's "On the Beach." may be able to let the "Birdman" campaign fly out on its own as legitimate, self-perpetuating "news."

Paramount Officers Compensation And Ownership of Securities

Hint to JFK and Murrow: U.S. Onehta Lift Tab On Those Attending Fests

Hollywood, May 8.

President John F. Kennedy and
U. S. Information Agency director
Edward R. Murrow have been
posed an interesting question pertaining to U. S. representation in Edward M. Murrow nave been posed an interesting question pertaining to U. S. representation in the current Cannes Film Festival in a letter mailed directly to their attention. Question is, why doesn't Washington ante up transportation, hotel: accommodations and other expenses for those filmakers it selects to rep the U. S. in foreign film states.

Raising the issue was Michael Doyle Jr., cinematographer and producer of the featurette, "The Sound of Speed," who is going to Cannes at his own expense after having been chosen to represent

Cannes at his own expense after having been chosen to represent the U. S. with his race car film.

While expressing gratitude for being selected, Doyle says in letter addressed to President Kennedy (copy to Murrow):

"This is the irony, I am sure that every other country represented at the Film Festival has made arrangements for living, housing, social contacts and interviews, and let's face it, put to full use any propaganda value there might be, not only in appearance at the festival but an award. I feel I will win't.

"Further, I am sure they will be

I feel I will win it.

"Further, I am sure they will be subsidized on the above arradgements as well as travel expenses.

"All Hollywood producers are not weathy and I'm one of those who isn't. I am paying for my trip to represent us by borrowing from a finance company, paying it back in 24 ah-easy payments. But I will be there and representing us creditably and with decorum."

No Cala For That Parpese
Washington, May 6.
Michael Doyle Jr., who wired
President Kennedy griping about
his having to pay his own way to
represent the "entire United
States" in the Cannes featurette
competition, was given this reply
by George Stevens Jr., USIA film
head:

head:
"First, let me explain that it is head:

"First, let me explain that it is my understanding that (CINE) selected the film "The Sound of Speed as one of the short subjects to be entered by them at Cannes. In your wire to the President you indicate that you were informed you personally had been chosen to represent the State Dept and the entire United States at that event. If the latter is true, I am certain you did not receive such information from this Agency. "With respect to your comments about travel expenses, I should explain that the USIA has no apprepriation for sending either filmakers or stars to the many feather and the sentered. This is true of both feature films and the 60 to 80 American short subjects which are entered in festivals each year."

Japan's Prizes Continued from page 4 ii

ligioso) and "Satan Never Sie and "Raisin in the Sun" (n

and "Raisin in the Sun thrown values).
"Devil at 4 O'clock" was shown

values).

"Pevil at 4 O'clock" was shown out of competition at the final session. 20th-Fox rep in Spain Pedro Bistagene pitched hard for "Francis" and "Satan." Columbia's Madrid campaigned for "Raisin in the Sun"—all to no avail. U. S. absence on jury, in spite of fest announcement naming U. S. Embassy's cultural attache as juror, may partially explain U. S. blank in Old Castile. There were many delegates and visitors, however, who felt that "Raisin in the Sun" more than merited the City of Valladolid award handed instead to Spain's "Close to the Stars."

Fest this year, though, still short on religious entries, was back on an even, non-disputatious keet after the explosive "Nazi Beast" screenings in 1961. All entries in the seventh Valladolid round were carefully pre-screened by government officials as well as fest religious and lay advisors.

Paramount proxy statement issued as a preliminary to the annual stockholder meeting in New York June 5 discloses that president Barney Balahan is the highest paid and biggest stockholder of all officers and directors. He owns 10,000 common shares and received \$124,800 in remuneration, including \$20,800 as expense allawance

in 1961.

Other officer-directors had payoffs and owned stock as follows:
Y. Frank Freeman, v.p., \$57,200,
1,450 shares; Pauf Raibourn, v.p.,
secretary, \$59,800, 1,000 shares
plus 12,000 shares, of the Autometric subsidiary, latter securities
having been optioned and Hinanced
via a borrowing of \$108,000 from
this unit; George Weltner, v.p.
global distribution head, \$52,000
and 395 shares; Adolph Zukor,
chairman, \$82,000 and 1,000 shares.
Jack Karp, studio v.p., not a director, received \$78,000.

Directors who are not officers

prector, received \$78,000.

Directors who are not officers own shares in the following amounts: Stanton Griffis, 3,000; Duncan G. Harris, 2,500; Paul E. Manhein, 100; Earl L McClintock, 100; Maurice Newton, 655, and Edwin L. Weisl, 100.

The law firm of Simpson, Thacher & Bartlett, of which Weisl is a partner, received \$150,000 in fees during the year.

fees during the year.

Agenda at the annual meeting includes the election of directors, with all incumbents up for reelection, and a vote on a proposal by minority stockholder John Campbell Henry which would compel individuals exercising stock options to hold said optioned stock for at least three years, Management opposes this as a burdensome restriction.

United Artists' 19 By December

United Artists will put 19 pic-tures in national release in the May-December period this year, exec veep Arnold Picker disclosed. Lineup represents a total produc-tion cost of \$51,000,000.

non cost of \$51,000,000.

The list, which includes a pair of reissues, is headed by two pix now playing prerelease engagements. "West Side Story," and "Judgment at Nuremberg," which will be going into wider release in the coming months.

months.

The other pix, for which specific dates have not been announced, are in alphabetical orders: "Birdman of Alcatraz," with Burt Lancaster; "The Children's Hour," man of Alcatrar," with Burt Lan-caster; "The Children's Hour," with Audrey Hepburn and Shirley MacLaine; "Follow That Dream," Evis Presiley; "Geronimo," Chuck Connors; "Herv's Island," James Mason, Neville Brand; "Jack The Glant Killer," Kerwin Matthews; "Jessica," Maurice Cheviller, An-gle Dickinson; "Kid Galahad," Elvis Presley.

Elvis Prealey.

Also, "The Magic Sword," Basil Rathbone; "The Manchurian Candidate," Frank Sinatra, Laurence Harvey; "The Miraele Worker," Anne Bancroft, Patty Duke; "Pressure Point," Sidney Potiter, Bobby Darin; "The Road to Hong Kong," Bob Hope, Bing Crosby: "Taras Bulba," Tony Curtis, Yul Brynner, "Two For The Seesaw," Shirley, MacLaine, Robert Mitchum.

In addition to these new pty Ma

In addition to these new pix, UA also will be reissuing "Trapeze" and "The Vikings."

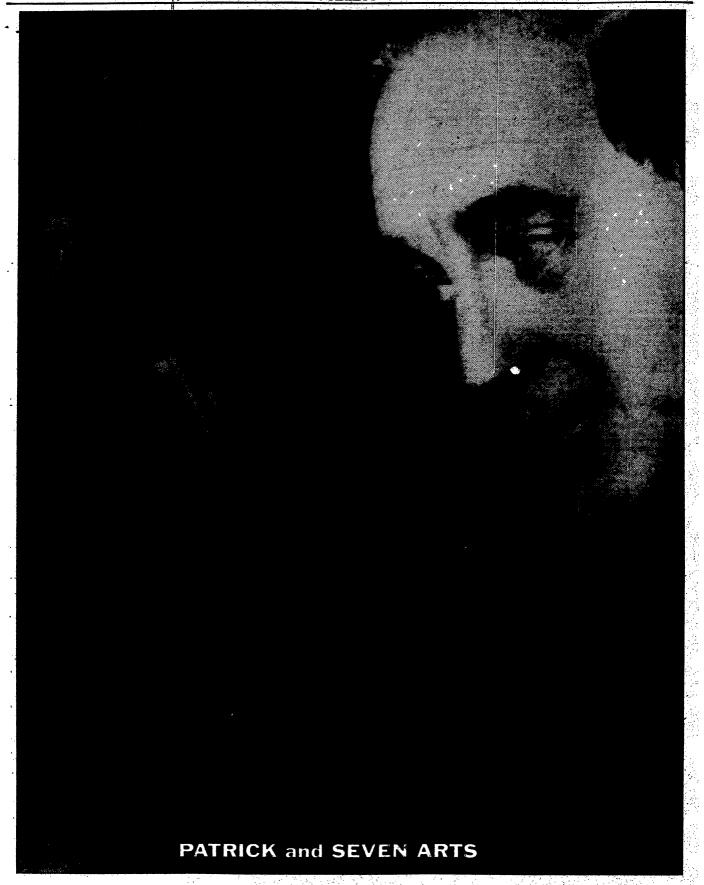
CLOSE THEATRES UNTIL 5 FOR FABIAN'S MOTHER

Albany, May 8.

Albany, May 8.

Fabian conventional theatres in Albany, Schenectady, Troy and Cohoes were closed Wed. (2) until 5 p.m.—due to the death of Mrs. Jacob Fabian, mother of Simon H. Fabian, president of Fabian Enterprises, and grandmother of Edward L. Fabian, vicepresident.

Black-bordered copy on the theatrical pages of tri-city newspapers spollighted the darkenings, and the reason. Ditto, signa in boxoffice windows.



Pulitzer Prize winner John Patrick, writer-producer of THE MAIN ATTRACTION, scenarist of GIGOT, turns next to A CANDLE FOR ST. JUDE, THE OTHER SIDE OF THE MOUNTAIN, and GOOD AS GOLD, all for SEVEN ARTS.



(Give

nucy.Moi Dix Ue

Desenveres

e Me Ten Desperate Men) (FRENCH-ISRAELI)

(FRENCH-ISRABLI)
Paris, May I.

Hease of Comp. Films-Clia Films
Branch Films Clia Films
Branch Films Clia Films
Branch Films Clia Films
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Branch Films Films Films
Antoline Tudal: Jacques Lonzmera. Andre Dumaitre edit.
Antoline Tudal: Jacques Lonzmera. Andre Dumaitre edit.
Branch Films Films
Goded Theonic
Oded Theonic

Tale of a Palestinian khibboutz, handled by 12 young men and two girls on the Arab border just be-

fore Israel became a state, is some-

Film Reviews

Rido the High Country over a remain and involving a youth who epitomizes their own youth—but he major battle is one Scott has with limself and the lesser the one they both have with a group of rugged young brothers whose intentions toward the young lady are less than honorable. Cinematically, producer Richard E. Lyons has turned out a top quality film. Lucien Ballard's photography: heautifully captures the scenic Culifornia locations, where it was filmed and Frank Santillo's editing takes good care of well placed angle whots and mood scenes.

scenes.
It is Sam Peckinpah's direction, however, that gives the film greatest artistry. He gives N. B. Stone 17.'s script a measure beyond its adequacy, instilling bright moments of sharp humor and an overall significant empathetic flavor.

all significant empathetic flavor. Performances throughout are excellent, Scott and McCrea better than they have ever been. Newcomers Mariette Hartley and Ron Starr show every potential for important eareers and the entire supporting east is a collection of standards—Edgar Buchanan, R. G. Armsfrong James Drigy, L. D. standards—Edgar Buchanan, R. G. Armstrong, James Drüry, L. Q. Jones, John Anderson, John Davis, Chandler and Warren Cates—and, in an uncredited bit, that always bright face of Percy Helton. Jenie Jackson, also in her film debut, has visual flair as an obese madam, though she is allowed the only note of bad taste by costuming with extra bosom padding for fiash comedy that isn't necessary. George Bassman's score is help-

George Bassman's score is helpful and art direction by George W. Davis and Leroy Coleman fine.

Night Creatures (BRITISH-EASTMANCOLOR)

Slick costume Meller from the Hammer assembly line. Good values, albeit moderately exciting. Should do well enough.

Universal release of a Hammer-Major Production; produced by John Temple-Smith. Stars Peter Cushins, Features Yvonne Romains, Patrick Allen, Oliver Reed, Directed by Peter Graham Scott. Screenplay, John Eder; camera Gastman-color), Arthur Grant; editor, Srie Beyd-Perkins, music, Don Banks; assistant different and the Company of the Com

Imogene	Yvonne Romain
Captain Collier	Detwork Allen
Capten Conner	. Fatrica Auton
Harry	. Oliver Keed
Harry Mipps	Micheel Dinner
minha	murmen wibber
Rash	Martin Benson
Bonne	Thursday Fadden
Rash Bosun Squire	· Triand Trials
Squire	Detek Francis
Mrs. Rash Da	nhine Anderson
	Punic ranges son
Mulatto	Mitten Reid
Frightened Man J	only Marklaners
Property	are mentionen
Jack Pott	Pater Hamday
Dick Tate	Tarre Coulle
Tom Ketch	Sydney, Browney
Gerry	Runart Oshorn
Wurzel	
Wurzer	corgon , aguings
Reg-Leg	Bob Head
Pirate Bosun	Call To Barrela
ETTAKE MOBILE	. Cone housist
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	

Night Creatures," a Hammer-Major Production, is another of those mood-crusted, fanciful costume mellers the British are generally so deft at, and which seem to find a steady market in the U.S. Pure escapism, of course, but notable is that the Hammer imprimatur has come to certify solid values, in all production departments, and there's no mystery why these films rate audience allegiance. It's logical to figure, therefore, that this Universal release will follow form and do nicely as a programmer.

low form and do nicely as a programmer.

More impressionable minds may find some moderately chilling moments in "Creatures." but terror is much less the point or effect herein than a reasonably clausible delineation of a legend. The chief ingredients of the 18th century Britain story are swamp phantoms and smugglers. The latter are proper townsfolk by day, contraband runners by night, their operation braintrusted by a former sea pirate turned village vicar. Acting on a tip, the Crown dispatches a band of seamen to investigate the town, and the resultant effort to band of seamen to investicate the town, and the resultant effort to uncover the illicit traffic is the pre-occupation of John Elder's good screenplay. In cracking the smuggling ring the King's sailors also solve the mystery of the luminous nocturnal swamp. "Illusions," and the vicar's hidden identity.

The suspense contained in all this is less ominous in quality than just plain curious, but still sufficiently arresting for the trade it's designed to fetch, Visuality, the pic is quite up to nar, replete with stock villainy, swiling swamp mist and the rest that keynote this cine-

matic genre. There's the usual love interest, too, memorable in this case if only because of the femme's mammary distinction.

The histrionics are generally convincing, especially Peter Cushing as the pirate-cum-vicar, a pariah thought to have met his end years earlier by hanging. Also making stalwart contributions are Patrick Allen as the captain of the King's sailors; Oliver Reed, one of the smugglers and the young man in love; and Yvonne Romain, a woman to literally watch. Others impressing in a melange of flavorisome characterizations are Michael Ripper, Martin Benson, Derek Francis and Milton Reid.

Peter Graham Scott's direction is savvy, and the range of technical credits are all on the plus side, especially 'Arthur Grant's photography, Mention, should also be made of Les Rowle's special effects.

Mention should also be of Les Bowle's special effects.

Cartemene
(FRENCH—DYALISCOPE—COLOR)
Paris, May 1.
Cinedis release of Ariane-Rimmoner
Vies Films production, Stars Jean-Fox
Belling reduction, Stars Jean-Fox
Belling reduction, Stars Jean-Fox
Belling reduction of the Color
Noct Roquevert, Marcel Dalla, Directe
by Philippe De Sincia Screenpfly, Charle
Spank, Daniel Soulhaver, cameri, GarSpank, Daniel Soulhaver, cameri, Gartrinch Mery, At Marignan, Paris, Sunnin
Jims, 125 Mills. Jean-Paul Belmondo
Claudia Cardinale

Familiar swashbuckler concerns a good-natured Robin Hood-type handlt of 18th Century France. But It has enough wry and fongue-incheek aspects sams sacrificing the action, to make it an above average entry of the kind here, with playoff possibilities abroad on its derring-do.

Cartsuche (Jean-Paul Belmondo) Joins the army to escape the leading gang chief he has always fought. Here he finds two side-sicks and they run off with the regimental money to come back and take over the gang. He also garners a comely gypsy. Claudia Cardinale.

Then he robs only from the rich and all goes well till he falls for and all goes well till he falls for a noblewoman and gets caught in a trap to be saved via the sacrifice of his gypsy's life. Belimondo has the flair, insouciance and charm for the bandit role with enough acrobatic prowess to put it over. Miss Cardinale is decorative while Jess Bahn and Jean Rochefort are properly salwart as the cohorts. Color is rightly splasby. This manages to sail along with enough fights and escapes to make it a diverting costume actioner. But pic lacks a breath of dash and bombast to make it an 'unusual entry of this sort. H is an okay entry. Production dress and technical qualities are top grade.

losk.

The White Bear

The White Bear

(POLISH)

Toronto, May 1,
Godsinski release of Fim Folski, production. In charge of production, Zwonduction. In charge of production, Zwonkarsenplay. Jerry Broanslewicz, Steina
Matyaktewicz, Konrad Nalecki, Jerzy
Zarzycki, from a short story by Robert
Aderbal & Roman Fister; music. StanAderbal & Roman Fister; music. Stanstaleswicz, ediling. Tomira Karpowicz,
relatives, april 85, 62, Running time. Walles.

This is another Polish film of unusual merit, based on a true story of a Jewish scientist who escapes from a train carrying unusual merit, based on a true story of a Jewish scientist who escapes from a train carrying prisoners to a concentration camp, and who manages to hide from the Nazis by assuming the disguise of a performing bear. Zarzycki (who made "The Undefeated City") is not so much interested in hide, seek and chase but in contrasting the beliefs of the Jew with those of the German general in charge of the fown. In the climax, his confident, arrogant and philosophic attitude towards life vanishes and he is revealed as the beast.

The ending is apt to tail off in some confusion, otherwise this is a well-photographed, well-acted, intelligent and thoughful; story for those specialized cinemas that do not depend on movies with festival reputations and awards.

She'll Have To Go (BRITISH).
Periodically amusing dualler that will auit easygoing audi-

London, May 1 Anglo Amalgamated telease of Ash krothers' production. Stars Bob Mon the Marks, Hattle Jacques; fe ures Dennis Lotis, Anna Karian. Direct y Robert Asher. Screenplay, John Wat-louise hand on In Stars Habits also Asher editor, bare bolder of the course, based on lan State Bolder of the course, based on lan State Bleek bale. Asher editor, berry Hamblin; mule Running time, of Milita. Thestre, London Francia Oberon Bolderon Grant Bleek Bulling of the Course Bolderon Bob Monkhouse

Macdonald But Love Peter Butterworth

This one pretends to be nothing more than a modest dualer geared to raise a few yocks, in which it periodically succeeds. Directed briskly by Robert Asher, lensed satisfactorily by his brother Jack, the action is mainly confined to the interior of a "stately home." Phil Green has contributed some himble music and Sonny Miller has turned in a souple of lyries which will rate airing.

The yomety has a rather simple theme. Two permites brothers find that their late grandmother has willed her cash to a distant unknown cousin. To get their mitts on the legacy they decide that the girl, either must be murdered or married. Murder seems the best way until they meet the girl and find that she is quite a looker. But marriage raises problems.

This plot is enbugh to raise some laughs. Alfred Marks turns in a workmanlike performance, with the advantage of the better written part, while Bob Monkhouse, as his brother, tends to ham it too much. Hattie Jacques has a rich little role as a woman magazine writer. A comely Danish femme

much. Hattie Jacques has a rich little role as a woman's magazine writer. A comely Danish Femme named Anna Karina, in her first Brittsh film, decorates the acree nelelichtfolly without contributing anything spectacular in the way of thesping. These are the major roles but Peter Butterworth, as a chemist, and Graham Stark. as a photographer, furnish some useful comedy bits.

Most interesting piece of casting the first process of the special process of the special process. The special process of the sp

is Dennis Lotis, a top non singer, in a non-vocalizing role as the brothers' manseryant. Lotis has a pleasing appearance and an easy manner which could win him further acting roles.

Es Dach Ueberem Chopf (A Roof Over Your Head) (SWISS) Zurich, May 1, Praesens Film A.G. Zurich release of

Zurich, May 1.

Praesens Film A.G. Zurich release of Praesens and Giordiz Relation of Praesens and Giordiz Relation of Praesens and Pra

Based on a successful radio serial, this new Swiss comedy about the problem of poor families with many children trying to find ade-quate housing within their means quate housing within their means has the ingredients to become a popular an the local market. A wider distribution seems doubtful because it is too locally, stanted to be of much interest beyond the Swiss border.

Judged by Swiss standards, this rates among the better pix efforts in some time. It is well made, free of any false nation and senared.

in some time. It is well made, free of any faise pathos and generally enjoyable. Plot concerns a poor couple with six children living in a shack, who are one day miraculously offered a comfortable new rent. It turns out that the house-owner intends to "use" this holsy eight-piece, family to drive off a couple of nagging tenants, When his plan backfires, he wants to unlodge them again. But by that time, neighbors stand up in their defense, forcing him to revoke his intentions.

what too conventional in characters, mounting and execution to do justice to this period. It emerges mainly a playoff item abroad on its theme without the weight for arty chances.

Exerciting to instrume the echemotic weight for arty chances.

Everything is just too schematic. The group arrives and builds its outpost. The leader is a stalwart Frenchman while the others come from most European countries and the U. S. There is the warrior, the more biblical one, the cowardly one, etc. There is a brush with the Arabs, and thea the hunt for water and the fraying of nerves.

Into this setum comes a young

other ones.

Dialog is also too preachy to fit this bare theme. It may be an okay Israeli item and is technically good. But the French writing, directing and thesping are not close enough to their subject. Israeli settings, where the pic was made, help as do the Israeli thespiana.

Mosc.

Ihr Schoenster Tag (Her Most Beautiful Day)

Into this setup comes a young girl who had been a concubine for the Nazis. The khibboutz survives all, gets water, and hears Israel proceaimed a state. Thus it becomes a yet center as new, young Israelis come through to begin either ones.

Berlin, May 1.

Berlin, May 1.

Nora release of Melodie-Film production Sire lang Reynel, Rudoif Platte and Sondie Film Food of the Control of

This is the film version of Curth Flatow and Horst Pillau's stageplay, "Window to the Hall," a popular piece about common Berlin people which proved a big success at West Berlin's Hebbel Theaire sometime ago. Although the film sticks close to the original, it fails somewhat short of the legit work. It has the same lovable characters but the humor, sentimentality and atmosphere is not as genuine as it was on the stage. Paul Verhoeven's direction is routine yet he doesn't seem to have the feel for this popular piece. Nevertheless, this pie has still sufficient ingredients to please the less definanding clientele, and is one of the better German comedies. It even may have some export chances. play, "Window to the Hall," a pop-

chances.

Principal figures are a streetear conductor and a femme gatekeeper of a Berlin dwelling house, portrayed by Rudolf Platte and Inge Meysel respectively, who both repeat here their successful stage performances. She wants to make something big" of her children. Her eldest daughter (Sonja Ziemann) is married (allegedly) to an American millionaire. But she mann) is married (allegedly) to an American millionaire, But she returns from the U.S. with an illegitimate child. Frau Wiesner's dram world collapses when she learns that her daughter never was narried. Much to her dismay, also the younger daughter and her student son give her substantial problems.

Miss Meysel and Platte turn in the best performances and also take care of most of the laughter. take care of most of the laughter.
A convincing performance is contributed by Guenter Hoffmann, a plumber who used to go with Miss Ziemann before her American adventure. Little Dan, the il egitimate child, is delightfully olived by Rexi Hegyl, son of a Berlinstoned American Film's technical credits are okay. Hans,

Reviews at Cannes Festival

d from page 7 🚃 Monda Cane

concerning the slow death of all life on a Bikini atoli; the other depicting children polishing human skulls and hones in a Roman cata-

skulls and hones in a Roman catacomb) which, despite assurances
to the contrary, smack of staging.
They might best go or benefit from
re-editing.
Yet the total effect is grimly
stimulating from the visual standpoint, depressing in the conclusions drawn: Whether one sides
with his views or not, Gualtiero,
Jacopetti deserves credit for a
shattering view of the world today,
just as Riz Ortolani and Nino
Oliviero rate nods for their musical backdropping and Antonio
Climati and Benito Frattari for
their Technicolor lensing.

Hawk.

Furyo Syonen
(Bad Boys)
(JAPANESE)
Cannes, May 8.
Iwanami production and release. Written and directed by Susanu Hani. Cames. Manil Kano; editor, 7. Takemithu.
AY Cannes Film Fest. Running time, vo

Tale of a delinquent boy of 17, using non-actors, bears a solid insight into his comportment, and a look at reform school life. This is a probing pic that has the spark for arty chapter at the spark

for arty chances abroad.

Arrested for a holdup, the youth is sent to reform school. Fragments of his past life are pieced together is sent to retorm school, ragments of his past life are pieced together during his questioning and in flash-backs during his prison life. Arrogant and petulant, he is not yet vicious. In the reform school, he becomes a victim of the older boys but finally gets with a group who accept him.

but finally gets with a group who accept him.

The on-the-spot lensing in the streets have a staccato reality while the prison scenes reveal the boy's needs swelling into a crescendo when they are allowed to yell out their feelings. Non-proactors are all exceptional. The fine-pacing, insight and cobesive direction of Sustamu Hani, for his first film, mark him a director likely to be heard from.

This is a different type film

from Japan and this aspect can be played up for foleigh hypoling. On the surface, it may resemble other juve delinquent films but its sharp-ness marks it a good notch above such others, it is technically good. Mosk. Procesi K Panence (Pilgrimage to the Virgin) (CZECH)

CZECRI)

Cannes, May 8.

Czech State Film production and release. With Vaciasy Lohnisky, Martin
Tapak, Josef Kemr, Anna Meliskova, Directed by Vojsteh, Jagary, Screenplay,
Mirculas Stehilis, camera, Jaroslay KitFilm Fest, Ruming time, 85 MiNS.
Eder Vaciasy Lohnisky
Astiator Martin Tage
Worker Josef Kenr
Worker Josef Kenr
Girt Anna Meliskova

Girl Anna Meliskova
The Czechs often are tagged the
most hidebound of the Eastern
Bloc smaller countries, but now
comes up with a situation comedy
that spoofs agitators trying to get
a holdout town into a collective
setup. It finally piles on the plus
values for the latter, but maintains
a witty look at both sides and
shows a definite thaw in Czech
film subject matter.
A sleepy town sets dogs on a
group of agitators who try, on
their own time every week, to
bring these obstinate farmers into
a collective arrangement. Battley

their own time every week to bring these obstinate farmers into a collective arrangement. Battlev rage but love blooms, too, and there is depicted even a fondness of one group for the other.

The townspeople finally decide to go on a Sunday pilgrimage to the Virgin like old times to thwart the Communist bunch who have decided to convert them even on a Sunday. The whole procession turns into a road blocking mixup When reprimanded by their superiors the non-collectives get mad and sign up since they do not want their own agitators mocked.

Director Vojtech Jasny has given this snappy pacing and wilty progression at the beginning, helped by good type casting and a clever script. It bogs down in the second part but still remains an almost successful Iron Curtain comedy.

It looms a chancy possibility abroad. Well placed and handled, it might do in special situations.

ALAIN RESNAIS

NOW IN ITS 3rd RECORD MONTH IN NEW YORK! HAILED BY N.Y. AND NATIONAL CRITICS AS "TRULY EXTRAORDINARY!" N.Y. TIMES, "HYPNOTIC!" LIFE MAGAZINE, "MASTERFUL!" TIME MAGAZINE

AICH IT GO ACROSS THE COUNTRY!

SCHENECTADY, N.Y. SCOTIA TROY, N.Y. **AMERICAN** BOSTON, MASS. EXETER ST. PROVIDENCE, R.I. AVON **WORCESTER. MASS.** FINE ARTS SPRINGFIELD, MASS. PHILLIPS HANOVER, N.H. MUGGET BINGHAMTON, N.Y. ART ITHACA, N.Y. TEMPLE **NEW HAVEN, CONN. LINCOLN** HARTFORD, CONN. ART **RIVIERA** SYRACUSE, N.Y. CINCINNATI, OHIO **GUILD**

ATLANTA, GA. MEMPHIS, TENN. NEW ORLEANS, LA. COLUMBUS, O. YELLOW SPRINGS. O. LITTLE CLEVELAND, OHIO TOLEDO, OHIO AKRON, OHIO PITTSBURGH, PA. WASHINGTON, D.C. CHICAGO. ILL. INDIANAPOLIS, IND. BALTIMORE, MD. MIAMI, FLORIDA

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DON'T BE LEFT OUT IN THE COLD. CALL, WIRE OR WRITE YOUR ASTOR REPRESENTATIVE ASTOR PICTURES, 625 MADISON AVE., NEW YORK 22, N.Y.

Hollywood Production Pulse

ALLIED ARTISTS Starts, This Year.... This Date, Last Year

AMERICAN INT'L Starts, This Year 1 This Date, Last Year 3

COLUMBIA Starts, This Year.... This Date, Last Year......

AWRENCE OF ARABIA"

sington. Philip Dubisson. Antoney Hart
Hart Genemed after 60-day shutdown?

SLAMOWB B B Adwall
Frod.—Jerry Breslin
Dir.—Guy Green. Yveste Mimleox.
Chaglion Heston Frances Mayen, Jones
Darren. Ellizabeth Allen. Aline Mcc
Mathon, Vaughn Taylor, Richard Loge
Philip Ahn. Mark Marso. Harsel
Frong Ed Rallory
Grong Ed Rallory
Grong Hart Grown
Frong Hart Grown
Romulus Filing, Ltd.)
Shooting in England

Giarted March 9)
"THE L-SHAPED ROOM"
(Romulus Films, Ltd.)
(Romulus Films, Ltd.)

Dir.—Bryan Forbes
Legite Caron, Tom Bell, Cicely Courtneidge, Brock Feters, Emlyn Willitms,
Avis, Bunnage, Kay Walss, Verity,
Avis, Bunnage, Kay Walss, Verity
(Started April 2)
"Started April 2)
"Started April 20
"Started April 20
"Roomandy Froductions)
Frod—Norman Matrice
Dir.—Edward Bernds,
Stonger, Emms Sitzell, Carol
Ostonger, Emms Sitzell, Carol
Ostonger, Emms Sitzell, Carol
Ostonger, Emms Sitzell, Carol
William Sidney Frods)

The George Sidney
Janet Lieljih, Dick van Dyke, AnneMargret; Bohby Rydell, Seese Fearson
(Started May 3)

WALT DISNEY Starts. This Year... This Date, Last Year...

METRO Starts, This Year... This Date, Last Year

"BILLY ROSE'S JUMBO Euterpe Prods.) Prod.—Joe Pasternak Dir.—Chuck Walters Dorls Day Stephen E rante, Martha Raye, (Started Jan. 24)

rante, Martha Raye, Dean Jagger (Started Jan. 24)

"CAPTAIN, SINSAD"
(King Bros. Prods.)

Gring Bros. Prods.

Gring Bros. Prods.)

Gring Bros. Haskin

Guy Williams. Heldi Bruefil. Pedr.

Armendariz. Abraham Sofaer

(Started Feb. 15)

"FERIOD OF ADJUSTMENT"

(Marten Froduction Weingarien

Dir.—George Roy Hill

Anthony Franciosa. Jane Fonda, Jim

Hutton. Lois Nettleton, John McGiver

(Started April 10)

"HE HOOK"

Prod.—William Peciplerg

Kirk Douglas. Nick Adams, Robert

Walker, Nehemish Fersoff, John

Bleifer, Mark Miller

(Started May 1)

PARAMOUNT

MY SIX LOVES"
Prod.—Grant Gaither
Dir.—Gower Champion
Debbie Reynolds, Cliff Robertson, David
Janssen, Elieen Heck-rt, Alice Ghost
Ley, Mak Shovalten, Mary McCarthy
Jin, Backus, Physa Scoti, John Me
(Started, March 2, 1

Glarted March 2.1
GRILSI GRILSI
GRILSI GRILSI
Hal Wallis Prods.)
Shooting in Honolulu
Prod.—Hal Wallis
Wallis
Elvis Presley: S.cols
Elvis Presley: S.cols
Elvis Presley: S.cols
Goodwin, Jereny Slate, Ginny Tilu,
Guy Lee, Nestor Paiva, Benson Fong,
Frank Puglia, I.ili Valenty
Glarted April 9

20th CENTURY-FOX Starts. This Year This Date, Last Year.....13

"CLEOPATRA"

20th Fox Prods and MCL Films, S.A.

WALWA Films, S.A.)

Shooting in Rome)

Frod - Walter Wange

Frod - Walter Wange

Elizabeth Taylor, Richard Burton, Red

Harrison, Casar Danova, Rodd,

McDewall, Hume Cronyn, John Hoyt

Karlin Landau, John Doucette, Roh

Glarked Sopl. 25)

NINE HOURS TO RAMA"
Red Lion Prod.)
Shooting in New Dell, India.
Prod. Dir. Mark Robson
Horst Buchholz, Jose Ferrer, Valerie
Gearon, Diane Baher, Robert Morley,
D'un Borisenko, Jack Hedley, Shay
Gorman rman ted Nov. 28)

Started Nov. 28)
SOMETHING'S GOT TO GIVE"
Jaude Prods. Inc.)
Jaude Prods. Inc.)
Jude Prods. Inc.)
Jude Prods. Inc.)
Jude Prods. Inc.)
Jude Prods. Inc.
Jude Pro

UNITED ARTISTS arts, This Week..... This Date, Last Year13

TWO FOR THE SEESAW isch-Robert Wise-Seven ooting at Goldwyn) rod.—Walter Mirisch ir.—Bobert Wise obert Mitchum, Shirley Ba**rtof Jan. 20**1

AND DUKE AND MR. PIMM" ord Prods.)

rod.—Martin Poll lir.—David. Swift lenn Ford. Hope Lang. Chirles Boyer. Rlearde Montalban. Telly Sayalas. Ulia Jacobson. Ruth McDeviti.—Georgetta Anys. John Wood. Laurence Hardy. Redmssek Philips. Andre-Luquet Started March 20.

geomené Philippe, Andre Luquet Hardy, Giaried March 30.

Staried March 30.

Stanied March 30.

Fred.Jbs. Staniel Krasser

Spencer Tracy, Milton Berle, 246-Ces
ar, Beddy Heckett, Elidel Marman, Mickey Roosey, Dick Shawn, Pall

Silveta, Terry-Thoman, Jeanthan Wisterry-Lorent, Jeanthan Wis
terry-Lorent, Jeanthan Wi

UNIVERSAL Starts. This Year This Date, Last Year.....

TO KILL W. MOCKIMBBIRD*
Pakula-Rulligas-Anthony Freds.)
Fred.—Alor Pakula
Dir.—Bobert Hulligas
Grand Pakula
Dir.—Bobert Hulligas
Grand Pakula
Bachasa, Frank Overton
Alice Ghostley, Rrock Peters, Essals
Brans, Raselmary Murphy, Elichar liford, Jonnalice Ghostley, I brans, Rosemar lale arted Feb. 120

IGLY AMERICAN Prod. Dir.—George

phy tarted April 19)

WARNER BROS.

Starts, This Year 3 This Date, Last Yeat 7

Hermione Gingolu, raus (Started June 6)
ERITICS CHOICE"
Prod.—Frank P. Rosenberg
Dir.—Don Weis
Lucille Ball. Jo

Jon Weis lope, Lucille Ball, John Dehner lyn Maxwell, Jessie Royce Lan Jim Backus, Rip Torn, Ricky dis, Jim Back Kelman (Started April 2)

INDEPENDENT

TO SE A MAN"
(Petramonte Prods.)
(Shooting in the Philippines)
(Prod.—Joe Steinberg
(Prod.—Joe Steinberg
(Prod.—Joe Steinberg
(Prod.—Joe Steinberg
(Prod.)
(Prod.)
(Prod.)
(Prod.)
(Affed Blichcock Prods.)

ight led March 6)

"TWO GUYS ASROAD!
(Summit Film Prods.)
(For Maurin Release)
(Shooting in England)
Prod.—Maurie Suess

BRITAIN

ANGLO AMALG Starts. This Year This Date, Last Year7

"301.0 FOR SPARROW"
(Anglo-Guild Prods.)
Prod.—Jack Greenwood
Dir.—Gordon Flessyns
Glyn Houston, Nadla Regin
(Startied April 24 Merton Park

BRITANNIA

larts, This Year . This Date, Last Year . . .

OSAW: Isto Films! Fittlab Lion release): red. Val Guest it: Val Guest ack Warner, Ronald Lewis, Yolande Donian. Sarried March 5 on location at. Brigh-ters March 10, Associated British studios, Estree, March 26

BRITISH LION

DEAD MAN'S EVIDENCE" Bayford Films

BRYANSTON

"LONELINESS OF A LONG DISTANCE
Waedfall Films
(For Bryanston-British Lion release)
Prod.—Tony Richardson
Dir.—Tony Richardson
Tom Couriency
(Skirted Feb. 5 on location in Surrey
No gauden)

BUTCHER'S

Starts: This Year.... This Date, Last Year.

SERBNA'
Fred John Phillips
Dit-—Peter Haxwell
Patrick Holt. Emrys Jones
(Started April 9 at Shepper
MIGHT WITHOUT PITY'
Farroch Properties
DR.—T. B. R. Zichy
Neil McCall on, Sarah Lawi
Herwas, Alon, Zdwyda
Glasted April 3 at Shepper

T. B. R. Zieny McCall m. Sarah Lawson, Derinds evens, Alan Edwords ted April 3 at Shepperton studios

COLUMBIA erts, This Year.... This Date, Last Year

GARRICK

Starts. This Year. This Date, Last Year 0

THE BRAIN"
(Baymond Stross Proda)
(For BLC Garrick release)
Prod.—Raymond Siross
Plr.—Freddie Francis
Anne Heywood. Bernard Lee.
(Started April 2 at Twickenham stu

Starts, This Year... This Date, Last Year....

KILL OR CURE"

Exec Prod Lawrence P. Bachmann

Prod George Brown

Dir George Pollock

Terry-Thomas, Eric Sykes, Moira Red

mond monu Carted April 5 at MGM studios

Shried April 5 at Music States and States THE MAIN ATTRACTION"
Swem Arts Price States States

Prod.Dir. — Betty Box and Thomas Virginia Maskell, Paul Rogers Virginia Maskell, Paul Rogers Vistarled April 24 on location at Lh Into Phaswood studie in June "LakeEnd" Ann Gollneyere" (Ember Film") Dir.—Cornel Willer and Cornel William and Cornel Wil

per gums)
rod.—Bernard Luber and Cornel Wilder
i:—Cornel Wilde
ornel Wilde, Jean Wallace, Brian
Aberne Aherne (Started M-y 2 on location in Yugo-davia: Into Pinewood studios in June)

slavia: Into Pinewood studios in Yugo-triis Sportino (LIFE" Independent Artists)
Prod.—Lindsay Anderson
Dir.—Karel Relsz
Bichard. Harris, Rachel: Roberts
(Started March 12 on location in York-shire. Into Beaconstield studios March 26)

20TH-FOX Starts, This Year..... This Date, Last Year..... 1

WARNER-PATHE Starts, This Year..... This Date, Last Year.....0

THE PUNCH AND JUDY MAN' Associated British Prod. Prod.—Gordon L. T. Scott Dir.—Jeremy Summers
Tony Hancock, Sylvia Sims, Ro Tony Hancock, Sylvia Sun-Fraser (Started April 2 at Associated British

10c. Daily on Minneapolis Stands As Cowles (Monopoly) Papers Struck

New E-for-Export Flag

Washington, May 8.
Commerce Secretary Luther
H. Hodges last week presented
the "E"-for-Export flag to the
Motion Picture Assn. of America for its work in support of President Kennedy's export ex-pansion program. MPAA prexy Eric Johnston accepted at cere-monies at the Commerce Dept.

Hodges noted that the MPAA been able to operate suc sfully abroad despite "for eign government monopolies, private cartels and a wide va.sprivate cartels and a wice va.tety of prejudicial governmental actions." MPAA also has shown "remarkable skill and ingenuity in getting many millions of dollars in blocked earnings out of foreign coun-

Sen. Clair Engle later read the commendation into the Congressional Record.

Coca-Cola Wins; Can't Treat 'Coke **Term Generally**

San Francisco, May 8.

San Francisco theatre chain owner Raymond J. Syufy has been ordered to pay \$2.199 damages for selling another cola drink to customers who saked for a Coke.

Federal Judge Albert Wollenberg found Syufy in contempt for vicilating a Feb. 8, 1961, injunction forbidding him from "selling in response to calls for Coca-Cola or Coke any product not the Coca-Cola company's without first giving notice to the customer that the product was other than the Coca-Cola Company's without first giving notice to the customer that the product was other than the Coca-Cola Company's.

He also was ordered to pay \$1,500 legal fees to George Liebermann, Coca-Cola's attorney.

Judge Wollenberg brushed aside arguments of defense counsel Joseph Alioto that acreen trallers and signs in lobby advised that Camada Dry cola was dispensed.

Defendants besides Syufy were the following corporations which he controls: Syufy Enterprises, Inc.;

South Bay Confections Inc.; Bell Drive-In Inc., Reno; Vallejo Enterprises, Inc., which owns four theatres in Vallejo; Blue Bell Theatre Inc., and Geneva Drive-In Inc., both in San Francisco.

JAMES GARNER'S 150G FOR 'GREAT ESCAPE

Hollywood, May 8.

James Garner's deal with Mir
isch-Aloha for "The Great Escape,"

isch-Aloha for "The Great Escape," to be filmed in Munich, Germany, starting June 4, calls for \$150.00n, same as for "The Children's Hour." Star. is already on the payroll, according to contract.
United Artists. which signed Garner, pre-model star from mck-ling a deal with 20th-Fox for "Something's Got To Give," it was stated by a UA source. Hence, 20th ad little chance of signing Garner stated bw a UA source. Hence. 20th had little chance of siening Garner to play opposite Marilyn Monroe because of late start with "Give." Signed for "Give" top roles to date, in addition to MM, are Denn Martin, Cyd Chreisse and Phil Silvers, Henry T. Weinstein is producing. George. Cukor directing

vers, heary I. Weinstein is produc-ing. "George Cukor directing \$3,000,000 production to be made entirely, on Westwood lot. Steve-McDueen also is starred in "Escape" with Richard Harris.

studies, Elstree, Location Bognor

WESSEX

Starts, This Year... This Date, Last Year..... 0

"MIX ME A PERSON"
(Wessex prod.)
(For Wessex British Lion relea:
Exec Prod.—Victor Saville
Prod.—Sergel, Nolbandov
Dir.—Lesile, Norman
(Started April 2 al Shepperto

Minneapolis, May 8.

Local theatres might not have needed more relief from whatever boxoffice suffering, if any, is being caused them by deprivation of their principal advertising medium, the two struck and non-publishing dailies here. But along such lines their estantial to receive it lest week

dallies here. But along such lines they started to receive it last week on the strike's 20th day.

That was when a new dally newspaper, the Minneapolis Dally Herald, made its appearance on the streets with an 80,000 printing. Sans subscribers, it was sold at newstands and hawked by newspays.

It, is carrying the showhouses'

boys.

It, is carrying the showhouses' ads.

This represents the first competition ever to come into being here for the city's own only regular dailies, the John Cowles' struck evening Star and morning Tribune.

Maurice McCaffrey, a local advertising man, heads the group publishing the newcomer now being issued five days a week, Mondays through Fridays, and selling for 10c a. copy. Whether it'll be kept going permanently hasn't been promised. All that McCaffrey will say in this regard is that he'll continue to publish it as long as it can keep out of the red.

In one statement made public, McCaffrey did declare "the paper will maintain high standards, grinting 50% news rather than the usual 35%, with a goal of only 50% advertising, instead of the usual 55%."

The new sheet lacks Associated

55%."
The new sheet lacks Associated
Press and United Press-Inter-national national and international telegraphic news services. These, along with such special services as those of the New York Times and Herald Tribune and Reuters, are sewed up here by Cowles. But McCaffrey avers that he's negotiating for "some services."

for "some services."

Rumors have been afloat that
other new Minneapolis dailies are
in the formulating stage. However,
denials were made by the supposed
interested parties.

By declining to increase their

By declining to increase their comparatively small Minneapolis press run, the two St. Paul daily newspapers, also having a single owner have failed to alleviate the local situation.

The one loop newsstand here handling outside cities' newspapers and magazines, etc., has been swamped by customers since the Star and Tribune ceased publication. It has greatly boosted its numbers of Chicaco and Milwaukee dailies in particular. This, of course, is no help to the local theatres.

APPEALS ARGUMENT ON THE CONNECTION' ISSUE

Albany, May 8. Albany, May 8.

The Appellate Division, Third Department, will hear arguments tomorrow (9) on the appeal of Irwin Shapiro's Films Round World Inc. from a decision of the N.Y. State Board of Regents upholding the finding of state censor against "The Connection" as unlicensable with its present dialog.

Principal objection of the New York body is the frequent use of

dialog.

Principal objection of the New York body is the frequent use of a usually-faboo four-letter word, still considered unprintable—although it was spoken in the New York slage version of 'The Connection' and in the London presentation. In the film, the word is employed to denote a narcotic.

This is believed to be the first time that refusal of the necessary license to show a motion picture in New York State, on the basis of language alone, has been subject to consideration by a court. Ephraim S. London. New York attorney, who made the first breach in the State's law, winning a U.S. Supreme Court decision reversing the Regents ruling on "The Miracle". as "sacrilegious" will appear for the distributor.

Dr. Charles A. Brind Jr., counsel to the State Education Department, will represent the respondent (the Regents).

The (wo are old courtroom foes.

Fred Smith of Belton, Texas, has taken over operation of the Pres-ton Royal Theatre and the 77 Drive-In Theatre at Cameron. Royal seats only-143 patrons.

EGENDICI CINEFILMAS

ROME - TORONTO

Announce

PREPARATION FOR THE PRODUCTION OF THE MOTION PICTURE

NARCISSUS

NORTH AMERICA'S VERSION OF 'LA DOLCE VITA' — PROBING THE BARRIERS THAT HINDER HUMAN COMMUNICATION



Introducing—IN THE TITLE ROLE-

ADAM KBITH

"AN IMPORTANT NEW ACTING FIND"
HAZEL FLYNN — Hollywood

Direction WILLIAM MORRIS AGENCY

* To Be Filmed on Location in NEW YORK, ROME, LONDON, MADRID, PARIS, LISBON, MOROCCO

ECENDICI CINEFILMAS

159 Bay Street Toronto — Canada Cablest IRELLI—ROMA

Engineers See 1962 'Year for Color'

Los Angeles, May. 8.

Total of 70 research reports seasoned the 91st convention of the Society of Motion Picture & Television Engineers, which closed a fiveday conclave at the Ambassador Hoel Priaday (5) on the note that "1982 is the year of color." A new L. A. convention attendance of 1,150 was set with 2,000 more yiewing an exhibit of new movie and tv equipment from 50 companies in an area of 14,280 square feet.

While theme of convention was "Advances in Color Motion Pictures and Color Television." space age photographic techniques, interreteller signalling devices and films as an essential took in accelerating education were also spotlighted.

Next semi-annual sesh, the 92d SMDTE convention with the semi-annual sesh the 92d SMDTE convention with the semi-annual sesh the semi-annual sesh the 92d SMDTE convention with the 92d SMDTE

spotlighted: Next semi-annual sesh, the 92d SMPTE convention, will be held Oct. 21-26 at Drake Hotel, Chicago.

Where's That Exhibitor Decline?

New Theatres Building, Others Refurbishing, Dark Situations Re-Lighted in Minnesota

Minneapolis, May 8.
What's regarded in local film circles as an indication of an exhibition "comeback" for this territory is the new theatre construction which has been taking place plus the way exhibs are shelling out dough to improve their show-houses. Also, some re-lighting of dark theatres.
This what some consider to be

out dough to improve their show-houses. Also, some re-lighting of dark theatres.

This what some consider to be almost 'plunging' has set a new high mark for recent years.

Among other things helpful to distributors, it has brought about some competitive bidding even for second-run pictures in small towns.

A new \$1,000,000 Cinerama fourwall theatre is being built here and is only several months distant from completion.

In St. Cloud, Minn., population 34,000, there just has been opened a new drivein theatre in opposition to one which has been opened an ew drivein theatre in opposition to one which has been opened an ew drivein theatre in opposition to one which has been opened in the second competing there for many years. Both play pictures second-run and the owner of the second competing ozoner has called upon the film companies to award their releases on competitive bids.

That's just what the distributors now are doing to their advantage and to the sorrow of the owner of the outdoor theatre that had the town, ozonewise all to itself for such a long time.

Owners of the only outdoor theatre in Minot. N. D., population 31,000, are building a second one and will operate both this summer.

Throughout the entire area much money is being expended for various showhouse improvements. Also, a number of shuttered theatres are helng reopened and some exhibs, desiring to sell out, are finding buyers.

32 OF 38 OZONERS IN CONNECTICUT ASSN

Hartford, May 8.
Connecticut Drive In Theatres
Assn. is joining the Motion Picture
Theatre Owners of Connecticut.
This move brings into the MPTO.
Told 32 of the 38 Nutmeg drive-ins.
The drive in group was organized

The drive in group was well two years ago.

At the recent annual meeting. Sperio P. Perakos, general manager of Perakos Theatre Associates, was named prexy. Others tabbed for office are: vice president, Bruno Weingarten of the E. M. Loew's Norwich-New London Drive In; secretary, William Drive In; secretary, William Daughterty, division manager for Lockwood & Gordon Enterorises; treasurer, William Sirica, Watertown Drive In.

Liz Taylor

Continued from page 1

exhibitors are reported as nixing the pic on their 25% right of replection clause. There is no Burton pic playing here presently.

Showmen say they cannot recall such bitterness aimed at a film star as that currently set at Miss Taylor following "that Rome mess."

Both Miss Taylor and Burton continue to make front page news here and the newspapers and sob sister magazines have flayed the duo in hot lead, with Eddle Fisher hailed as "Little Boy Lost."

Ever since the Taylor-Fisher break disk sales have zoomed and radio. stations have played just about all of the Fisher records. Debble Reynolds films are likewise being brought out of the yaults for replay coast to coast.

TAKE OVER GOLD COAST

Chuck Teltel Partnered With Dan Goldberg In Deal

Chicago, May 8 Chicago, May 8.
Chuck Teitel, owner of the
World Playhouse and Town theatres and a film distributor, has
taken over the near north side
Gold Coast Theatre and will run it
as an A-run and art house as of
May 18. His parimer in the new
venture is Dan Goldberg, who is
also associated with Teitel in his
thes anianrises. other enterprises.

other enterprises.

The lease went into effect May 1, but Teitel will first renovate the theatre, including the installation of air-conditioning, a new front and new seats and carpeting. The site has housed a pleture house for 50 years, and in recent years has been operated by Dave Gold, who also runs the Newberry Theatre.

SYD BANKS HEADING **CANADIAN DIRECTORS**

Toronto, May 8.

Sydney Banks was appointed prexy of the first executive board of the Screen Directors Guild of Canada. Body of film and tv directors is mainly engaged in the Toronto area but groups are immediately being formed in Montreal and Ottawa.

Vegpes are John Lingeman and Lorne Freed: Robert Barclay, secretary; Robert Rose, treasurer; Donald Haldane, Edward Rollins, directors.

New 'Kings' Tactic

Continued from page 3

efits of a single campaign in the area, with emphasis on television spots, would come to all 15 houses instead of just one. It worked, for the gross in this territory actually was above "Ben-Hur" figures. And the money came in faster.

Family Trade Pitch

Family Trade Pitch
The multiple-run format was established for all the Easter bookings with Ingratiating consequences. Also, the straightaway roadshowing was abandoned in favor of two continuous matinee performances and one showing at night. No more reserved seats,
The pitch to the family trade was underlined Adult prices were tilted slightly but tariff for children was lower. The ads placed all stress on "Kings" being appropriate for all members of all households and the religioso aspects, while obviously not obscured, were deemphasized. For example, special screenings for the clergy were halted. halted.

halted.

For one thing, it was felt that a deterring bo, influence at the beginning might have been the reaction of the fourth estate critics, many of whom, making like Biblical students, complained about the license taken in the translation. The new MGM approach was that this "Kings" had its values for all faiths and age groups. And the critics notwithstanding, the public's buying.

It's of trade significance, clear-

It's of trade significance, clearing that MGM is riding along with a strong tide back to family fare. And it's especially notable that it also obtains at the driveins. Those at the age for romance are still motoring in. but the whole family's coming too.

Eric Johnson

Continued from page 1 about the moral content of films, plus ple advertising. He warm that while censorship battles have been fought and won so far, the future holds no promise of continuing victories.

uing victories.

He states without equivocation that good will "image" is at stake both in the United States and in worldwide areas

orldwide areas.

The matter has become of major this and for this The matter has become of major concern, obviously, and for this reason, said Johnston, he plans to hold a fullscale film industry meeting on "this subject" shortly "This subject" (Johnston quotes) relates to the latter day inclination of American producers toward what many pass off as "mature" or "adult" material. Previously verboten dramatic situations and subject-matter aimed at helping box-office survival in a television age have riled the conservative church and family elements in many instances. stances.

Censorship Rising?

stances.

Ceasorship Rising?

Johnston's letter states:

"We have just come through some extremely rough censorship hattles. So far these efforts by the industry have been successful. But in my judgment we cannot escape the conclusion that the roughest fights are still ahead of us. And viewing the current situation, I am not optimistic about our chances of winning them.

"It say this for a number of reasons. The pressures for censorship seem to be mounting daily. There is increasing criticism of the content of our pictures and of our advertising. There are increased demands for more rigid self-regulation by the industry. And along with this, we seem to be losing a good measure of support from the press.

"It's impossible, of course, to determine exactly why this is occurring. There's no pattern to it, it's a loose shapeless thing that probably stems from the frustrations and fears that plague so many people today.

"Whatever the cause, it all adds up to a bad impression of our industry. And this, in itself, is a very real and concrete problem for us."

Such an image works against us

very real and concrete provided us.

"Such an image works against us overseas. It damages us in Congress. And it hurts us in the state legislatures. All too frequently, our efforts to correct this Impression are to no avail.

efforts to correct this impression are to no avail.

"Above all, I think we have to face the fact that if this image persists we shall not be able much longer to prevent some sort of restrictive measures or set of controls from being imposed upon using the light of this, I think of the light of this, I think out to improve the image of our industry."

to improve the image of our in-dustry."

Johnston: suggested that the company presidents think about the matter, decide on a course of action and perhaps find a solution. There's a great deal of 'back-ground which is well known to

ground which is well known to recipients of the letter from Johnston, boiling down to this: Beaucoup product made both in Hollywood and in fereign lands deals with heretofore-regarded risque subject material have been meaningful at the boxoffice, but also in parental and ecclesiastical adverse reactions.

verse reactions.

In many previous instances
Johnston said the Americans
could handle adult subjects on the screen because they were being dealt with in adult fash-ion. Now, though, he appears to be sounding an alarm.

King Bros.

Continued from page 3 🛱

with Munich's Gloria Films are in the stage of progressed discussion. The Kines, Hollywood producers since 1942, started producing abroad in 1958 and have not made a picture in California since. But there is a difference between working in foreign lands from an American base and nerve center (tunaway production) and settling down abroad root and branch. With that the brothers (incidentally, joined by, their mother which in their mother which in their the brothers (incidentally, joined by their mother which in their case makes the move final and complete) might have started a new frend: stayaway production, along with Sam Bronston in Ma-drid.

Oscar-Wreathed 'West Side' Leads: 'Moon Pilot' Soars, April Runner-Up; Bird, 'Fair,' Judgment,' Cid' Follow

VARIETY'S regular weekly boxofice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U.S.-Canada market this monthly reprise does not pretend to express total rentals.

express total rentals.

Month of April followed the management of a month which includes the active (boxofficewise) Easter holiday week, with only some early warm weather to slow down wicket activity to any extent. Lenten influences were felt early in the month but most exhibitors found a lack of enough strong product to go around hurt even more. Generally, Lent is not, the downbeat factor of yesteryear in show biz.

"West Side Story" (UA) which was showered by many Academy honors, pushed up to No. 1 spot in the national boxoffice sweep-stakes by a sizable margin. It showed a gross of \$1,506,000 in the key cities covered by Vareery.

April Golden Dozen

April Golden Dozen

1. "West Side. Stery" (UA).

2. "Moon Pito". (BV).

3. "Sweef Bird Yenth" (MGM).

4. "State Palr" (20th).

6. "El Cid" (AA).

7. "Lover Come Back" (U).

8. "Walk on Wild Side" (Col).

9. "Childrea's Hear" (UA).

11. "The Outsider" (U),

12. "Twe Wamen" (Embassy).

with the younger element during the Easter vacation period, wound up second although out in release to any large extent only three weeks. "Moon Pilot" (BV), a great draw

"Sweet Bird of Youth" (MGM)
was not far behind, in third place,
this powerful ple copping second
spot two successive weeks and
showing great stamina right down
to the first of May. Fourth money
went to "State Fair" (20th), which
was particularly hig in smaller was particularly big in smaller cities.

"Judgment at Nuremberg" (UA)

"Judgment at Nuremberg" (UA) captured fifth money. It was third in March. "El Cid" (AA), which was fifth in the preceding month, wound up sixth.
"Lover Come Back" (U), which had been No. 1. picture in March as well as February, finished seventh, showing a gross of more as well as reornary, innisned seventh, showing a gross of more than \$400,000 although it has finished its big city firstruns. Currently it is doing comparably as well on lesser major playdates and on the circuits. "Walk on Wild Side" (Col), fourth in March, captured eighth, olace.

Wild Side? (Col), fourth in March, captured eighth, place,
"Children's Hour" (UA) wound up in ninth spot, same position it held in March. "Man Who Shot Liberty Valance" (Par) won 10th money, but likely will be heardfrom in hear future to a greater actuant.

extent.

extent.
"The Outsider" (U) took 11th
spot while "Two Women" (Embassy), in weekly ratings for a
couple of months, rounds out the
Top 12 big grossers, Last-named,
of course, benefited from re-bookings via the Oscar for Sophta Loren as-best femme player of the
vear

en as best temme player of the year.

"Four Horsemen" (MGM), sight in March: "Aft Fall Down" (MGM). "Rome Adventure" (WB). "Light in Plazza" (MGM) and "Murder, She Said" (MGM) were the runnerup: pix in that order.

Several pletures, just launched as the month was ending, shape promising. "Coupterfeit Traitor" (Par) looks to have great potential based on the first four smash openings. "Cape Fear" (U), also with four key city openings, looms as a strong entry. It was smash in Chi, boffo in Washington, fine in Detroif and solid in N. Y. the final week in April.

shapes as having high potential when ballyhooed smartly. Best playdates so far have been in N.Y., Frisco and Minneapolis. "Horizontal Lieutenant" (MGM) is a bit uneyen to date, though out in some five key cities covered by Vantsery. "Jessica" (UA) also is a bit spotty thus far. "Five Finger Exercise" (Col), also new, so far has been fine in N. Y. and Washington as well as fancy in Chi. "Spartacus" (U), out in general release for first time in the L. A. area, checked in with some grand

release for first time in the L. A. area, checked in with some grand totals. "Black Tights" (Magna) displayed enough strength to finish 12th one round and as a runnerup pic another stanza in the weekly ratings.
"Les Llaisons" (Astor) wound up as a runnerup film two different weeks. "Day Earth Caught Fire" (U) finished ninth another week. "Premature Burial" (AI) was a runnerup pic another stanza. "Only Two Can Play" (Col) finished 12th another round.

Newcomers

Continued from page 1

to seven features but there may be nine.

Festival proper, with over 33 competing, has not had screening time at the Film Palace unlike situation in Venice with only one official pio nightly, throwing auditorium open for special matinees, with Cannes footing projection costs at a local cinema, extras will be screened about every second

costs at a local cinema, extras will be screened about every second morning at 10 a.m. with pre-liminary remarks by critics.

Lined up for showing are:

U. S.—"Strangers in the City" (Embassy) a first pic by Rick Carrier dealing with the breakup of a Puerto Rican family in New York.

France—"La Pouper" (The Dell) a political satiric pic in sci-fi form about a dictatorship in a mythical Latino country. It is a second pic by director Jacques Baratier.

Poland—"Zadusski" (All Soul's Day) a grim but penetrating look at a couple almost broken up by past memories and giving a feel for wartlime and present day Pofor wartime and present day Po-land . It is a first feature by Ta-

or wartime and present day Po-land. It is a first feature by Ta-deusz Konwicki.

Japan.— "Furyo Syonen," (Rad Boys) look at juwe delinquents and prison life in modern Japan and a first by director Susumu Hani.

Italy "Il Nuovi Arrall" (Nov.

am. Italy—"Il Nuovi Angeli" (New Italy—"Il Nuovi Angeli" (New Angels). Offbeat enacted documentary on youthful sex and social mores along the boot country as well as a study of the new working class. A first by tw director Ugo Gregoretti. Reviewed in VARITEY Feb. 28, 62.

Runnersup are a Czech spoofing of a group of 'tarmer's holding out against Communist agitators 'Procesi K Pamence' (Pligrimage to the Virgin). a second pic by Vojtech Jasny, a Yank pic "Time of t'e Heathen," of newcomer indie Peter Kass, looking at the untime-

Heathen," of newcomer indie Peter Kass, looking at the untime-Peter Kass, looking at the untime-ly end of a deranged man who dropped the atomic bomb during the last war laced with a look at Yank racism, a French pic "Adieu Philippine," of Jacques Rozier, a rosy look at French youth re-viewed in Variety Nov. 22, '61.

viewed in Vantery Nov. 22, '61.

There may be some other 1 st minute en'ries. The Federation of French Film Authors has also invited the Itale in 'Salvatore Giuliano.' directed by Francesco Rosi, which file Italians refused to submit in competition, Pic, on the late Sicilian bandit, is objectionable to law enforcement officials, Pic was reviewed in Vanery Dec. 27, '61.

8 Into Fie'd For 'Music Man'

Joe Hyams is covering Texas, Oklahoma. New Mexico and Arizona for Warners' "The Music Man."

The local date and place remain open but release is expected to play at the Palace Theatre to-ward end of July.

ward end of July.

Hyams is one of eight "tourists" who will travel in excess of 50,000 miles in the rext few weeks in he
"Experiment in Terror" (Col), although a bit spotty at the start, pic.



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'Talent Must Share Film Risks'

one of six major points of "must" action, in his opinion, for the fetura-to-business-sanity of American filmmaking. These are Youngstein's recommendations:

(1) A ceiting on actors, writers and other creative talent.

talent.
(2) Exchange operations should be reduced to half current number.
(3) Stop ridiculous "runaway" on advertising, publicity and exploitation.
(4) Change outmoded production methods.
(5) Bring down production costs to reasonable figures.
(6) Return of showcases for producer-distributors.
The industry has got to put a ceiling on top paid creative personnel. This would include actors writers, directors, etc. he sald. sonnel. This would include actors, writers, directors, etc., he said. Youngstein, realizes, government consent is necessary before an agreement among studios can be reached, but he believes; this is possible if the industry was sincere and wanted it.

Economic Idiocy

"I don't believe an actor should get \$750,000 or in some cases \$1,000,000. This is a perfect symbol of the economic idiocy our industry has reached. When I think of some writers getting \$125,000 to \$150,000 for a script, whether it is good or not, and compare this with what a top novelist or playwright gets it's ridiculous. Authors and playwrights get a small advance and then depend on success or failure of their work. That's how it should be with films. Screenwriters get top money whether the picture is successful or not, and that's wrong.

"My own hunch," he added, "is the Government may agree to a ceiling. We can't go on indefinitely the way we are now. We must have the guts to try and get the Government to go along with this despite the fact we're dealing with creative people.

"An approach to the Govern—"An approach to the G

despite the fact we're dealing with creative people.

"An approach to the Government has to be made, too," he went on to say, "for a revision of the anti-trust decree. Our distribution system is from the dinosaur ager I see absolutely no reason for 31 exchanges. The distribution job certainly can be done by 15 branches, or less."

Sell—Less Caine

Sell-Less Copy

Specifically pointing to a twopage ad recently in the N.Y. Times,
Youngstein said, "There is a runaway race going on in advertising,
piblicity and exploitation where
space is being used as a substitute
for content. Just a few years ago
one-half page was considered tremendous. Today it's ordinary to
see a full page ad that doesn't
have any more sell than a half
page or 1,000 lines. You even see
on occasion a two-page teaser like
the MGM-Seven Arts ad. I just
can't figure it out."

That there hasn't been an "improvement in basic production
methods" also was the target of
criticism. The fact there hasn't
been new methods of lighting or
camera work introduced, plus lack
of adequate preparatory work are
the roots of high production costs,
in his opinion.

"The so-called 'tunaway' pro-

in his opinion.

in his opinion "The so-called 'runaway' production becomes necessary, not as a matter of choice but because of economic necessity in many cases. We should thoroughly examine all studio operations from top to bottom instead of continuing along with the band-aid operation now existing. There isn't that kind of a market for average pictures any more."

Most average-cost pix are non-profitable, Cinerama exec averred. "I think if every company honestly

New York Theatres

RADIO CITY MUSIC HALL-Rockefeller Center - Ci 6-4600
WALT DISNEY'S
"MOOR PILOT"
TON TRYON - BRIAN RETHY - EDMOND O'PRIEN
and Introducing DAYS SAVA.
The Mesic Rall's Great Easter Steps Sheep DISNEYLAND, U.S.A. "and" Glory of Easter

E. Youngstein, ex-United Artists, showed the negative costs of this and now exec veep of Cinerama.

Blast against talent deals was come it would reveal 75% of the one of six major points of "must" films would show a loss."

showed the negative costs of this type of production against the income it, would reveal 75% of the films would show a loss."

No one in any company, regardless of his status as exec or creator or actor, should get more than \$250,000. They should get a basic salary plus a percentage. Why should producers in this kind of a market take this kind of a risk?

No human being he felt, "is worth more than \$259,000 a pleture. Let's face it," he said. "When we pay \$750,000 to a person for a film we become the laughing stock of the world, Wall Street and the bankers: We've just got to bring down that level. After all what does a person keep out of \$750,000 W. here the said was a person keep out of \$750,000 W. here the said was a person keep. uring nown anat level. After all what does a person keep out of \$750,000? He has to give most of it to the Government. It's because of ego, certainly not to keep the business healthy."

business healthy."

The Question

In his mind "the proper way to bring down costs of average pictures to survive today is to parethem to half of what the tally sheets show." After all, he added, "how long can the industry continue taking in less than each film costs?"

Youngstein regarded fact producer-distributor had to give

ducer-distributor had to give up theatre interests a serious setback in promo of pix and new stars. "In my opinion, the Department of Justice should permit each dis-tributor to own and operate. If not have a direct interest, in at least 100 theatres in the U.S. and Canada."

Canada."

Each company needs that many for "proper showcasing of product and new stars. Distribs can't be at the mercy of exhibitors who do little or nothing but pay lip serv-

little or nothing but pay lip service to any campaign or creation of new personalities.
"One of the worst things that ever happened to this business was the elimination of producer-distributor from exhibition. We no longer have the long sell with penetration." He recalled his experience at Paramount where the penetration. He recalled his ex-perience at Paramount where the company's circuit followed through on home office campaigns because it knew it had its own money in the films and development of

"Too many potentials are over-looked by exhibs today because the right kind of a campaign must come from the producer-distribu-tor. Today, much of the campaigns are too wasteful. The fact produc-ers owned their own outlets, gave them control over the campaigns, not only to launch films properly but to plug new talent being groomed, for the necessary ex-

groomed, for the necessary exposure."

If 24 New Stars
Youngstein harbored the feeling that if 24 new stars came into the industry via producer-controlled campaigns, "inflated prices" would drop immediately,
"We can't do this today, develop our own stars, because it is too much of a risk depending on other people. The industry should set up a holding company to develop new star personalities. Each company, he saw as the solution, "would be a partner in a talent pool and could call on the one many ho would conduct it whenever a certain personality was needed, or

pool and could cail on the one man who would conduct it whenever a certain personality was needed, or work out an arrangement on availability." This also would obtain for directors and writers, if. Youngstein had his way.

"I really think the pooling of talent idea would work. It should be done soon as possible."

At the opening sesh of the SMPTE convention in Los Angeles (30), Youngstein minced no words telling more than 500 technicians from all over the country the industry was "stupid" and "lacked content and research."

He went back from the time Thomas A. Edison first invenied the talkie in 1887, pointing out the industry did nothing about it until Warner Bros. was in financial hit water." Their came the talking pix.

Stereo sound, introed by Wait

water." Then came unpix.
Stereo sound, introed by Walt
Disney with "Fantasia," didn't get
a followup for more than a handful
of pix. To pour salt on the wound
was SMPTE prexy John Servies,
who said 5,000 U.S. theatres are
equipped with the uitra sound
equipment and not one film was
made using it last year.

Population Explosion In Atlanta And Other U.S. Cities A Show Biz Factor

Canádian Features

has a controlling interest. President of Intercontinguial is E. J. Baumgarten, former officer of the Bank of America and the Buffalo Industrial Bank. He is also former industrial Bank. He is also former president of Lippert Pictures Inc., Telepictures Inc., and is head of Associated Film Releasing Corp. Commonwealth president Oldrich Vaclavek is chairman of the board of Intercontinental, and directors include E. D. H. Wilkinson and William Magginetti, studio and pro-duction chief of Commonwealth. Hollywood lawyer Saul Cohen is director and secretary.

Intercontinental will distribute feature films in the U.S., Canada, Central and Latin America, will also place pix through independent distributors in Japan and the Philippines.

Eastern Hemisphere distribution Eastern Hemisphere distribution, taking in the United Kingdom, Europe, Africa and the mid-East, will be effected through the Anglo-Canadian Film Co., in which Commonwealth Film has an interest. Anglo-Canadian, has entered into an arrangement with British Lion Films Ltd., a major U.K. distribute in which the British government has a substantial interest. Anglo-Canadian will also distribute films in the Eastern Hemisphere other than Japan and the Philippines.

pines.

Managing director of Anglo-Canadian is William V. A. Gell, managing director also of Monarch Film Corp, Magnifilm Distributors, and U.K. distribution executive for Sidney Box Associates, Wellbeck Film Distributors and Alliance Film Distributors,

Film Distributors.
Establishment of Intercontinental and Anglo-Canadian is regarded by Commonwealth as the means by which distribution on a world-wide basis can be assured for its film producers. Both new companies will have production capital available to co-finance Commonwealth pix or to assist in financing films co-produced by Commonwealth and other producers.

Initial program calls for an an-

other producers.

Initial program calls for an annual production of a minimum of
four to a possibility of eight feature-length movies from Commonwealth's studio facilities in West
Vancouver, on site known as Panorama Park. Studios are still under
construction but are expected to construction but are expected to be completed by August.

be completed by August.

Commonwealth is siming first announced production, "The Sweet And The Bitter," at the Venice Film Festival. If achieved, it will mark initial Canadian entry in the Italian prestige movie derby.

Atlanta, May 8.

Those who are prone to look upon Deep South localities: as strictly bucolic and provincial had better revise their thinking. All of which has an obvious impact upon amusements.

It is a growing and expanding ea and if any proof is needed all is necessary to do is to tell the it is necessary to do is to Atlanta population story.

Auanta population story.

In 1950 the metropolitan Atlanta area population was 726,989. In 1960 the count was 1,017,188, according to the United States Census Bureau's official nose count. This was an increase of 39.9%.

Now the Atlanta Region Metro-politan Planning Commission comes up with a projection of fig-ures that indicates Metropolitan Atlanta will pass the 2,000,000 population mark sometime in 1983 and will reach 3,000,000 by the year 2000.

After a lengthy study of many After a lengthy study of many factors and figures compiled by national agencies, the commission says the anticipated increase in the number of persons shows that by 1965 there should be 1,162,288 people in the Atlanta area. The average increase in the number of persons would accelerate from 25,000 per year to 49,000 per annum in 1980 and to 68,000 yearly by 2000.

2000.

Only four other metropolitan areas with populations of a million or more had a greater increase than Atlanta. They are San Diego, with a boost of 85.5% from 55.6,808 to 1,033.011: Los Angeles, 54.4% from 4.367.911 to 6.742,696; Houston, 54.1% from 806,701 to 1,243,158; Dallas, 45.7% from 743,501 to 1,083,601.

In the Southeast there were a

In the Southeast there were a number of metropolitan areas which did not reach the million population mark, but whose increase percentagewise was even greater than the top five leaders above the million mark.

above the million mark.
All these are in Florida. They are Fort Lauderdale-Hollywood, 297.9% from 83,933 to 333,946; Orlando, 124.6% from 141,833 to 318,417; Miaml. 88.9% from 495,084 to 935,047; Tampa-St. Petersburg, 88.8% from 409,143 to 772,453; and Jacksonville, 49.8% from 304,029 to 499,411.

453; and Jacksonville, 49.8% from 304.029 to 499,411.

Transportation, finance, business, government, wholesale, trade, manufacturing, communications and higher education were factors listed by national authorities for the projected growth of the Atlanta Metropolitan area.

For instance, it develops that Atlanta is one of the five major metropolitan areas to have six major spokes of the interstate highway system. The others are in-

dianapolis, St. Louis, Harrisburg, St. Louis and Dallas.

In 1961 scheduled aircraft departures in Atlanta's new \$33,000,000 airport was exceeded only by New York, Chicago, Los Angeles and Washington.

Atlanta is the acknowledged financial center of the Southeast with bank resources of \$1,500,000,000 the Sikth Federal Reserve District.

These and many other factors, such as climate, space availability, public utilities, and an abundance of water, power and natural resources also play a major part in the area's growth.

John Gavin

Continued from page 3

He noted Argentina is the only South American country in which the U.S. has a quota (200 films) and said this was recently renewed. the U.S. has a quota (200 films) and said this was recently renewed. Basing his statements on discussions with the MPPA Export service. Gavin said, however, that "while U.S. films are doing well in Latin America, there is less money coming back to the U.S. because of the countries' tremendous inflation." He stated Universal-International, to whom he is under exclusive contract, has "doubled its boxoffice receipts, but is getting back less dollars." Part of this is because the government imposes box less dollars." Part of this is because the government imposes ceilings on admissions. For instance, average ceiling in Mexico is four pesos, about 32 cents. "Spartacus" got special price allocation there, with ceiling uped to eight pesos (64 cents). (Similar changes were made on MGM's 'Ben-Hur' and "King of Kings.") Picture was to open in February, but Gavin said union problems have arisen because workers republishing the theatre are demanding higher wages because of the upped admission ceiling.

Actor said South America "is

upped admission ceiling.

Actor said South America "is becoming oriented to Italo-French coproductions" and feels they are "getting more and more pictures from areas other than the U.S." He asks the American film industry to try to work some kind of arrangement whereby we can all work together to increase our socio-political relationship. "There is a tremendous pro-American feeling, but an exaggerated anti-yankee area that gets notice because it's organized," he said. "With more American film influence on communication would be greater on a people-towould be greater on a people-to-people basis that could help de-tract this anti-yankee organiza-tion," Gavin asserted.

tion," Gavin asserted.
Actor next week goes to Mexico,
where he will discuss coproduction
with Mexican film producers and
will also speak hefore students on
the subject of informational values
in the film medium.

Puerto Rican Chain's Expansion

Commonwealth Expects to Earn \$1.25 Per Share-1,200-Car Drive-In Due at Year's End

San Juan, May 8. San Juan, May 8.

The opening of three new film theatres is included among the Commonwealth Theatre Inc. expansion plans for this year, per corporation president Rafael Ramos Cobian. Slated to open on May 29 is the Puerto Rico Theatre, in Santurce, Rebuilt at a cost of \$200,000, first showing in the 825-seater will be "The Four Horsemen of the Apocalypse." Apocalypse."

Appucarypse."
Scheduled to open in December will be the new Cobian's Drive-in on 65th Infantry Highway. The theatre will accommodate 1,200 cars, and feature a 140-foot-long screen, a self service cafeteria and playground.

Ap. 900 card.

An 800-seat theatre—the Cobl-an's Santa Maria, is scheduled to open this year in Ponce.

open this year in Ponce.

Coblan also disclosed construction plans for three new theatres for 1963. These include the construction of a multi-million dollar project on Ponce de Leon Ave., which will house both the corporation's central offices and a 1,400-seat theatre to be named "Radio City." Another 400-seat theatre is

scheduled for construtcion at a nearby site.

A Cinerama theatre is also sched-

uled for construction in 1963. The new 500-seat theatre will rise next to the Paramount Theatre at Ponce

de Leon Ave., San Juan.

Cobian spoke at first annual stockholders meeting of Commonwealth Theatre Inc. following a

wealth Theatre Inc. following a financial progress report of the company for fiscal year 1961-62.

Victor Carrady, chalman of the board and executive vice president said that with the plans for new openings this year, the circuit expects to have revenues of as much as \$4,000,000 and earnings of about \$1.25 a share for the year ending April 30, 1963, as compared with the 80c a share earned for the fiscal year just ended.

Actors Guild

Continued from page 3 ==

tive camped on your set for the duration of the picture. This will be an indication of how you stand with the guild and the amount of co-operation you may expect in the future."

A Directors Guild spokesman said he had no comment on SAG's statement because it did not deal with specifics, but with generalities. He also wanted to read the statement first, he added.

David A. Friedman, prexy of the Unit Production Managers Guild, stated he preferred to withhold comment until he has had a chance to read and digest the SAG statement.

A. Caywood, owner of the Brady and Texas Theatres at Brady, Tex., constructing a 500-car drive-in theatre for a July opening.

Top Flight National Independent Distributor

Sieking new feature length exploitation, commercial, and documentary filest for United States national distribution. Short subjects will also be considered. Offers will be kept confidential, all letters will be answered and any publishy material submitted will be returned. For screening in New York. Principals only. Write Box V-3267, VARIETY, 154 W. 46th St., New York 26, N. Y.

British Film Biz Efforts to Save 3d Release Look Doomed to Fail, With BOT Probe Threat Looming

London, May 8. Industry efforts to save the third release in Britain, in jeopardy for almost a year, appear to be coming nought. If the negotiations finally break down next month, as is generally feared, the Board of Trade will almost certainly be asked to investigate the position from a monoply angle.

was on June 18 last year, at an all-industry dinner which he hosted, when John Davis first an all-industry dinner which he hosted, when John Davis first warned that the third release, known as the National Circuit, could not be sustained much longer because of the inadequacy of producers and distribs to make their top pictures available for that outlet.

As a result of that session, the five major trade associations set up a working party to examine the situation and make recommendations for maintaining the third outlet. That committee eventually came up with a plan which called for the appointment of a consortium of bookers which would pick, whenever possible, a suitable program to play the third circuit. When the consortium failed to agree on a program, the theatres playing the third release would make their own arrangements.

Last month, the presidents of

playing the third release would-make their own arrangements.

Last month, the presidents of the five trade associations put this proposal to John Davis and, requested his support, at any rate for a trial run. The Rank exec, however, contended that the key to the situation was not to be found in London, but depended entirely on support from the provinces. Davis indicated that if the provincial circuits agreed to fall in line, he would be happy for his theatres to go along, too.

Industry leaders, who in the main argue that London must be the key to any national releasing scheme, are convinced that there is very little prospect of much support from the provinces, particularly if it is intended to have a booking panel in London to do the program selections. They are, therefore, reconciled to the unhappy fact that the final episode in this chapter of trade history will be written, within the next month, unless the BOT decides to intervene.

It is expected that the replies from the provinces will be received within the next two or three weeks, and that a further meeting with Davis will follow two or three weeks later.

Meantime, in view of the "un-certainties" of the situation, the Federation of British Film Makers is giving further thought to the

If the third release goes, it is thought likely that the Federation will seek backing from the re-mainder of the industry for a new mainder of the industry for a new quota formula which would involve a higher percentage for theatres playing the two major releases in each situation. Generally speaking that would largely affect the Rank and Associated British circuits, though there are some situations in which independently owned theatres would be involved.

when the the control of the control

CAMERON NEW SEC'Y OF MGM (BRITAIN)

London, May 8. Metro has appointed G. D. Cam eron as secretary to Metro-Gold wyn-Mayer Pictures Ltd., and to Empire-Ritz (Leicester Square)
Ltd. Cameron joined Metro in
1946 as chief accountant.

Cameron's appointment follows the recent departure of Cecil Mait land, who was longtime secretary and a director of the two com-

Soviet Film Tons Tokyo Roadshow Foreign Pix

Roadshow Foreign Fix

Toyko, May 8.

Soviet 70m import, "Story of Flaming Years" (Herald) leads in single theatre roadshow receipts of foreign films released here thus far in 1962, with \$138,850 for its run at the Yuraku-2a.

Reissue of "Stagecoach" (Eihal) is in second slot, with \$119,411 at the Hiblya Theatre. "Kauk Dir Einen Bunten Luftballon" (Towa) did \$58,317 to take third position. First five are rounded out by "Lover Come Back" (U), which collected \$55,540, and "Parent Trap" (Disney), at \$49,988.

Precision Swiss Shun Musicals & Science Fiction

The Swiss are precision workers, early-to-bedders and down-to-earth realists. With this in mind, and with all due respect to the questionable value of any "generalization" which refuses to take into account the proverbial exceptions to the rule, it should come as no surprise that the Swissim taste generally veers toward the "straight": straight drama, straight comedy, straight action, straight spectacle.

A scrutiny of the topgrossing films in Switzerland during the last three years, reveals nearly 80% are in the straight drama or comedy category. The remaining 20% are topped by spectacles, mysterles, action pictures and musicals.

Same as elsewhere, sex is considered an added fillip and a powerful come-on factor in a picture's boxoffice fate here, as witnessed by the fact that one fourth of all Swiss topgrossers since 1959 are, in one way or another, on the sexy side. To wit. "Cat on Hot Tin Roof," "Woman and the Puppet" (B.B.), "Europe By Night," "Room at the Top," "Some Like It Hot," "Dolce Vita," "Come Dance With Me" (B.B.), "Suddenly Last Summer," "Frenchwama and Love," "Truth" (B.B.), "Newer On Sunday," "Apartment," "World of Suzie Wong," "Two Women," "Shadows Are Getting Longer" (Swiss), "Lialsons Dangereusers and "Chikita" (Swiss).

Topping the spectacles by a wide margin is "Ben-Hur," whilst "EI Cid" and "Spartacus" also did remarkably well. The recent crop of run-of-the-mill Italian beefcake specs of the Steve Reeves variety has been doing satisfactory biz here so far, but already shows signs of tapering off due to the increasing number of such pseudobigles.

As to musicals, they rarely ever catch on here. Exceptions have been "American in Paris," "Gigi" and "Porgy and Bess," although even these successful films tended to be uneven, boxoffice-wise, in some Swiss cities. "South Pacific," "Bells Are Ringing," "Pajama Game" etc. falled completely. In the German-speaking part of filmusical is doing quite nicely, however: the German-made so-called "Schlagerfilm," Le. comedies with simple storylines, loosel

TV Paves Way for Wild West Show in Japan

West Show in Japan
Tokyo May 1.

Redeo champ Casey Tibbs, fast
gun Reed Mark and Sioux chief
Eddie Little Sky grived here last
week for 10 days of prelims for a
Wild West Show to be staged here
this summer.
Opening July 21 at Tokyo Metropolitan Gymnastum, show will run
through Aug. 26 in this city before
going on road. Cowboys, Indians,
horses and bulls are expected here
in considerable numbers. Show is
logical followup to popularity in
Japan of U. S. western theatrical
and ty films.

Mex Govt. Exec Warns Pix Biz Of Big Crisis

Mexico City, May 1.

Mexico City, May I.

Secretary of State Gustavo Diaz
Ordaz: in an official statement on
the current problems of the Mexican pleture industry, did not think
the republic has any possibility of
opening up new foreign market at
this time. The possibilities for a
major drive in international markets does exist, but "not in these
moments when economic crisis affects the industry, and especially
since promotional efforts require
considerable outlays of money,"
Secretary Ordaz said.

While the administration is deeply concerned with the problem of
lack of quality in Mexican production, is prepared to make every
sacrifice to save the industry from
total ruin, Secretary Ordaz stressed
that "joint action of all elements
and the government" will be required to assure continued, fimancially profitable activity.
Secretary Ordaz labeled the socalled "industry salvation memorandums" presented by producers,
independent exhibitors and film industry organizations as "faulty inasmuch as they attempt to resolve
troubles of segments only, and not
the industry as a whole. Answering
charges that the Film Bank is no
longer lavish with production financing, Secretary Ordaz said Mexican producers are free to seek
capital from other banking institutions, are not field down to dealings
with the government hank alone.

Quality of Pix Real Problem
Chief stumbling block is the
persistent ignoring of official suggestions to improve pix quality. The
secretary said producers cannot
guarantee repayment of credits advanced since a "mountain of canned films" doesn't mean that these
will bring a profit at the boxoffice.

That's why private banks are lery
of financing, new production because of the low artistic and technical quality of the major part of
national production. The secretary's
statement is certainly not to the
liking of producers. Significantly, it
may indicate a stiff official policy
in setting industry on a healthy financial footing and forcing production elements to raise quality standards.

tion elements to raise quality standards.

Secretary Ordaz also said that a blanket granting of additional exhibition time to Mexican product is not the solution for "when natural limits of exhibition have been reached it is logical to consider as useless prolongation of exhibition time when public will not come to theatres." The secretary discarded as unfeasible the imposition of a federal tax on exhibition, and turning over of virtually all such money to producers. Secretary Ordaz said that the combined efforts of producers, exhibitors, distributors, and all industry workers from technicians to actors, scriptwriters, directors, etc. are needed for "an overall improvement of the conditions in our film industry."

There are reports current that a 10% tax is being considered, with (Continued on page 26)

International Sound Track

London

Claudia Cardinale, signed by Daniel M. Angel for "The Furnished Room," starts filming on location in London on July 2. Pic, which is for release through Associated British, is being excipted by Willias Hall and Keith Waterhouse from a novel by Laura del Rive, and Joseph Louey has been signed to direct. Cliff Bichard due to location in Greece for his second British filmusical, "Summer Holiday," which John Krish is to direct, with Herb Ross taking care of the choreography. Three of the cast who were featured in Richard's first musical, "The Young Ones," have been engaged for the new production. They are Melvyn Hayes, Teddy. Green and Richard O'Sallivan . Artivals from Germany for "The Brain," the Raymond Stross-Artur Brauner coproduction now rolling at Twickenhan: Feter Van Eyck, Ellea Schwiers, Siegfried Lowitz, Hans Nielsen and Dieter Borsche . After a \$150,000 face-lift, the Rank Organization reopened the Gaumont Theatre, Birmingham, on Monday (30), with "West Side Story". Windmill girl Denise Warren, inked by Daniel Angel for "We Joined the Navy," which starts on location in the South of France this week, with Kenneth More and Lloyd Nolan started.

United Artists have made a three picture deal spread over four

France this week, with Kenneth More and Lloyd Noisn starred. United Artists have made a three picture deal spread over four years with Michael Raiph and Basil Dearden. Pix will be made under their Sabre Films banner. Tom Poston named as star of the William Castle-Hammer coproduction of "The Old Dark House," which starts rolling under Castle's direction on May 14. Robert Dillon wrote the screenplay from the J. B. Priestley novel . Filming started last week on Jack Hambury's "Live Now, Pay Later," adapted from the Jack Lindsay novel by Jack Trever. Jay Lewis is directing and release will be through Regal International: Lillians Wilkie, unit publicist on the pic, will be retiring when the production is in the can. She will have completed 22 years in the industry . John Mortimers one-act play, "Dock Brief," which has been filmed by Dimitri de Gruswald, is being retitled "Trial and Error." Peter Sellers and Richard Attenborough are the stars . 1. Frying Allen starts locations in Yugoslavia next month on "The Long Ships," which he is to produce for Columbia. Film will be lensed in Technicolor-Technizma.

Backgrounds for Victor Saville's "Mix Me a Person," are to be filmed at the Old Balley. Anne Baxter and Assan Faith have the leads. Five unknowns have been signed by Betty Box for "The Wild and the Killing," which she is to produce for Rank release with Fasil Rogers and Virginia Maskell starred. Two of them are straight out of drama school.

Paris

Highbrow weekly Arts lauding Jerry Lewis' "The Ladies' Man" (Par' as a "madeap, heetic masterpleee that definitely makes Lewis the new master of the burlesque cinema". A governmental decree has set up a committee that will study the creation of a national school devoted to higher graduate and specialized studies in filmmaking, radio and video. A report is expected in three months and the school within a year. It will be open to locals and foreigners but will aim mainly to create African technicians and creators in these fields. Paris already has the IDHEC which has special pic and video courses and the Vaugirard School for Cinematographers.

It is estimated that 17-35 are the ton filmsoing ages. A recent

neids, Paris aireany has the Librict which has special pic and vince courses and the Vaugirard School for Cinematographers.

It is estimated that 17-35 are the top filmgoing ages. A recent survey by Radio Europe No. 1 showed that this age group prefers pix by directors Alfred Hitchcock and Marcel Carne, and stars James Dean, Brigittle Bardot, Alain Delon, Jean-Paul Belmondo, Jean Gabin, Jeanie Moreau, Romy Schneider and Pascale Petit.

French film selected for the Karlovy Vary Film Fest, in Czechoslovakia, June 9-24, is Yves Rebert's tale of kiddle warfare "La Guerre Des Boutons" (The Button War) with two others up for invite; "Un Singe En Hiver" (A Monkey in Winter) and "Le Rendez-Vous De Minuit" (Midnight Meeting). . Director Louis Maile set to film the Tour De France, the bicycle race around France, this summer with 15 cameramen. It might be the subject of his next film and he is compiling footage . . . Young director Michel Fernaud would like to do a French musical pic with Gene Kelly and Daniele Gaubert called "Silouhettes" though tuners rarely go here except for the present success of "West Side Story" (UA) A film now rolling here is called "Le Gorille Qui a Mordu L'Archeveque" (The Gorilla That Bit the Archbishop) with Masuriee Labro directing . . Director Jean-Pierre Melville now shooting "Le Doulous" (The Fall Guy), says that producer Georges De Beauregard is ideal because he gives the director a complete liberty.

Rome

Rome

Federico Fellini finally starts his pic, "Fellini 8½" this month, with last cast members being set, working title refers to directors past features, including partial stint on "Boccaccio 70"... Marcello Mastrolanni, Anouk Aimee, Annibale Ninchi, and others were in Molce Vita," while among many newcomers to the Fellini entourage are Clandia Cardinale, Rosella Falk, possible onera star Marcella Fobbe..., Eleanor Parker in and apartment hunting for her "Panie Button" stint... Seven Arts (for Warners release) item also a May starter here..., George Sherman directs.

"Filmstudio" is new Italo production company starting its production with "Secret Violence," based on bestseller by Enrico Emmanufill..., Filmstudio later plans pic in Japan... Italo-Japanese coproduction plans discussed by joint committee at recent Milan (MIFED) Film Mart... Payroll of \$45,000 intended for David Niven, Ben Gasara, and others on "Captive City" production stolen from Maxima Film headquarters here.... Claudia Cardinale will have to move some to keep up with three pix for which she's slated in next months; one for Federico Fellini, starting now, then "The Leopard" in Sicily for Luchino Viscowii, also set for a May start, then Joseph Leecy's "The Furnished Room," which gets going July 2 in London.

Moadwid

Madrid

Madrid

Brigitte Bardot is in Palma de Majorea for filming of "The Lighthouse". Pending arrival of Frankie Avalon for "Valley of the Swords" has Madrid bobbysoxers scanning incoming passenger lists ... Italy's Uge Tognassi and Raimondo Vianello will star with Francisce Rabal, Maria Cuadra and Jackie Lane in the Spanish-Italian coproduction "Fra Diavolo"... Lola Flores, who rose from a honkeytonk Flamenco terp to one of Spain's top screen and stage star over the years, received the Isabel, the Catholic sash and bejewelled medal from the Spanish government ... Jose Suares with Rossanna Schiaffism and Mytra Koseina in "The Green Flag of Allah," to be directed in Italy by Sergio Grieco . Elke Semmer will play the femme in "Bay of Palma," which Catalan producers Esteban and Levente will coproduce with Germany ... Jose Maria Forque is adapting "The Shirt," a nea-realistic legit hit themed to the heavy current emigration of Spain's skilled manual workers, for early production with Aurora Bautista and Francisco Rabal playing the leads . Rafael Gil has another saintly pic in the mill, "Rogelia" starring Pina Pellicer, Arture Persansies and Fernande Rey. "Rogelia" lenser is Michel Kelber ... Another legit success, "History of the Tarantos" will be brought to the screen by director Ravira Releta with Julian Mateèse repeating his stage tole for the screen . May Hentherly (daughter of screen-writer Den Prinsale) gave up bullfighting to debut as a film scirces in (Continued on page 26).

Berlin Arts Fest Press Check

Berlin, May 1.

Careful check is made of published material on the Berlin Arts
Festival-Weeks (Berliner Festwochen), As respects last Sept., 24
to Oct. 10 period results were computed as follows:
From West Berlin . 1812 items over 42% more than in 1960
From West Germany . 3457 items . 31% more than in 1960
Foreign Press
(21 countries instead of 17).

818 items more than (wice 1960).
In the U.S.A. alone 457 articles on the Festival were published.

INDIA'S CRAZY STAR SYSTEM

Gandhi Too Sacred for Film

"No producer of India would have the courage to produce fictious incidents around the assassination of Mahatma Gandhi." S. Krishnawami, one of India's top producer-directors, asserted during brief visit here.

"He's considered next to God, superhuman and called the Father of All," according to Krishnaswami, "To this very day the late leader is held very sacred."

Question bringing a leader to the course of the course o

er is held very sacred."

Question bringing about above answer was "How come Mark Robson is making "Nine Hours to Rama" for 20th-Fox?" American producer-director spent two months lensing in India and now is winding pic at Elstree Studios in London.

British Prods., Exhibs to Discuss **Proposal for Eady Rate Changes**

Proposals for an adjustment in Bronson's Ad-Pub Huddle the rate of theatrical contributions to the statutory. Eady levy are to be discussed at a metting on Thursday (17) between the two producers' organizations and the Cinema tograph Exhibitors Assn.

tograph Exhibitors Assa.

Exhibs have been clamoring for a revision in the scales, particularly for the hard-pressed small theatres, and it is likely there will be trade support on that score.

support on that score.

However, the producers are bound to insist that any concession to the small man must be made good by the bigger theatres in order to maintain the annual yield at the present level of close to \$11,000,000 per year.

\$11,000,000 per year.

The Federation of British Film Makers already has suggested that the exemption limit should be raised from the present level of theatres with weekly takings not exceeding \$700 up to \$840. It proposes a compensating increase for theatres with weekly grosses in excess of \$1,400.

Ben-Hur' Bows Out Of **London West End After** Run of 2 Years. 6 Mos.

London, May 8.

"Ren-Hur" (M-G), bowed out of the West End last Saturday (6) after two and a half years of an unbroken run in London. It opened at the Empire Theatre Dec. · Tt 16, 1959. When that house was closed for reconstruction, the Metro pic switched to the Royalty on May 29, 1961.

May 29, 1961.

Nearly 2,000,000 paying customers saw it in 1,532 performances, in a boxoffice haul of \$2,707,600.

"Ben-Hur" has played most key cities in Britain and will now go out on general release. Meanwhile, 300,000 copies of the film's souvenir brochure have been sold and sales of ice cream, soft drinks and candy have all helped to boost the profits for the longrum of the pic.

Stanley Perry, chief projection—

profits for the longrun of the pic.
Stanley Perry, chief projectionist for all West End houses controlled by Metro, probably could
have the last word on this blockbuster. He has supervised the running of the film throughout its two
and a half year's playdates here.
He was also projectionist at the old
Tivoli in 1925 when Metro opened
the silent version; with Ramon.
Navarro.

Ireland's Cinema Tax To End Next October

Dublin, May 1.
Entertainment tax on cinemas and terperies will be abolished next October. Minister for Finance James Ryan said that impact of television threatened the livelinood of many in the entertainment industry who would find it difficult to secure alternative employment. Hence, the decision to end the tax.

the tax.

Harry Lush, prexy of Theatre
and Cinema Assn, welcomed the
decision but said there would be
no cut in admission prices.

Prices in Dublin firstrun cinemas have recently been upped to
63c. The hike follows the second
pay rise for staffs within a year.

Samuel Bronston and his sociates engaged in a four-day huddle here last week maping the initial promotion for the producer's upcoming "55 Days at Peking."

at Peking."

Participants included Paul

N. Lazarus Jr., exec v.p.; Ralph
Wheelwright, ad-pub v.p.; William Schneider, creative head
of advertising; Howard Newman, studio publicity manager
Chamartin Studios, and Hank
Werba, Spanish and European
press liaison.

Swiss Critics Honest; But Vex Films Distribs

By GEORGE MEZOEFI

Zurich, May 8.

Zurich, May 8.

All principal papers in Switzer-land employ film critics, recruited either from their own editorial staff, with fixed salaries, or free-lance reviewers and/or "string-ers" with per-line fees. In all, there are about two dozens principal film critics in the five Swiss key cities of Zurich, Basle, Berne, Geneva and Lausanne, most of them fulltime Journalists. Circulation of their respective papera and/or magazines varies between 10,000 and 150,000. Generally, all firstruns are reviewed, in some instances even important reissues booked in firstrun houses.

important reissues booked in firstrun houses.

Swiss papers usually take their
time in publishing a review. As
in, legit, film reviews never appear
the next morning, but from two
to four days later. Some papers,
especially in French-speaking
switzerland (Geneva, Lausanne)
publish all firstrun reviews on a
given day, usually Saturday.

Certain distributors of film arrange advance previews of important releases in their own projection room or, if none is available,
in the theatre on a morning.
(There is no morning "grind" in
Switzerland except for documentaries on Sundays since, by law,

(Continued on page 28)

RANK PIX HIT NEW HIGH FOR SINGAPORE

Singapore, May 8.
For the fiscal year ended last
June, the Rank Organization hit an alltime record in billings and number of films released, 30 in 10 months. All Walt Disneys, chan-nelled through J. Arthur Rank Overseas Film Distributors here,

Overseas Film Distributors here, also enjoyed a socko year, "Parent Trap" lasting 29 days, the biggest firstrun for a Disney at any time in Singapore, Malaya or Borneo.

But still it is "A Town Like Alice" which retains the alltime record for any Rank production or Rank-distributed films. The "Doctor" series, based on the Richard Gordon's "Doctor in the House," is doing good business.

BY COMPARISON

Hollywood, May 8.

In India, where 272 features were locally produced last year, four stars, all regarded top bo, work in 10 to 20 pix simultaneously, sometimes three days at a stretch, other times longer and get paid only while they're working, according to producer-director S. Krishnaswami, one of India's top creators now visiting the U.S.

Top b.o. attractions is Savatin

creators now visiting the U.S.

Top b.o. attractions is Savajin Ganesan who, incidentally, will be visiting Hollywood this week. He's the actor who works on 20 pix at once, has been doing this for past five years, asserts Krishnaswami. Other three leading stars are Gemini Ganesan (not a brother but relative of Savajin), who works in 15 pix at a time; M. J. Ramachandran, 10 weeks, and S. S. Rajandran, also 10 weeks. Unless one of the four stafs are

Unless one of the four stars are cast in a pic producer, who has to depend on exhibs for financing, can't secure the necessary moola to begin a film, says Krishna-swami

Time is the big problem, according to Krishnaswami, who produces three films a year. "If a star wants to help you he will give you 20 days at once," says the producer-director. "If he wants to producer-director. "If he wants to cause trouble, for one reason or another, the actor will only give you one day, then you have to keep after him for the rest of the time required to finish the film."

required to finish the film."

All pix are financed privately (by exhibs), according to Krishnaswami. "The government doesn't get involved because it considers films too risky." There is no bowling or other forms of recreation. As for tv. there are two stations in Delhi, closed circuits, operating two hours a day two days a week.

All 3 not the stress and head them.

All 3,000 theatres are hard tops. Krishnaswami says he's looking into Drive-in situation in U.S. with idea of building one in his country.

in Madras, 20 pix are made an-nually in Hindi. There are "80 others produced there in four lan-guages, Tamil, Telugu, Candrese and Maleayalam.

Average cost of the Hindl pix is \$100,000 each. Because it is the common language films gross as much as \$2,000,000. The gross is split 50-50 with the producer, who divides his share with exhibs.

Krishnaswami says if a pic is a bit he will re-do it with a different cast speaking the language of the region. Dubbing is not popular in India.

In Canarese, a remake can be produced for \$10,000, based on same script. In Tamil, the cost will jump at \$200,000 because of the wider market which includes Ceylon, Malaya, Burma and So. Africa.

Maximum pay for a star is workers are unionized but not in the other areas, according to the producer.

producer.

There is little planning ahead on production. Most pix are originals, yet Krishnaswami does some based on English classics, such as "The Importance of Being Earnest," based on Oscar Wilde's novel, directed by B. R. Panthalu, to be released May 30.

Argentina Extras, With Horse, Food and Fodder \$7-a-Day, 'Taras Bulba'

Hollywood, May 8.

Most of "Taras Bulba" was filmed in Argentina in 30 days. Extras got \$7 a.day, including food, accommodations and horses. Considering an average of 1,500 extras were used for month, saving was considerable when it was estimated same extras, etc. per diem would cost \$45 in Hollywood.

Interiors for Harold Hecht Production with United Artists release were lensed at Columbia studios here.

HOLLYWOOD SANE Easter Lifts West End; 'Brave' Sock \$18,000; 'Waltz' Boff 19G, 3d; 'Loving' Lush 16G, 3d; 'Story' Record \$28,400

Stamp Marks Fest's 30th

Venice, May 8.
The 30th Anniversary of the Venice Film Festival will be commemorated this year via a geries of special postage stamps to be issued before the fall event. Bill was passed by the Italian Government and is reportedly the first time this country has honored the mo-tion picture with a postal

Issue.
Selection committees for the several "minor" pic events at Venice have meanwhile been named. Umbre Apollonio, Flavis Paulon, and Piero Zampetti will choose entries for Art Film Festival. (June 13-16) from among those submitted. Claudio Bartieri (June 13-16) from among those submitted: Claudio Bertieri, Angelo D'Alessandro and Flavia Paulon will act in same capacity for the Documentary event (June 29-July 4); and Camillo Bassotto, Eugenio Bruno, and Alberta Pesce will pre-select the moppet entries for that event (July 5-10).

Monaco Outlines Revamp of Tax Levies O'seas

Milan, May 1.

A drastic revamp of tax levies in most countries is called for in the "White Book" on motion picture taxation prepared for the International Film Bureau by its chairman, Eitel Monaco. Tome was presented at the recent Milan meet of the Bureau International du Cinema.

Of the Bureau International du Chema.

Book, which is translated into several languages, also includes statistical analyses of plx industries in the U.S., Britain, Belgium, France, Spain, Portugal, Germany and Japan.

Speaking of the European Common Market, the book suggests that it's high time that member countries, at least, uniform their pic tax levies in order to avoid inevitable situations of privilege enjoyed by some members because of fiscal disparity.

The tax situation, considered a

of fiscal disparity.

The tax situation, considered a vital condition for the future development of the picture industry, is also analyzed in its various other aspects: social, artistic, and economic. The BIC "White Book" pointedly spotlights the unfavorable Italian position vis a vis its Epropean neighbors, all of whom enjoy lower film industry tax levies.

3 WEST END THEATRES LINED UP FOR 'ARABIA'

London, May 8.

Three West End theatres have been lined up by Columbia to launch Sam Spiegel's "Lawrence of Arabia." It will open at the Odeon, Leicester Square, for an eightweek run on Dec. 10. Subsequently it will transfer to another firstrun situation for a minimum engagement of six months. Thereafter, it will move to its third location for an indefinite run.

Mike J. Frankovich, Columbia chairman, in Britain, told Varserv that advance ticket sales for "Lawrence" for the Odeon run would open in July. He said it was expected that all seats for the two-month engagement would be sold out the same month. That, he contended, would create an unprecedented situation in London. Three West End theatres have

London, May 1.

The Easter holiday weekend gave a welcome boost to West End defluxers, helping two theatres to new records. Champ of the last stanza was "West Side Story," which grossed a whopping \$28,400 in ninth Astoria week, shattering the record set up in the previous week by a substantial margin.

Also in the vectord-breaking cate-

Also in the record-breaking category was "Waltz of the Toreadors," with a \$25,600 in second gory was "Waltz of the Toreadors," with a \$25,600 in second round and still smash \$19,000 in third at the Odeon, Leicester Square, mak-ing it the strongest entry at regu-lar prices. New entrant, "Lonely Are the Brave" shapes socko at Leicester Square Theatre.

Lelcester Square Singles Socka Anong the recent entries, Britsh-made "A Kind of Loving" made a strong impact at the Warner with third stanza, heading for a lofty \$16.000. "Geronimo," fancy in first, shapes good in second round at London Pavillon.

"South Pacific," starting fifth year at the Dominion, finished its 209th frame with a mighty \$17,600. Ben-Hur, now in final pre-release week after more than two-and-a half years, grossed a steady \$7,800 in 46th session at the Royalty. It was at the Empire, previously.

Estimates for Last Week Aisoria. (CMA) (1,474; \$1.20-\$1.75)—"West Side Story". (UA) 19th wlo. Record-breaking \$28,400, beating previous week's record by

(9th wk). Record-breaking \$28,400, beating previous week's record by more than \$1,600. Stays natch!
Carlton (20th) (1.128; 70-\$1.75)—
'State Fair' (20th) (2d wk). Neat \$10,100. First was \$10,500.
Casino (Indie) (1.155; \$1.20-\$2.10)—
"Cinerama Holiday" (Robin) (reissue) (10th wk). Stout \$18,100.
"Seven. Wonders of World" returns on May 20.
Coliseum (M-G) (1,795; \$1.05-\$2.80)—"High Society" (MGM) (reissue) (2d wk). Fair \$8,300. "Sweet

\$2.80)—"High Society" (MGM) (re-issue) (2d wk). Fair \$8.300, "Sweet Bird of Youth" (MGM) preems

3. Jumbia (Col) (740; \$1.05-52.50) "Liasons Dangereuses (Continued on page 26)

Dany Saval Still Makes Pix in France Despite Success in U.S. Pilot'

Success in U.S. Pilot

Tokyo, May 8.

Although only 20, French actress
Dany Saval has succeeded where
Leslie Caron, Corinne Calvet and
others have failed. She continues
to make pictures in France after
appearing in the American film,
"Moon Pilot" (BV).
"I was afraid of doing a picture
in America," said Miss Saval, here
for personals to herald Towa's upcoming release, "Les Parisiennes."
"In France, everybody gets jealous,
That's why when the others wentback to France after Hollywood, it
was finished for them. The jealous
ones said Disney only chose me because he likes animals. They said
I looked like a Pekinese." Miss
Saval added, peering through her
mon of auburn hair.

But Miss. Saval now has a six-

Saval added, peering through her mon of auburn hair.

But Miss Saval now has a six-vear pact to do an annual film for Dispey as a result of "Pilot." and she has a French contract, too. She hinted that her success in that pic helpert her popularity.

Reflecting on her first encounter with Hollywood Miss Saval, said.

heloed her popularity.

Reflecting on her first encounter with Hollywood, Miss Saval said: "It was more comfortable. I was so surprised at trailers for dressing rooms on the set and on location.

And I was surprised at the way Americans work." she added "One month before, they know all the planning. I knew exactly when I would have interviews, costume fiftings and makeup. The schedule is very well done."

Miss Saval was selected for

very well done."
Miss Saval was selected for
"Moon Pilot" although she snoke
no English at the time. "I was surneved that I was chosen "she sit,
"But I remaised I would learn to
speak English. I had to keep my
aromice."

Graf Books Opera Singers on Proviso Director of Cape Fear They Show Up Ahead for Rehearsals

Zurich, May 8.

An impressive array of opera, ballet and legit events is scheduled for this year's International June Festival at Zurich's Stadttheatre (opera, ballet) and Schauspielhiaus (legit), May 30-July 1. It includes 14 operas, seven ballets and six legit productions, with a total of 39 serformances.

At the Stadttheatre, Zurich op-Werhert Graf has At the Stadttheatre, Zurich op-era topper Herbert Graf has signed a number of name singers and conductors, with the provi-sion, however, that they be avail-able for rehearsals with the local troupe sufficiently in advance in order to be harmoniously incor-porated into existing productions. This to avoid the pitfalls of "star" performances with little or no stage coordination with the rest of the cast.

Guest artists include: Sena Jurinac, Dezsoe Ernster and Gustav Neidlinger for Beethoven's "Fidelia," conducted by Otto Klemperer, which opens the festival on June I; Swiss conductor Ernest Ansermet for Frank Martin's "Mystery of the Nativity." June 8; Eva Maria Rogner, Maria Stader, Ernst Haefliger and Peter Lagger, for "Magle Flute" (12); Ingrid Bjoner, Hanny Steffek, Gottlob Frick and Fritz Uhl, all from Munich, for a new Graf production of Weber's "Freischuetz." batoned by Rudolf Kempe (17-20); Lisa Della Casa and Annellese Rothenberger for "Rosenkavalier" (23-26); Fernando Corena for Rossini's "Bar-Guest artists include: Sena Ju-Casa and Annellese Rothenberger for "Rosenkavalier" (23-26): Fernando Corena for Rossini's "Barber of Seville" (24): George London and Corena for "Don Giovanni" (27); and Rudolf Schock for "Fledermaus" (13). Repeat performances of Meyerbeer's "Propheta" V er di's "Trovatore" and Gluck's "Opheus and Eurydice" will be cast predominantly with American singers currently under contract to the Zurich Opera, including James McCracken, Sandra Warfield, Virginia Gordoni, Regina Sarfaty, Abe Polakoff and Andrew Foldi.

On June 3, world preem of a new Swiss opus by Armin Schibler, "Blackwood & Co.," will take place. The work, described as half opera, half musicomedy, will be conducted by Italian Nello Santi, staged by American Lotti (23-26); Ferossini's "Bar

place. The work, described as half opera, half musicomedy, will be conducted by Italian Nello Santi, staged by American Lotfi Mansouri, choreographed by a Spaniard, Juan Tena. with sets by Swiss designer Max Bignens.

Dance will be represented by Maurice Bejart's Ballet of the 20th Century from Brussels, June 29-July 1. Two different programs are set, one with works by Fernand Schirren, Prokofieff, Bartok and Ravel, and the other an all-Stravinsky bill in honor of the vet composer's 80th birthday. The latter evening will consist of "Pulcinella," "Card Game" and "Le Sacre du Printemps." As a further bow to Stravinsky, the Zurich troupe will repeat, on June 21, "The Nightingale" with Rari Grist and Glade Peterson, double-billed with ""Wilsteine de Soldet." Latter and Glade Peterson, double-billed with "L'Histoire du Soldat," latter with U. S. terpers Virginia Zango and Bill Ross,

with "L'Histoire du Soldat," latter with U.S. terpers Virginia Zango and Bill Ross.

Five top European Icgit troupes will appear at the Schauspielhaus, managed by Kurt Hirschfeld, to which a new Zurich production will be added. Latter is an allnew staging by Hirschfeld of Frank Wedekind's still-controversial drama, "Lulu," with sets by Teo Otto. Title role will be played by Elfriede Irrall, from Vienna, with Maria Becker, Peter Arens, Kurt Beck, Ernst Ginsberg, Gustav Knuth, Walter Kohut and Leonard Steckel in other principal parts. Opening is on May 30, and eight repeat performances are skedded through June.

In addition to this German-language contribution by the Schauspielhaus' own troupe, the legit lineup, tagged "Theatre in Four Languages," will see guest troupes from France, Britain and Italy. The French are sending the Comedic de l'Est with a little-known Victor Hugo comedy, "Mille Francs de Recompense" (1,000 Francs Reward). June 7-8, as well as the. Comedic Francaise with Henry de Montherlant's "Le Cardinal of Spain) (14-15). Britain's continution consists of the Royal Shakespeare sheatre Co. with Dame Peggy Ashcroft, Max Adrian. Richard Johnson and John Barton in "The Hollow Crown,"

billed as "an entertainment by and about the Kings and Queens of England." June 12, as well as the Cold Vic Ce, with Franco Zeffire relit's production of "Romeo and street of the production of "Romeo and Juliet" (25-26), with Judy Dennis and John Stride in the leads. Costa tumes are by Peter Hall, with music by Nino Rota and sets designed by Zeffirelli.

Finally, the Piccolo Teatro della Citta di Milano will present, on June 20-21, Luigi Pirandellos "Enrico Iv" (Henry IV), with Tino Carraro in the lead. Staging is by Orazio Costa Giovangigli, with sets and costumes by Mario Chiari and Maria de Matteis.

London Grosses

Continued from page 25 (3d wk). Fine \$11,000, same as second week. Holds.

second week, Holds.

Dominion (CMA) (1,712; \$1.05-\$2.20) — "South Pacific" (20th) (209th wk). Fantastic \$17,600, obviously helped by the holidays and the fourth birthday celebration.

Leicester Square Theatre (CMA) (1,375; 50-\$1.75)—"Lonely Are the Brave" (Rank-UI). Heading for socko \$18,000 or close.

London Pavilion (UA) (1,217; 70-\$1.75)—"Geronimo" (UA) (2d wk). Good \$9,500 or near. First was \$15,500.

Good \$9,500; or \$15,500.

Metropole (CMA) (1,394; 70-\$1.75)—'El Cid' (Rank) (21st wk).
Boff \$13,400; Continues indef.
Odeon, Leicester Square (CMA) (2,200; 70-\$1.75)—'Walto of Toreadors' (Rank) (3d wk). Heading for \$15,000 or over. Previous brices

(2,200; 70-\$1.75)—"Waltz of Toreadors" (Rank). (3d wk). Heading for smash \$19,000 or over. Previous week hit new high at normal prices with \$25,500.

Odeon, Marble Arch (CMA) (2,200; 70-\$1.75)—"Forever, My Love" (Par) (2d wk). Okay \$7,500 or close. First week, \$10,000.

Plaza (Par) (1,889; \$1.05-\$2.20)—"Summer and Smoke" (Par) (3d wk). Disappointing at around modest \$7,000. Second was \$9,000. "Man Who Shot Liberty Valance" (Par) opens May 3

Rialto (20th) (529; 70-\$1.20)—"Desert Rats" (20th) and "Pick up on South, Street" (20th). Opening April 30. In ahead, "The Hustler" (20th) (3d wk), sturdy \$5,700.

Rits (M-G) (430; 70-\$1.75)—
"Light in Piazza" (MGM) (2d wk). Opening week hit great \$7,500, one of the top grosses for this theatre.

Royalty (M-G) (936; \$1.05-\$2.20)

teatre. Royalty (M-G) (936; \$1.05-\$2.20) - "Ben-Hur (MGM) (m.o.) (46th Royalty (M-G) (936; \$1.05-\$2.20)

— "Ben-Hur (MGM) (m.o.) (46th wk), Okay 57,800 Exits this weekend (6) after more than two-and-half years in the West End; house reverts temporarily to legit, also under the Metro banner.

Studio One (Indie) (556; 50-\$1.20)
"Prince and Pauver" (Disney) (3d wk). Average \$3,600.

Warner (WB) (1,785; 70-\$1.75)—"A Kind of Loving" (4nglo) (3d wk). Heading for powerful \$16,000 or near, Second was \$20,700, better than opening round.

Mex Govt.

Continued from page 24

Continued from page 24
the resultant coin used to finance
production of higher-budget major
efforts. It seems that such a measure was on the point of being approved months ago but was held
back because no agreement was
reached on apportionment of tax
funds to producers.

The only certainty in all the
maze of contradictions in recent
industry and official statements is
that conditions in the Mexican industry are chaefic and may get
worse if unanimous agreement is
not reached by all parties involved.

Some exasperated elements, including serious producers have
voiced that what the national industry needs are not new faces so
much as new producers with talent
and dedication to the medium, not
interested purely in lining their
pockets. There are far too many
old timers of so-so capabilities
making pictures today in same
manner they did two, three and
four decades back.

The financial structure is full
of holes for while the Film Bank
does provide less money, it still is
approving budget advances to old
timers who, in certain quarters,
are considered the enemies of the
ailing industry.

Claims British Censors **Demand Too Many Cuts**

Demand Too Many Cuts

London, May 8.

Director J. Lee Thompson left for Hollywood last Wednesday (2) without having settled his' tussle with the British film censors over Thompson's U-1 pic, "Cape Fear." He alleges that even though the picture has an "X" certificate, the censor is insisting on so many cuts that it will lose all its impact, "We merely set out to make a straight suspense melodrama," Thompson is reported as saying. "but the British censors read something far deeper thio it. That is utter nonsense."

The meller, which is being released by Rank Film Distributors, might have opened at the Odeon, Leleester-Square May II though it was not firmly set. But the success of "Waltz of Toreadors," now playing at that theatre, is such that no new entry is yet required. An RFD spokesman cautiously admitted to VARIEY: "There is no question of "Cape Fear', having been shelved. But this will give us a slight breather while we make further representations to the Board of Censors."

John Trevelyan, secretary of the Board of Censors."

The miler that the film could provoke psychopathic filmsoers to murder, as the director is reported to have said. We pass many murder films. But there are sadistic angles which we feel present complications. We hope, with cooperation, to be able to bring the picture to the screen in a way acceptable to filmgoers. That is always our aim."

Swiss Critics

Continued from page 25 =

performers may not start earlier than 2:30 p.m. or, in some cities, 3 p.m.). Critics see all non-previewed releases in the theatre during a regular performance on opening or post-opening day via their press cards.

Lefight of reviews varies from 20-30 lines for a routine release to a half-page for particularly important films. Frankness of style in a negative criticism runs from mild appraísal to unplacable thumbs-down verdicts, depending on the reviewer. Generally, Swiss film critics set very high artistic standards. This may result in disapproval of purely "escapist" films, however well done. Many-reviewers resent too much "glamour" or glossing-over of a basically serious theme.

Spectacular, big-budget "epics" are often severely panned here whilst a simple, but honest little picture may often be more appreciated. Such "big" productions as "Ben-Hur" or "Ten Commandments" are rejected in no uncertain terms by the critics, notably if dealing with religion, whereas "Marty," "12 Angry Men" or "La Strada" evoke strong support.

Most Swiss film critics can certainly not be faulted as to artistic competence or 'personal integrity. However, some few are extremely unpopular with exhibs and distribs alike due to their sometimes side comments and "tearing-down" of commercially important releases. A case of some years back is recalled whereby a Zurich arthouse exhibitor resented a negative review by a noted Zurich critic, recently deceased, so much that he refused admission to that reviewer from then on. Latter, however, took the matter to court for alleged "violation of freedom-of-press." The court finally decided in favor of the journalist, and he won the right of admission. Similar to the U.S., the influence of reviews on business in Switzerland is most felt in arthouse where a "difficult" picture may catch on, thanks to uniformly good critical reaction. This hape pened recently with Ingmar Bergman's "Virgin Spring" from

real virgin Spring" from r Sweden.

In regular houses, however, and swith typically commercial product, the influence of reviews is relatively minor. "Ben-Hur" (M-G) was almost uniformly planned here, by et it. became one of the highest grossers in Swiss film annals. On the other hand, the recent "Judglement at Nuremberg" (UA) garnered exuberant reviews, but proved commercially disappointing.

International Soundtrack

"Ella y el miedo" under the direction of Lean Klimovsky with Virglio Telxelra and George Rigand. Alee Guinness terminated his role in "Lawrence of Arabia" and took the tourist route back to England.

Berlin

Berlin

City of Berlin's 1962 Art Prize for film and television went to Hans. Rolf Strobel, short film director-producer, and cameraman Helas Tichawsky, Hanns Kernslebel, radio director with RIAS, also captured a prize. A three-piece jury composed of film director Helmut Kaeutaer, actor Martin Held and critic Kurt Habernall made the choices. ... The local UFA printing plants reduced their personnel from 250 to 188. There are rumors that this enterprise will change its owners. ... Affred Bauer, head of the annual Berlin Film Festival, regards Sergel-Elegatelin's "Potemkin" as the best film he has ever seen. His ten-best list includes the German silent "Student of Prague" D. W. Griffith's "Birth of a Nation," the German classic "Caligari," Charles Chaplin's "Kid." Murnau's "Last Man" (also German), Chaplin's "Gold Rush," the German documentary. "Berlin—Symphony of a Big City," the Russian "Arsenal", and Carl Dreyer's "Jeanne d'Arc."

Mexico City

Mexico City

Oscar Brooks, Mexican producer selected for post of Peliculas Mexicanos representative in Colombia, the republic's strongest market in South America, changed his mind, has decided to remain here feeling that his experience and efforts can be best utilized in battling existing crisis conditions. He has a picture commitment and a television series in offing but admitted that if conditions continue to worsen, he will seek opportunities in some other country. ... Gustavo Alatriste, planning to do "The Monk," based on a public domain novel written back in 1764, and dealing with a possessed monk, black magic, etc. in Middle Ages, hopes he can interest Kirk Douglas for name role opposite female lead of wife Silvia Pinal, set for role of witch who be-witches the man of the cloth. Allegedly B. Traven is the best paid scriptwriter in Mexican industry, with this "phantom" nome de plume receiving \$25,000 (U. S.) for "The White Rose," according to the Authors and Adapters Section of the Union of Film Production Workers. Average price for Mexican script is \$1,120. .. Apropos of script payments, direct Lula Bunuel, who also commands premium prices; has received \$4,000 for his original efforts. .. Mario Moreno (Cantiflas) could not take time off from his other commitments here to fly to inaugural of the Hollywood Motion Picture Muselim where his wax likeness appears with other cinema greats. .. Jamel Rodriguez, readying production plans of "Important Man;" hopes to interest a Hollywood name for principal role ... Ambitious world congress of film industry technicians haves, new head of Technicians and Manual Workers Section voicing opinion that exchange of ideas on international basis with technicians from all parts of world participating, can lead to worldwide closer collaboration in making of better pictures; also on agenda plans for interchange of technical talent. Producter Jesus Solomayer is source for report that his firm has signed pact with Republic Pictures for coproduction and distribution of films, with

Paris' Theatre of Nations

(6th Season, Runs Until July 10)

Paris, May 1,
Theatre of Nations Season now cico Modugno, It is about Gart-current here runs through July 10, 162 with 23 nations represented. There will be 24 dramatic entries, nine dance shows, six lyric offers from the straight legit with a total of 133 presentations. This is season number six.

Glovanni with music by Domencico Modugno, It is about Gart-laddi. The Theatre Champs live with Bejart's "Tales of Hoff-timent" with Bejart's "Tales of Hoff-timent" by Offenbach June 13-19.

At Theatre Lutece:
May 78-Arsentim-tracking the season from the straight legit with a total of 133 presentations. This is season number six.

straight legit with a total of 133 presentations. This is season number six.

Countries sending talent are the U.S., Argentina, Chili, Uruguay Dahomey in Africa, Korea, Israel, Viet-Nam, Yugoslavia, Poland, Russia, Greece, Belgium, Italy, Ireland, Portugal, Spain, Austria, West Germany, Finland, Sweden, Holland and Great Britain.

Season is underwritten by the

Sweden, Holland and Great Britain.

Season is underwritten by the City of Paris and the French central government with all box office proceeds going to the companies to pay their stay here. Each visitor foots own travel expenses. There are prizes given by the French legit critic associations.

The U.S. is repped by a new ballet company and an off-Broadway group without any official State Dept. submissions. Three theatres will be used with the Sarah Bernhardt the main headquarters for the big scale entries, the Theatre Lutece for the more offheat fare and the Theatre Champs-Elysees for the first three entries. tral government with all box of fiee proceeds going to the companies to pay their stay here. Each visitor foots own travel expenses. There are prizes given by the French legit critic associations.

The U.S. is repped by a new ballet company and an off-Broadway group without any official State Dept submissions. Three theatres will be used with the Sarah Bernhardt the main head quarters for the big scale entries, the Theatre Lutece for the more offbeat fare and the Theatre Champs-Elysees for the first three entries.

A. M. Julien started the Paris Drama Fest in 1954 which caught on and in 1957 was designated by UNESCO as the official Theatre of Nations. Since them visiting companies and attendance have swelled each year making this the leading world drama fest extant. Claude Planson is the actual direct of operations.

The first musical comedy to grace the TON hits the Theatre Champs-Elysees May 10-14 via the Italian. "Rinaido in Campo" Rinaido at Camp) by Garinei and Rinaido a

At Theatre Lutece

At Theatre Lutece
Following is the sked-at the smaller Theatre Lutece:
May '49-Argentin's Regional Theatre giving Fonderradas "The Devil's Carnival," and Leopoldo Marcchal's "Antigona Velez."

val," and Leopoldo Marcchal's "Antigons Velez."

May 10-13-Spain with a gypsy dance and dolt some company and the some company of the some company.

At Sarah Bernhardt.

At Sarah Bernhardt.

Nay 78-Poland's Pantomime Theatre of Wroclav with a show of pantomimes of Wroclav with a show of pantomimes. May 10-13-irael's Inhal Ballet with "The Story of Ruth" and shorter works. Whenna with H. Heine's opera "The World in the Moon."

May 18-19-West Germany's Deutsche-Gastspieler with Mozart's opera "La Finta May 18-19-Kersan Wattung I Tomps of May 28-19-Kersan National Tomps of May 28-29-Kersan National Tropps of

CBS AFFILS: 'I BELIEVE IN YOU

in an odd combination of circumstances, Federal Communications Commission chairman Newton N. Minow used the facilities of CBS-TV to rejoin the debate over the image U. S. tv presents abroad. Minow's views deploring the image U. S. tv presents abroad aired on Sunday's (6) "twentieth Century" episode, titled "the Satellite That Talks." Telecasting of the episode came only a few days after CBS pray Frank Stanton's address to web affilis, in which Stanton's too sharp issue with those who contend that the exporting of U. S. tv shows mars the concept of America held by foreign nationals.

foreign nationals.

Minow, on the Sunday CBS-TV show, expressed hope that the U.S. would not broadcast eversess the majority of programming that appears now on American television. He added that it would be "a terrible waste to use this great miracle communications satellites) to send over a lot of ... had impressions of the United States, if we fill it with private eyes and westerns and don't give the rest of the world an impression (of) ... our better side ... I think it would be a travesty. He stated that "mass communications has fortunately come along at the same time as mass destruction. Minow said "it's too early to tell" whether satellite television would be perfected in time to broadcast the 1964 Olympic Games from Japan and Austria. On this point, he said, "we'll know more when we start sending up several of the experimental communication satellites," but expressed his belief that the 1964 date is "optimistic."

Although telecast Sunday the Minow International communication.

unusude."
Although telecast Sunday, the Minow interview was taped far shead of the recent address of CBS prexy Stanton.

Salant to CBS Affils: Tm Here To Stay'; Bares Rayburn Rule Editorials

An editorial documentary calling for the repeal of the Rayburn rule barring radio and to Rayburn rule barring radio and to Rayburn rule being prepared by CBS-TV. This was disclosed by Richard Salant, CBS News prexy, in his address before the affil convention in N. Y. Salant, according to affil members attending the meet, informed station excess that the documentary, about 30 minutes in length, would be made available for public screenings by them throughout the country. The screenings would be followed by an on-the-air editorial by CBS-TV calling for repeal of the Rayburn rule. It was stated that present plans provide that CBS prexy Dr. Frank Stanton would deliver the straight talk editorial just before the new session of Congress convenes early next year.

of Congress convenes early next year.

Salant was said to have pointed out that the Senate allows radio and ty coverage at the discretion of the particular committee chairman. He reportedly called the House edict a "bad rule" which should be repealed.

Salant, in his address, spoke about his 14-month stewardship of the CBS. News operation. He told afflis that Meade Alcorn, former chairman of the Republican National Committee, had been retained as one of the two political consultants to the webs' election unit. The other is Theodore White, author of "The Making of the President, 1960." In an effort to win better cooperation between the news efforts of the network and affils, Salant told the meeting that there would be a series of regional meetings the next few months, first one being news directors of affil stations in the northeast area, slated for May 26. Affils, in effect, Salant said, could act as stringers for the network.

Salant emphasized the need to buildup domestic coverage of news, agreeing with the position that in (Continued on page 46).

Hubbell Robinson Taps Boris Kaplan

Hollywood, May 8.

CBS-TV senior program v.p.
Hubbell Robinson has tapped Boris
Kaplan as an exce producer for
the West Coast operation as the
reshuffle at TV City continues.
(Last week Howard Barnes exited
in the first major shift initiated by
v.p. Bob Levine, who displaced Guy
della Cioppa a few weeks back.)
Kaplan thus continues his assoclation with Robinson, for whom he
produced the Revue-inspired "87th
Precinct" series on NBC-TV. (Series goes off after this season.)
Meanwhile John Hess is being
brought in as a New York-berthed
producer.

CBS' Own Satellite

CBS' Own Satellite

A "private CBS satellite"
was put in operation by the
tv web to get footage of Havana's May Day parade.
CBS newsman Dick Bate
chartered' a private plane at
Key West and had CBS News
cameraman Paul Rubenstein
make films off a tv set inside
the plane of the "live" tv covearge of Havana's May Day
celebration. The plane flew
over the Caribbean between
Cuba and Florida pleking up
the Havana tv signal. Films
were shown on the "Walter
Cronkite" newscast the same
evening.

NBC-TV's Bullish 4th Qtr. Status; **Posts New Sales**

With the exception of Joey Bishop and "Chet Huntley Reporting," all of the returning NBC-TV. shows next fall are presently 80% to 100% sold in the fourth quarter. Also, new shows "Empire," "Judson McKay." "Sam Benedict." "The Virginian," Andy Williams, and Jack Paar (in prime time) are "SRO or near SRO," according to the web.

"SRO or near SRO," according to the web.

In reporting the latest sales to be picked up for '82-'83, NBC-TV limited itself to the fourth quarter: Fritos went into "Virginian" making the new 90-minute Wednesday film 85% of SRO in the Oct.-Dec. period; Hertz bought into Jack Paar who is now SRO, Peter Paul took alternate minutes in "Sam Benedict" and "Man's World," both new shows, and a weekly minute in "Virginian," Sperry Rand spread shoritermers across "11th Hour," "Virginian," "International Showtime." the Saturday night feature film show, "Benedict," "Laramie" and Williams. This incidentally (Continued on page 43)

A TV EXPEDITION' WITH NO PLACE TO GO

"Expedition." an educational show which was bumped by ABC-TV network this spring, is slowly but surely being buried under an avalanche of accolades.

avalanche of accolades.

Although the winner of a couple of awards this year, "Expedition" is not finding a new spot for next season. Ralston wrote to hundreds of educators and school groups that it was trying to keep the show on, but now it looks as if it too is dropping the banner following the fadeout of a possibility that CBS-TY would schedule it on Sundays.

INVITE SHOO-IN

By GEORGE BOSEN

For all the pressures exerted by
CBS-TV on its affiliate membership last week for a readjustment
of compensation (and there's hardty a money-obsessed sixtion operator who isn't ready to concede
that some sort of reassessment is
in order), what primarily emerged
from the Waldorf-Astoria conclave
was a reaffirmation of the Frank
Stanton-Jim Aubrey leadership as
the corporate and tv network's
helmsmen.

helmsmen.

When Tom Chauncey, the KLOO-TV. Phoenix, bossman and head of the affiliate advisory board, bestowed a "man of the year" accolade on Aubrey in keynoting the affil-network powow, it was fairly obvious that he was not only setting the tone and the tempo of the meet but by and large reflecting the sentiments of the obset-to-coast station men.

While Aubrev low-keyed his

while Aubrey low-keyed his "performance" and participation in the two-day meeting, there was nonetheless undisquised enthusiasm for the manner in which he navigated the tv network through two of its most turbulent years into a position of continued pre-

into a position of continued preeminence.

It was an unspoken tribute to a
two-year tenure which saw the
CBS-TV chieftain surmount a variety of obstacles. For when Aubrey moved in, the quiz show
scandals were hurting and and the
news dept. prestige was seriously
impaired. Two years ago ABC
was pressing close, threatening to
pass CBS for top position. In
those days Aubrey was the "upstart" among the three network
prestes: Last year NBC-TV
moved into serious contention for
readership. But by the end of '62
CBS had withstood the NBC onslaught even as ABC went into a
decline. CBS had grabbed off (as
disclosed at the recent FCC hearings) almost four-fifths of all network profits, hif unprecedented
profits for the first quarter of '63
and even now stands 90% SRO on
next season's program schedule,
assuring the web of new high profits. This, of course, was what the
affiliates came to hear.

Acclaim For Stanton

But side by side with this show
of enthusiasm for Aubrey the ty

Acclaim For Stanton

But side by side with this show of enthusiasm for Aubrey the tv administrator was the acclaim heaped on Stanton the statesman when, in the closed-to-the-press opening luncheon, the CBS corporate preys delivered his two-pronged CBS manifesto in defense of (1) iv's behavior pattern abroad (in sharp refutation of the stands taken by FCC chairman Newton Minow, USIA director Edward R. Murrow, and others), and (2) in rededicating the network to continued alootness from NAB "censorship" encroachments on prescreening of network programming.

That Stanton had the affiliates in his corner on the NAB issue was unmistakable, judging from the ovation he received. "The NAB proposal (for pre-screening) is deceptive," he declared. "One seems to be giving up a little to get a lot in the form of relief from the burdensome and often vexting problem of deciding what should and should not go on the air. Yet a free broadcaster's very existence rests on the responsibility of making this decision in regard to his own station. When he gives up this responsibility in exchange for convenience and questionable protection, he has made a very bad deal indeed.

"I am persuaded that this is a bad deal for the broadcaster be-

yery bad deal indeed.
"I am persuaded that this is a bad deal for the broadcaster because it is a bad deal for the public. With the programming verbo power centralized, you can't help but get a drastic watering down of programming content. You end up with nothing but a great big bowl of Junket. You lose and so does your audience.
"When, you cantralize.

"When you centralize, you often standardize and neutralize. This is what would happen to pro-(Continued on page 54)

But Minow Worries—On CBS Yet AUBREY, STANTON CBS-TV's Daytime Compensation Formula (Affiliates Buying It) Allows \$4,100,000 Program Saving

Alan King Wows 'Em

Alan King, doing a standup comedy routine, broke up the house at the CBS-TV affil nouse at the CBS-TV affil Waldorf - Astoria banquet, which capped the two-day affil convention.

fil convention.

King, on an inside gag, told of his CBS pilots, none of which blossomed into series. He also lambasted services of the telephone company, airne also lambasted services of the telephone company, air-lines, doctors, insurance com-panies, to hilarious effects. It was a guestar stint on the Garry Moore affil show which sent them home laugh-

which sent them nome laugh-ing.
Moore and Durward Kirby had fun in an old lady bit and Carol Burnett punched out some funny lines and songs. Introduced on stage was a Hollywood CBS-TV star contin-

Timid & Negative **NAB** Intervention Deployed by Ream

With the rift between the NAB and CBS-TV on the pre-screening of network shows underscoring last week's affiliate meeting, the issue was dramatized anew by some significant background testimony proffered by Joseph H. Ream, the web's program practices v.p. as a supplement to the hard-hitting remarks of his boss, Frank Stanton (see separate story).

What, in particular, may prove sykward and embarrassing to the NAB Code Authority, which seeks final responsibility in determining whether or not disputed network programs should be carried by the stations, was the manner in which the affiliates registered strong support in favor of the CBS stand. Since these represent a large percentage of the more solid stations throughout the country, the NAB's attempt to broaden its code authority might easily be tossed for a serious loss.

Ream characterized the action of NAB Code Authority in the country of the action of NAB Code Authority directors.

a serious loss.

Ream characterized the action of NAB Code Authority director Robert D. Swezey on the recent replaced of "The Benefactor" at been by bringing the prin replaced of "The Benefactor" at been to what advertisers it initid and at worst negative. Swezey, after being invited by CBS to look at the disputed episode, issued a statement from his office saying that the program was observed as tatement from his office saying that the program was observed as tatement from his office saying that the program was observed as tatement from his office saying that the program was observed.

Pepsodent Buys

(Continued on page 43)

Terence Rattigan Play Commissioned by BBC: Burton, Richardson Set

Ottawa, May 8.
Alvin Rakoff, who left Toronto and CBC in '55 for UK and BBC, has signed Richard Burton and Ralph Richardson for the new, un-Raiph Richardson for the new, un-titled Terence Rattigan tv. play commissioned by BBC for presen-tation over Eurovision web. It'll be-done in several languages on the same day next January. Rakoff is directing the English version. Play, expected to have a total audience of about 160,000,000, concerns the political involvement of a tv inter-

viewer.

Also in films and about to direct legit. Rakoff's theatre picture, "World In My Pocket," starring Rod Steiger, is due for Canadian showing this month. Rakoff turned down a bid from Peter Hall of Royal Shakespeare Theatre to helm "Nil Barborundum" because it was too indigenously British, but plans to try doing Shakespeare after his Eurovision chore.

By MURRAY HOROWITZ

The first bold move to ease the burden of increased programming costs to networks was taken by OES-TV which informed affils of a daytime compensation cut. The decrease would save the network are estimated \$4,100,000, based on \$2 sales levels, which the network feels could help defray unrecovered programming costs.

ered programming costs.

The revised daytime compensation formula was the highlight of the two-day national affil convention, held at the Waldorf-Astoria and was attended by 350 affil execs. The announcement, long in the works, wasn't met with hurrahs by affils, but the general feeling was described as an achievely affile was the works wasn't wet with hurrahs by affils, but the general feeling was described as an achievely was based on a realistic desire to meet an acute situation.

Other highlights of the meeting

Other highlights of the meeting which dealt with many industry problems were these:

problems were these:

CBS-opersy Frank Stanton's rebuttal to Federal Communications
Commissioner Newton Minow and others regarding the image that U.S. ty renders abroad.

The opposition of CBS-TV to NAB's move seeking the right to preview disputed programs for code compliance.

Criticipus of the FCC read show

Criticism of the FCC road-show Chicago hearings.

Plans to fight the House of Representative rule forbidding tv and radio to broadcast House hearings.

radio to broadcast House hearings.
This year's annual convention opened in the sober climate of the remarks of CBS-TV prexy James aubrey. He expressed his bullish attitude about the tw medium and CBS-TV's fall schedule. Aubrey also was said to have underscored the network problem of rising programming costs, setting the stage for the decision announced the closing day by William Lodge, affiliate relations, v.p.
Lodge was said to have informed

filiate relations, v.p.
Lodge was said to have informed affils that as of Jan. 1, 1963, the network would adopt a new rate for the weekday hours from noon to 5 p.m. and for Saturday's from 10 a.m., to 1 p.m. The effect of the new rate for that daytime segment would be to continue the current rates to advertisers, and at the same time, decrease an average of 22% to 23% the network's compensation to affilis for that time segment. This would be accomplished by bringing the printed rates for that time segment in accordance to what advertisers now (Continued on page 54)

Bob Hope Specs

Pensodent and Bob Hone will be reunited after 15 years. The dentifrice this week bought half of four hourlong Hope specials slated for NBC-TV next season. It's gonna cost Pepsodent at least \$1,200,000; the whole package should cost \$3,600,000.

What makes the Pepsodent order of special interest is the fact that the bankroller and Hope were inseparables on radio from 1938 through the 1948 season, providing a "wedding" as famous as that of Jack Benny and Jello:

of Jack Benny and Jello:
Relative to this season, Hope wasn't always that easy to sell, but he looks like a shoo-in for '62-'63, since Timex is said to have ordered half of all six Hope stanza and Chrysler and Beech-Uut are eyeing the two remaining halves not taken by Pepsodent. Virtually all that remains to be done is for Hope and NBC to choose dates. Pensodent incidentally, is buy-

Pepsodent, incidentally, is buy-ing the four Hopes that come after the first of next year.

Looks Like All-Channel TV Set Bill Will Become Law Early Next Month

Washington, May 8.

It looks like it's all over but the shouting for the Federal Communications Commission's Most Wanted bill—the all-channel set requirement. Having walked away with a thumping House majority, there could be plenty of shouting about the key legislation on the Senate side. But not enough to block passage.

Committee and chamber action

committee and chamber action probable before the month's out nd unless big differences emerge etween House and Senate vertions, requiring a conference constitute, the bill may be inked into a wear of the second o

June, according to some estimates. House action was marked by a lot of talk but little real contest as Commerce Chairman Oren Harris (D-Ark.), one of the engineers of the successful compromise, steered the legislation through to a whopping 279-90 roll call victory.

for.

Deinterminiture — especially the eight market switches to all UHF FCC was considering—had initially have been the monkeywrench stalling what looked like a rolling bandwagon for the legislation.

bandwagon for the legislation.
But when things looked bleakest,
Harris popped up with a suggestion about a moratorium on deintermisture which the Commission,
seeing no hope otherwise, snapped
up. Turning the tables on the Congressmen who were fighting the
bill because of its theatrical tie-in
with deintermisture (obviously,
all-channel receivers in a city will
make deintermisture more practical and less painful to achieve).
Commission suddenly had their
support.

tical and less painful to achievel. Commission suddenly had their support.

The lawmakera had the word of FCC that if it didn't get the bill, it would go ahead with the eight market deintermixture. With the bill, the rulemaking would be allowed to die on the vine. So they had to stick with FCC.

This procedure of trading off a rulemaking proceeding for a bill, which have no kinship legally, may come in for some probing acrutiny on the Senate floor where just about everybody styles himself an expert on jurisprudence.

On the House side, representatives from areas where VHF saigments were slated to be lost—wattle FCC and Harris bargained—were behind the hill they had previously denounced. But not se for lawmakers affected by four deinfermixtures tied up in pending FCC court remand proceedings and not involved in the trade-off.

Rep. Peter Mack (D-Ill.) was one of the dubiousness of Congress making a deal with a regulatory agency—a question which probably will have to be settled in court. UHF stations in the areas not to be deintermixed if the all-chainel bill becomes law can claim their rights, if any, were adversely affected by the deal.

And he instanted that FCC should not be so completely trusted since there was nothing in the law (Continued on page 54)

(Continued on page 54)

ABC Spreads Its TV Affil Wings

In its most important network acquistions in several years, ABC-TV has picked up affiliates in Syracuse and Raleigh, NC., two bey markets missing heretofore from the national market. In Raleigh, WRAL-TV becomes a primary ABC-TV affil starting Aug. I in a switch away from the BBC-TV web. WRAL-TV is part of the Capitol Broadcasting C6. chain.

at the Capitol Broadcasting Co. chain.

The affiliation of Channel 2 in Syracuse, for which call letters have not yet been assigned, promises to be of major importance for ABC-TV in the setting of a new pattern under which ty stations can start operating even before a final FCC designation of a licensee is made. The Syracuse station, which will start operations sept. Is. is under the management of a company known as Channel 2 Syracuse Inc., an in
(Continued on page 52)

Tougher Critics Needed Sez CBS' Fred Friendly

Boston, May 8.
"CBS Reports" exec produc "CBS Reports" exec producer Fred Friendly, in accepting the Boston Press Club's Headliners Award for "Biography of a Bookle Joint," divorced himself from Joint," divorced himself fro those in the industry who content that television is too harsh

criticized.

"I wish criticism of television was tougher, as criticism of newspapers should be tougher," he told the assemblage of selitors and reporters. "We both need more criticism, not less. In our free society none of us wants government control of television or the press, and one way to avoid that is by constant, constructive criticism."

Friendly thanked the Raston

Friendly thanked the Boston press for being fair to CBS News, "CBS Reports" and himself.

Mon. 10:30 Back To NBC Affils; Brinkley at 10

time lineup of any of the networks for next season—puts David Brink-ley Mondays at 10 opposite Vincent ("Ben Casey") Edwards. This alforded RBC-TV a chance to move its new hour, "11th Hour" out of direct competition with the growing strength of ABC's "Casey," particularly since both are "hospital" shows.

ticularly since both are "hospital" shows.

"11th Hour" goes Wednesdays at 10, where the competition for NBC will be the traditional "Armstrong Circle"-"U. S. Steel Hour" tandem and ABC's "Naked City." Originally, NBC brass—at least some of its number—wanted an hour show for that Wednesday time, but the decision was reached in February to keep Brinkley at 10:30 and a Sealtest half-hour, then unselected, in the 10-10:30 leadin alot. Of course, NBC's plan was upended when two weeks ago, Sealtest, purportedly for "budgetary reasons," decided to quit network tw entirely. This virtually killed any regular future on NBC-TV next season for the Bob Newhart comedics.

So, Newhart is out as a con-

any regular future on NBC-TV next season for the Bob Newhart comedics.

So, Newhart is out as a contender in '62-'63; Brinkley is in again, now at 10 instead of 10:30 kagainst a tougher show yet also against the untried new Loretta Young half-hour on CBS): NBC-TV has turned 10:30-11 on Mondays back to the affiliated atations with the proviso that the network will, from time to time, take all of Monday from 10 to 11 for news specials, etc.

The Metro boys, who produced "11th Hour," are reportedly delighted to have gotten that new show away from 'Casey," and so was NBC, because now 'Hour," is considered a more saleable to commodity. It was thought that Douglas Fir Plywood and Pittshurgh Plate Glass, Brinkley's current Wednesday co-sponsors would object to the suggestion that they substitute for "11th Hour" in the 'Casey' windmill. Instead they went along with relative esse. Seems that NBC was willing, from the outset, to provide these two news bankrollers with the same '7½% discount at 10 as they were setting at 10:30. Furthermore, NBC told Douglas and PPG that 10 would bring them higher sets in time. Weh insists there was no, big rakeoff to get the two sponsors to ga along with the night and time change for Brinkley.

4-Year Derby Pact

CBS-TV has obtained exclusive rights to telecast the Kentucky Derby for the next four years.

The Kentucky racing classic has been a fixture on the web's sports schedule since 1948. Under the present agreement, it will continue as an exclusive feature through 1968.

World Series of Golf As CBS-TV Sept, Entry; 185G for 3d Sponsorship

185G for 34 Spensorship
A two-day "World Series of
Golf" telecast, to be staged in
September, is being offered for
sponsorship by CBS-TV.
The event, if sponsored, would
pit the winners of the 1962
Masters, U.S. and British Opens,
and the Professional Golfers' Assn.
Championship against one another
in two rounds of medal-play.
The foursome will compete for
\$75,000 in prize money (\$50,000 to the winner), making this the 'rich-est' contest, in terms of first-place
money in gold today.

J. Edwin Carter, longtime tournament director of PGA, has been
retained as advisor to Walt Schwinmer, who originated the concept. Responsibility for the actual
production would reside with CBSTV, which annually handles the
televasts of the Masters Invitational and PGA Championship.
Price tag for the event; sated
Saturday, Sept. 3 and Sunday,
Sept. 9, is \$185,000 apiece, time
and program costs, for one-third
sponsorahips. Each would be 90minute telecasts starting at 5 p.m.

British ATV To Yock It Up With **Comedy Entries**

London, May 8.

Associated TeleVision is to beef up its comedy output, according to program controller Bill Ward. Additional runs are planned for cilek shows. "Winning Windows" starring Peggy Mount, and "The Moreambe and Wise Show."

Web is also dry running three new yook entries, "The Handy Gang," a slapstick show, a satire on British firemen suggested by Fred Robinson, suthor of the "Lankins" skein which made it big here two years ago; and one other unnamed project.

ATV has also new sequired the services of Tony Hancock who is set for a skein in the fall. Bernard Deltont, agent and top packager who secured Hancock for ATV, has also now written a new classic into-comedian Charlie Drake's contract, whereby the agent has the last word on Drake's vyideo, appearance. As Delfont has strong Heswith ATV, it almost goes without saying that Drake one of BRC-TV's strongest comedic attractions, will, in future, be on the commercial outlet.

Metromedia Asks **Big Board Listing**

Metromedia, parent company of the Metropolitan Broadcasting Co. chain of radio and tv attions, has applied for listing on the New York Stock Exchange. The Metropolitan stock currently is traded over the counter. John W. Kluge, Metromedia president, reported at the company's ktockholder meeting yesterday (Tuek.) in New York that earnings in April of this year were 100% ahead of the 1961 April pace.

Metromedia's gross revenue for

that earnings in April of this year were 100% ahead of the 1961 April pace.

Metromedia's gross revenue for the first quarter of 1962, ending April 1, totalled \$12.270.314. This compares with \$11.059.589 grossed during a similar period last year.

Net income for the first quarter amounted to \$138,732, or 8c per share, compared to \$12,334, or 16 per share, for the same period last year.

FENNELLY TO 'RAWHIDE'

More Sets Outside Than Inside

NBC International, meeting last week in New York, was bullish on one thing for sure—the estimate that there are, for the first time, more to set to ustale than inside the U.S.

Figures, eriginating with the TV Expert Assn., disclose that the 47,800,000 sets outside the U.S. in '81 will have grown to an estimated 53,000,000 sets by the end of this year. Since the U.S. only an estimated 50,000,000 received to the set of the fereign video's growth pattern.

NBC International salesmen were told that the United Kingdom had 12,000,000 receivers, West Germany 4,000,000. Raiy 2,500,000 and the Scandinavian countries another 1,000,000. Raiy 2,500,000 and the Scandinavian countries another 1,000,000. Raiy 2,500,000 and the Scandinavian countries another 1,000,000. Raiy 2,500,000 and the Scandinavian countries another 1,000,000.

NBC also figures that there were \$25,000,000 in tw program sales made abroad last year.

In town for the meet were Alistair MacKenzie (Latin American rep); Gray Adler (European rep), William Kretiner (Fer East), George Harper (Canada). Lane Blackwell (Europe). James Inch (Canada) and Will Roland (Europe).

Canada B'casters Prexy Sounds Off On Costs, Quotas & CBC Policies

Dale Wasserman's

Intertel Shows'

Intertel, the four-nation video project under the chairmanning of the project under the chairmanning of the McMillan, Associated Reddiffusion's program controller, has become one of the most successful non-fletion productions in the U. K. Fact is underlined by figuren just released from A-R for the first five Intertel productions screened here on the commercial v network. "The Quiet War" accreded the underlined to the work. "The Quiet War" accreded the underlined at the public; "The Quiet War" accreded a 45 rating, or 78% of the audience; "Heartheat of France" won a 48 rating, 58% of the public; "Living With a Giant" accreded a host 42 rating which was 78% of those looking in and "49 Million Shoes" weighed in with a 40 rating, or 76% of the sudience.

According to A-R, these high ratings compare with an average rating of 33 obtained by of commercial to programs in smilar acts different weeks. BBC shows fall even lower in these time periods taken on a dual-channel home basis, says the contractor.

Company holds that the Intertel features accrede their wow ratings in the face of some stiff BBC competition. For instance, "Postscript to Empire" and "Living With a Giant" both opposed socer programs, usually highly popular in this country. "40 Million Shoes" was opposed by "The Pirates of Penzance," most popular in the Gibert & Sullivan comic operas.

Says A-R: The consistently high ratings which Intertel programs hole—coupled with a high share of the suddence—would fundicate that this series of documentaries is very popular in this country and the consistency of these two high proportions would further indicate that these programs are connected in the anions of viewers as belonging to a series." Certainly they have shown that individually and collectively Intertel entries usually do better than similar types of programs in equivalent slots.

Delahanty Series

Delahanty Series

Hollywood, May 8.

Writer Dale Wasserman has sold
a new viddlim series, "Creis
Delahanty," for the 1983-64 season
Complete agreement has been
reached on the deal, aithough
papers haven't been signed yet.
Series is based on a book by
Jessamyn West, and concerns the
growing up of a girl of 13 through
her teens. Wasserman has an
ownership, participation in the
series, but will not produce, since
he prefers writing.
Wasserman has penned two
legiters which will bow on Broad
way next fall, one. "I. Dan
Quiyote, being based on a ty pair,
he wrote for David Susskind as a
DuPont show Phillip Rose will produce this on Broadway next fall.
His other legiter is "One Flew
Over the Cuckno's Nest," to star
Kirk Douglas, Edward Lewis will
produce it on Broadway for your
Wasserman to acript a film version
which will follow the legiter, also
to star Douglas.

A blast on the high cost of the
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outlets there).

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ntertel Shows

Intertel Shows

Whopping Payoff

On Britain's A-R

London, May 8.

London, May

ABC Radio's 400G L&M Cig Spread

Smoke is getting into ABC Radio's eyes and it likes it Marking the fourth tobacco company to come on the network. L&M cigs has bought a \$400.000 52-week campaign on the ABC web's week-day and weekend, news shows. Other cig advertisers on the web include Philip Morris. P. Lorillard and R. J. Reynolds, which has been a regular on ABC Radio for over five years. ABC Radio sales v.p. Jim Duffy said the concentration of tobacco companies on network radio is a signoss of the future for other manufacturers of mass, low-cost items.

In the last few weeks, ABC

Radie has also made sales to Canada Dry. Du. Pont. Champion Spark Plugs and Curtie Publish-ing. The radio we'rs rates have cone up recently from 29 to 30% on some of its shows and the hike is due to be made cross-the-board.

GLENN SENDS WEBS INTO ORBI'

Two Bobs & a Boffola

The remarks addressed to RCA stockholders by NBC board chairman Robert W. Sarnoff at last week's meeting throw into sharp focus the unmistable strides made by the television network and in strengthening the regime of the two Bobs (Sarnoff and prexy Kintner).

For it was a year which saw NBC achieve the highest earnings in its history, establishing a first-quarter momentum which augurs even healthier returns for the full year of '62.

But the rise of NBC into new spheres of influence and affluence is far more encompassing than dollar volume alone. As Sarnoff told the stockholders: "In terms of information and entertainment alike, daytime as well as nighttime, by popular reaction and critical acclaim, by the growth of sales as well as awards and prizes, 1961 was clearly NBC's year."

Behind this was the story of how the two Bobs moved out of third position in ratings to give NBC's a touch-and-go battle with CBS for supremiacy, with 'an outstanding record of new program entries; reasserted itself anew as the kingpin among webs in news programming (on occasion when the three networks carried the same 'event, NBC' attracted as many viewers as the other two networks combined); translated its color pioneering into more automotive advertising than the other two webs combined, with an expansion of that next season to occupy 65% of the prime viewing hours.

Bus Stop' Producer Blames Minow For Decline in TV Quality, Spirit

By DAVE KAUFMAN

By DAYE KAUFMAN

Hollywood, May 8.

FCC Chairman Newton Minow's policies are in violation of both the spirit and content of the Federal Communications Act, this despite denials by Minow that he seeks to censor tv, it was charged last Friday night by 20th-Fox tv producer Roy Huggins in a talk on "The Crisis in American Television" delivered at the Frisco State College annual banquet for tv and radio broadcasters.

Huggins said he agrees with

radio broadcasters.

Huggins said he agrees with Minow that rating censorship exists and is often "pernicious" in its effect on programming, but is the same kind of censorship as that exercised by the FCC, occurring only after the fact, and constituting censorship because it. affects the kind of programming that follows, just as the FCC may, by a public condemnation of a show or series, or type of series, affect subsequent programming.

Broadcasters have a fear of the

series, or type of series, affect subsequent programming.

Broadcasters have a fear of the threats, criticisms and actions of the FCC, Huggins asserted. He said when a licensee outlines his programming plans to the FCC, he can't possibly predict for a three-year period exactly what his programming will be, that it's impossible to resort to specifics, but to do so only in terms of categories.

"However, the critical weakness in Minow's position is not a failure of logic but a failure of awareness of the realities of the business of broadcasting. There are 508 to stations in America which have nothing to do with the conception and production of the programs they present during prime time. These are the stations affiliated with the networks. Only 35 U.S. to broadcasters are not so affiliated and they have therefore made no pledges against which the FCC can compare performance, the factor (Continued on page 50)

Tint the Lure As Shell Shifts Golf

NBC sources say that Shell Oil is shifting its Sunday golf stanza next season from CBS-TV over their way—and the primary reason for the change, as they see it, is color. With the change, NBC will have two weekend golf shows, the other on Saturdays and that in rolor too.

other on Saturdays and that in color too.

"Around the World" golf has appeared Sundays over CBS this season, but come next January the bankrolling oil company is taking:

a new batch of 11 one-hour tint alms over to NBC-TV's 4-5 p.m. Sunday slot.

CBS recently denied reports that it was going to do any color in 82-63 other than perhaps some specials. Evidently the golf show did'nt quality on that web's limited color roster.

Kintner's Europe Swing

NBC prexy Bob Kintner leaves this weekend for a 10-day trip to a 10-day trip to

Drury 'Virginian' Lead

Revue finally found "The Virginian." He's James Drury, who once appeared as star of an unbought Goodson-Todman pilot called "The Yank."

called "The Yank."

"Virginian," which is to take
the 90-minute slot on NBC-TV
Wednesday sked in '62-63, also
picked up Doug McClure (of CBS'
"Checkmate") as a featuped performer, 'Also included in the large
regular cast are Lee J Cobb, Gary
Clark and Pippa Scott.

U.S. & British **Writers Okay Affiliation Pact**

Affiliation Pact

Hollywood, May 8.

Writers Guild of America and the British. TV & Screen Writers Guild have concluded an affiliation agreement, regarded by some influential WGA execs as a possible forerunner to similar agreements with writers guilds in France, Italy and other confuries.

While the affiliation pact does not represent a merger, since leach nation's guild must obviously negotiate contracts in its respective country, the American and British writers will work closely on just about every other level.

The agreement has been at least three years in the negotiation and planning stage, and word of the finalization came at the national council's meeting of WGA here recently. Evelyn Burkey, exec director of WGA East, goes to London in June to discuss the affiliation with execs there.

American writers will meet with their British counterparts: at a WGA national council meeting in N.Y. next fall. At this session there will be a detailed discussion of all aspects of the linking. Formal meetings of the two nations guilds will be held every two years. In 1964 they will meet in London. If any matter calling for an immediate decision should come up in the interrim, the council is empowered to call a special session.

WGA West exec director Michael Franklin, in confirming the agreement, said it could provide for additional leasing protection for (Continued on page 52)

NEW ROUND OF

Lt. Col. John H. Glenn will neve his name came up again last week and the network news departments went into orbit.

went into orbit.

More allegations of hanky-panky, more anger and one laugh made up the activities surrounding preparation for last Sunday's airing of "Nation's Future". It was there Col. Glenn talked things over with Major Gherman Titoy, the Russian who orbited the earth 17 times.

It becomes harders and harder.

who orbited the earth 17 times.

It becomes harder and harder for a fourth party to unravel what really happens everytime NBC News. CBS News and ABC News "think Glenn." One thing is certain—CBS and ABC were hardly pleased that NBC had pulled another of what might be called its "MASA coups." That network alone got permission—from someplace —to televise a fornal meeting of the two astronauts. After lots of argument and complaint, the White House boys reportedly told NBC to make Glenn and Titov available to ABC and CBS, but, as things turned out, that wasn't satisfaction enough.

For one thing, said CBS, it didn't

wined out, was wasn't satisfaction enough.

For one thing, said CBS, it didn't get invited by NBC until 24 hours after NBC released news of the Glenn-Titoy "Future" meeting. Thereafter, CBS was miffed, the way they tell it, because the White House said the show was not to be pinned to the "Future" format, since "Future" is so easily traceable to NBC. Naturally, NBC understood it differently. As a matter of fact, NBC says it was told that since NBC was first to ask, NBC was gonna get to use that, "Future" label and CBS and ABC could lump it or leave it.

They left it. Jim Hagerty, boss

label and CBS and ABC could tump it or leave it.

They left if. Jim Hagerty, boss of ABC News, and Dick Salant, boss of CBS News, each told Bill McAndrew, boss of NBC News, no thankyou, you can keep your old "Nation's Future"; we got our own plans, fellah. It didn't help relations any when the formally phrased turndown from CBS came to NBC "collect." It turned out however, that that was a mistake, laid by CBS at the doorstep of Western Union. When this unintentional error was explained to NBC, which didn't know at first whether to laugh or cry at having to pay cash for a CBS rejection everybody seemed happy—for once. There is more. There are some people who say that the hero this time is not a hero at all but a hero-fine NBC New's has a femme exeename of Lucy Jarvis, and her network says that "Lucy started working on a dual tv appearance months ago." Indeed, after Arthur Barron, producer of "Nation's Future" suggested that maybe our guy in orbit meet their guy in orbit once it's all over, Miss Jarvis got right to work.

It is reported, that she was the first to call the White House and

over. Miss Jarvis got right to work. It is reported that she was the first to call the White House and suggest the idea. She also got some manner of sanction from the State Department and, then, just about the time NASA was reportedly telling CBS that it couldn't be done, somebody else in government was evidently telling. Miss Jarvis that it could. Salant of CBS said that he'd got-

(Continued on page 52)

GODFREY TO HELM TONIGHT' FOR WEEK

Arthur Godfrey is going to NBC-TV — for one week. The emcee, so exhusively associated with CBS, will do a stint as host of "Tonight."
Godfrey was originally mentioned as Jack Paar's substitute on the latenight NBC stanzs, but Godfrey refused to shift permanently from his old CBS home. The one-weeker on "Tonight," beginning Sept. 24 (just before Johnny Carson becomes the regular emcee) was arranged last week, reportedly through Dave Tebet, NBC veep in charge of talent relations.

ABC-TV's Pre-Stockholder Punch: Over \$46,000,000 in 1962-63 Billings **Wrapped Up Since Moore Took Over**

H&B-Still the Champ

Despite the heavy press and promotion advance, Walter Cronkite's first week as the new CBS-TV evening newscaster was less than a resounding success. In fact the show did poorer on the April 23-27 Nielsen, 24-city report than the last weeks of the fading Doug Edwards newscast.

Edwards newscast.
At 6:45 p.m., with lower sets in use, NBC-TV's Huntley-Brinkley got an 11.2 average audience and a 35 share. Cronkite, at 7:15 p.m., got a 10.8 as and a 29 share. Edwards, week of April 9:13, just as a for instance, got the same 31 share as H-B and almost two points higher on average audience, which was par for Edwards the past few menths.

Cochran Triggers **Upbeated Picture** At ABC-TV News

ABC-TV news operation, which has been beefed up with a multimillion dollar investment since Jim Hagerty joined the web as news Hagerty joined the web as news chief some 16 months ago, seems to be shaking down, rating-wise and financially. Upbeat note is particularly strong in the 6 p.m. Evening Reports' show which has shown a marked upswing since Ron Cochran moved over from CBS-TV to become the anchor man.

to become the anchor man.
Currently the 6 p.m. news show billings are \$\$2,000 per week. Next season, the billings will go up to about \$\$8,000 per week based on orders from Squibb, U.S. Plywood, Kemper Insurance and American Tobacco. Clearances on the 6 p.m. show, though still a problem, have climbed from a low of 38 in the pre-Hagerty era to the current level of 97 stations. A few more key stations are expected to carry the show next season. The early evening wrapup may also be evening wrapup may also be boosted by a shift to a later time period next season with 6.30 p.m. under consideration in the N.Y. market.

market.
Since Cochran took over, ratings of the 6 p.m. stanza have climbed steadily. In the first three weeks, the 24-city Nielsens showed the 6 p.m. going from a 13-9 to a 15-8 to a 15-9 for a 14% rise. According to the national Nielsens, the homes reached climber from 2,494,000 in the last guarter of 1981, to a current level of 2,784,000. The ABC-TV 11 p.m. show also has risen from 1,332,000 homes to 1,421,000 homes in the comparable periods.

in the comparable periods.

Cochran's moveover to ABC was accompanied by a production overhaul of the 6 p.m. news show, beginning with the brightening of the studio's decor and the lighting. For the first time moreover, ABC adopted the unit system of production for the Cochran show with a staff of writers permanently assigned to one show.

Hagerity's concention of using

studio's decor and the lighting. For the first time, moreover, ABC adopted the unit system of production for the Cochran show with a staff of writers permanently assigned to one show.

Hagerty's conception of using more pickups from the affiliate stations has also been put into practice on a regular basis. Last week, the 6 p.m. show scored a beat by way of the Wichita affil. KAKE. which came up with the coverage of former Pres. Eisenhower's speech on the state of American culture and morals. Other pickups from affils have come from Omaha. New Orleans. Houston. Atlanta, Seattle and Boston recently.

ABC is also building its regional news offices around the country. A Bureau in Los Angeles, to be headed by Al Mann, and another office in Chicago, headed by Tom Casey, starts working this week.

When prexy Leonard Goldenson makes his report to the annual American Broadcasting-Paramount Theatres stockholders meeting in New York next Tuesday (15), the news about the company's broadcast division will be unmistakably upbeat. As of this week, the ty network says it is now substantially ahead of last year's fiscal standing. The ABC Radio web, although a small element in the total AB-PT plcture, is also running some 51% ahead of last year's first quarter pace.

Since jhe new management team of Tom Moore, v.p. in charge of the network, and his chief exec aide, v.p. Jules Barnathan, took over ABC-TV's helm April 20, the wee has sold a total of \$46,000,000 in time billings for the 1962-63 season. Programming-wise, Moore indicated that ABC-TV would be feeding its most balanced inventory of shows in its determination to meet its responsibilities to both advertisers and viewers. He said that, unlike the past season, ABC TV would not try promote on the basis of an overall weekly rating average, as it were some canned product, but on the basis of each show's capacity to meet the specific needs of an advertiser,

In the last seven weeks, a number of major new buys have been

cific needs of an advertiser.

In the last seven weeks, a number of major new buys have been wrapped up by ABC-TV.

These include R. J. Reynolds Tobacco Co, which has added half-sponsorship of "McHale's Mep" to its other buys in "Hollywood Special." "Premiere," "77 Sunset Strip," and "Mr. Smith Goes To Washington."

Armour will enouser "Hollywood.

wasnington.

Armour will sponsor "Hollywood
Special," "Combat," "The Untouchables," "Naked City," "Fred Astaire Premiere," "T? Sunset Strip"
and "Ben Casey."

and "Ben Casey."

John H. Breck, normally a sponsor of specials, will be a regular bankroller of "Going My Way."
American Dairy Assn. and Waraers, Lambert will sponsor "The Adventures of Ozzie and Harriet." Sunbam. Corp. sponsors "Hollywood Special," "Ben Casey," "Hawalian Eye." "Wagon Train," "Galliant Men," "17 Sunset Strip" and "The Untouchables."

The Block Drug Co. has signed for nine shows, including "Chey-enne." "Combat," "The Gallant Men," "Hawaiian Eye," "Hollywood Special," "Naked City," "77 Sun-set Strip" and "The Untouchables."

Bristol-Myers will sponsor "Ha-walian Eye," "Hollywood Special," "Ben Casey" and "Wagon Train" along with its renewal of "Naked City." City.

Lincoln-Mercury Division o Ford Motors will sponsor nin shows, including "Hawaiian Eye," (Continued on page 47)

Klein to NBC Int'l In Slaybaugh Shift

What's Happened To Pioneer Vidfilm Companies? It's The Same Old Story

By DAVE KAUFMAN

Hollywood, May 8.
Teleftims are following the pattern set by the motion picture industry decades ago, with the giant companies taking over the majority of production, while many a pioneer company is out of business, victims for various reasons but most of all a failure to keep in momentum with tv's seven-league major league status.

Of the many traiblazers in the vidifilm industry, Revue Studios has graduated from the one stage: It rented at the old Eagle-Lion studios at its origin, to leader of the industry productionwise, with the series; four extresson; Screen Gems has climbed to the runnerup spot with nine series; Four Star will have six series next season, and Desilu, three, although the latter company rents three studios it owns.

But it's just the opposite side of

it owns.
But it's just the opposite side of the coin for such industry vets as Frank Wisbar, who produced "Fireside Theater," one of tv's earliest film dramas, and is no longer in Hollywood. He was last known to be directing pix in Germany

longer in Hollywood. He was last known to be directing pix in Germany.

Hal Roach Jr. was one of the first to get into tv film production, and in the early years had a prosperous plant at Culver City. Ironically, his ambitton to expand and an unfortunate merger wound up with bankruptcy proceedings in which he lost his studio and just about everything else.

Another tv pioneer was Jerry Fairbanks, one of the first to produce half-hour film dramas. Today, however, he's confining his activities to commercials.

Lou Snader pioneered the three-minute Telescriptions and was very successful with them, but he couldn't come up with a repeater and has virtually vanished from the scene. Roland Reed Productions is another pioneer very busy in the formative years of the industry, but extinct today.

Another pioneer is Stage 5 Productions, Ozzle Nelson's company formed to produce "The Adventures of Ozzle and Harriet," and Nelson has defied the rules of the game by remaining in business successfully all these years with his one series.

McCadden Productions was ae-

any an unestable and a control of the control of th

ATV 'Drake' Series Sold to WABC-TV

London, May 8.

Initial thrust in a sales campaign for Associated TeleVision's seabound skein "Sir Francis Drake" has produced at least one important customer, America's ABC-TV. Latter will show "Drake" in New York. Sale follows success of ATV's "Supercar" kiddle show, also in New York, and, earlier, of "Danger Man."

ATV is to make a strong bid to mare a larger slice of U. S. video airtime. A program of some six vidfilms—four of which are now in some stage of production and two of which are firm but not finally set—has been specially tailored for the international market.

According to Lew Grade. ATV's assistant managing director who helms the company's telefilm operations, the stigma of the "quickie" is at last wearing off British product. One reason for this, says Grade, is that film makers here are learning to erase the domestic niceties which mean nothing to foreign markets.

Grade is also providing himself with a measure of insurance for the \$8.500.000 he is investing in the six vidfilms currently in focus. Most will have a lead known in America—Craig Stevens heads "Man of the World" cast, Roger Moore is "The Saint," for instance—or an American producer will be fuvolved. All series are being overseen by Leslie Harris, production topper with Incorporated Television Co., ATV's wholly-owned production and selling subsidiary.

All in a Day's Work

All in a Day's Work

WPIX sportscaster Win
Elliot is facing about the
tongue twistingest job in the
play-by-play business.

Elliot will be calling WPIX's
International Pro Soccer telecasts, begining Sunday, May
20, and the soccer clubs from
around the world have such
handles as Panathinaicos,
Greece; Belenenses, Portugal;
Reutingen, West Germany;
Zaragosa, Spain; Hajduk,
Yugoslavia. The Hungarian
squad is a cinch, answering
simply to the letters MTK.
There is no U.S. entry, but one
team is tagged America. It's
the Brazilian entry.

Elliot will be calling the
games twice, first from stadium at Randall's Island, and
then from WPIX studios
where he will sit in on the
editing for the 9 p.m. playback. Sponsor is Schaefer
beer.

SG's \$2,428,236 Nine-Month Net

net income of \$2,428.236 for the first nine months of the last fiscal year as against the \$1.817.752 for the similar July-March period the previous vear.

previous year.

The nine-month earning figure is equivalent to 96 cents per share and there are 2,538,400 shares of outstanding SG stock. Third quarter earnings alone, according to SG exec veep Jerry Hyams, were \$1,055,509 or 42 cents a share—10 the highest single quarter in the short SG history.

Grosse income for the nine

Gross income for the nine months ending March 31 was \$37,-

Feature Pix to Suit Any & All Occasions; Indpls.' 500-Mile Entry

Indianapolis, May 8.

Drewry's Ltd., major midwest brewery, is picking up full spon-sorship of an MGM film, "To Please A Lady," on May 27 as a pre-race special three days before the annual Indianapolis Memorial 500-mile Classic.

Day 500-mile Classic.

The 1950 film, starring Clark Gable and Barbara Stanwyck, deals with auto racing and was shot in part in this city. The Drewry deal is part of a growing trend to use feature films as one-time specials, keyed to important events or holidays. "Young Tom Edison" was recently bought by midwest power company to mark Edison's birthday and there has been wide exploitation of such films as "Easter Parade" and "Christmas Carol" on those holidays.

Mex Soap Opera Prods. Under Censor Pressure, Turn To Other Markets

Turn To Other Markets

Mexica City, May 8.

Mexican producers of soap operas, under fire by Mexican censors for being too realistic, with too much accent on sin and sex have turned to other markets where censors are "more reasonable," according to Rene Anselmo, head of Teleprogramas de Mexica. Videotape and videoscope demand in Latin America is rising to point where Mexican production facilities are not enough to provide the soapers, Anselmo said. Principal markets being Puerto Rico, Costa Rica, Guatemala, Honduras, Ecuador, Peru, Argentina, Panama, El Salvador and the United States.

Anselmo said that experience is proving videoscopes more practical than videotapes since they can be transmitted from a 16m projector, with wax bath giving them much longer life than ordinary films.

Anselmo labeled Mexico as moverant

films.
Anselmo labeled Mexico as moving up fast as the most important exporter of television programs for the Spanish language market. He said that programs produced here have sufficient quality and appeal for tastes of televiewers in Latin American republics.

Santa Barbara's Twin Pix Pattern

Santa Barbara, May 8.

Santa Barbara, May 8.

KEY-TV, the NBC primary in Santa Barbara, has decided to forsake its mixed Friday night bag of network-and-local programmatics for a local "double feature" showing. Outlet just bought the entire Seven Arts Associates' catalog of post-50 full-lengthers in order to go with the 7 p.m.-to-conclusion feature sked.

Kickoff will be Friday, June 15, when KEY will air "The High & The Mighty" and "Fort Worth" back to back. Other aspect of this Santa Barbara setup is that the station each week will repeat the Friday night features the following Saturday, beginning at noon.

KEY's present Friday prime time sked reads. NBCs "International Showtime" at 7:30, a syndie stanza called "King of Diamonds," at 8:30, ABC's "77 Sunset Strip" at 9, and "Brinkley's Journal" and "Chet Hintley Reporting" back to back from 10 to 11.

Coincidentally, the KEY sale by Seven Arts was made as the distrib finished the first 18 months selling the post-50s. The films are from Warner. Bros., and Seven Arts broke them down into three "volumes," first of 40 (released Oct., 60) and the remaining two of 41 films apiece. Volume II, issued May, '61, is in 88 marts and Volume III, issued Isst January, is in 38, according to the distrib.

Chi Surveys Its Auto Audience

In an attempt to measure and gain some insight into that scarcely known automobile radio audience. WGN Radio recently commissioned Research Guild to survey the auto listening habits of all family components over 16 years of age in the Chicago metropolitan area. More than 1.000 persons were interviewed in the sample, whether from households with or without cars. Some of the findings follow:

sample, whether from households with or without cars. Some of the findings follow:

Auto trips are made on the average of twice per day by more than 1,100,000 families in this area, representing about half the metro household population. Over 68% of the trips are made with the radio turned on. As WGN's research department dopes the statistics, this adds an average 23% automobile audience to the in-home radio audience each day it is also deduced that in any given day at least one number of nearly 1,000,000 metropolitan households can be reached by car radio.

Men tend to predominate as automobile listeners except on Sundays, when the distaffers seem to be in the majority. According to the study, the peak car audience periods are 7 a.m., 5 p.m. and 7 p.m. weekdays and 9 ayem, 4 p.m. and 7:30 p.m. on Saturdays.

Charles Gates, manager of WGN Radio, estimates that Chicago radio billings could be increased 15% on the basis of the study's audience measurements. WGN will have the study ready for distribution by May 14.

OF's New Syndie Sales Strategy

Official Films prexy Seymour Reed says the narrow situation time has forced a switch in syndication sales strategy.

station time has forced a switch in syndication sales strategy.

Instead of the traditional station sales, Official has been pitching the client for its "Biography" series and racking up regional and local sales in a slower but steady fashion. Dealing with the agency and the client, Reed says, is a more complicated and time-consuming sale, but "Biography" has been pacted by bankrollers, all on a firm 52-week basis, in southern and California regionals. New York, Denver and other markets. There have, of course, been direct sales to stations and Reed predicts the show will play 200 markets at its peak.

Quality and top entertainment values are a must, says Reed, and

Quality and top entertainment values are a must, says Reed, and to achieve them in the biog series, Official has allowed for more than doubling of the original production budget. This in spite of a firm deal with producer David Wolper at the outset for a much slimmer outlay.

slimmer outlay.

"Biography" producer-director and coacripter Jack Haley Jr. was in New York last week for recording with Mike Wallace, the show's commentator. Haley says the ratio of footage gathered from newordel libraries, private collection and sources throughout the world to footage used is about 20 to one. There are five editing teams and a total production staff, not including clerical help, of between 30 and 40. Twenty-six of the half hours are either completed or in production and the final 13 are now in blueprint.

Mexico Envisions Productions Of Feature Films Strictly For TV

Bank With a Sports Yen
Meadew Brook National
Bank in N.Y., is now thinking in terms of becoming ty's
"local Gillette." The bank,

Bank, in N.Y., is now thinking in terms of becoming ity's "local Gillette." The bank, which recently expanded from Long Island into Manhattan, has been buying pretty much everything sporty that WNBC-TV has offered in the past several weeks.

Capping off a 10-minute sports show every Saturday on the NBC-TV flagship station, the banking house inked for full sponsorship of WNBC-TV's Penn Relay pickup. (WNBC-TP yreempted the network's all-star golf show to take the track & field pickup from its Philly sister, WRCV.)

Next thing may be a weekly little league baseball telecast via WNBC-TV with Meadow Brook picking up the tab. This, however, is merely in the blueprint stage.

'Play of Week' In WNEW-TV Reprise

"Play of the Week," the series of Broadway and classical dramas which highlighted the WNTA-TV, N.X., schedule a few years ago when that station was still in operation, will be seen sigain in N.X. on WNEW-TV, starting June 5. WNEW-TV bought 30 dramas from NTA, which is syndicating the series, and will play them once a week on Tuesday nights after "Festival of Performing Arts" completes its String of 10 shows. Among the shows bought by

completes its string of 10 shows.

Among, the shows bought by
WNEW-TV are "Medea," "Waiting
for Godot," "Lullaby," "The Iceman Cometh," "The Cherry Orchard," "Don Juan in Hell," "The
Rope Dancers" and "Roshomon."
"Play of the Week" is the second
important WNEW-TV acquisition
from the WNTA-TV program
roster. First was David Susskind's
"Open End" show.

BURRUD'S 750G ON 'ADVENTURE' SALES

Hollywood, May 8. Hollywood, May 8.

Bill Burrud has sold his "True
Adventure." half-hour tv. color
series, to WGN-TV, Chicago, and
also finalized a distribution agreement covering all French-speaking
countries, so that his total April
sales and renewals for the program
is up to \$750,000. Series, which
Burrud produces and hosts, is now
in 22 U.S. markets.

WGN-TV sale is for a firm two
years, and the series begins airing
there in September. One-year renewals on the series have been
received from WPIX, N.Y., and
KIRO, Seattle.
Global French speaking rights to

KINO, Seattle.

Global French speaking rights to series have been acquired by J. A. LaPointe Films of Montreal, which distribs for French-speaking stations in Canada, France, Belgium, Luxembourg, Switzerland and Algiers.

Mexico City, May 8.

At last the voice of the future has been heard in Mexico, implying that the hope of the Mexican motion picture industry is in the television field.

television field.

Rene Anselmo, manager of Tele-programs de Mexico, stressing that he was expressing his personal viewpoint, predicted that both fea-ture lengths and episodes beamed at the Spanish language market will, be made in volume "as soon as a sufficient market develops."

The radio executive did not wish to be pinned down to a definite date, but foresaw a switch in the not too istant future.

not too istant future.

In feature length production accent will, be on feevee, Anselmo said. Not feasible in today's market, statistics show that number of sets throughout the Latin American area is increasing with more and more new stations installed. It will come to the point that production if films exclusively for television will be profitable, Anselmo said. mo said.

mo said.

Television in Latin America is drawing a greater public from month to month since citizens seem to prefer the homescreen entrainment Ansalmonald and the said.

seem to prefer the homescreen en-tertainment. Anselmo said that this interest will be hypoed by variety programs. Since live pregramming cannot take care of all needs, he predicts a big boom in feature and episodic production.

Stress of these will be on themes and situations having specific in-terest and audience appeal for Spanish speaking areas. There is the basic foundation for a major sphere of activity for Mexican pro-ducers, Anselmo said.

19-Station Sale On **New H-B Cartoons**

A total of 19 ty stations so far have signed for the newly made Hanna-Barbera syndie cartoons

Hanna-Barbera syndie cartoons. The 156 five-minute episodes of "Tooche Turtle," "Lippy the Llon" and "Wally Gator" went most recently to three outlets in the Westinghouse chain.

WBZ-TV, in Boston, KPIX, in Frisco and WIZ-TV in Baltimoreall part of Westinghouse Broadcasting, signed on for the full-series. The nine others last month to purchase the H-B product for fall start were: WXYZ-TV, Deriot; WEWS, Cleveland, WDAF-TV, Kansas City, WCCO-TV, Minneapolis; KGMB-TV, Honolulu, WTVW, Evansville: WBNS-TV, Columbus; KCPX-TV, Salt Lake City, and WNDU-TV, South Bend.

Woods' Hartford Post

Hartford, May 8,
Charles O. Woods has replaced
Paul B. Evans as general manager
of WHCT-TV. Latter has resigned,
Woods is a former co-manager
of RKO General's classical music
station WGMS at Washington, D.C.
He will be charge of local efforts
for Pay-TV when they start at the
station

SYNDIES' ELECTRONIC NEWS

Syndie Oldies Still Pull 'Em In

Official Films' sale of "Trouble with Father" (ex-Stu Erwin show) to WNBC-TV, N. Y., points up the longevity of the more than 10-year-old series, according to Official Films prexy Seymour Reed. Deal calls for a three-year lesse of 130 half-hours, which will be programmed at a daytime strip by the NBC-TV occ. Originally seen on ABC-TV from 1951 to 1955, the series was acquired for syndication by Official in the summer of 1955. Since then, it has been sold in 124 markets, not counting renewals and multiple sales in a single market.

"My Little Margie," another long-runner in the company's catalog, was acquired by Official in 1955 following a three-year run on CBS-TV and NBC-TV. At present, it is still being seen in New York on WCBS-TV and three other CBS occ or stations, with a fifth, KMOX-TV, St. Louis, picking it up next September. "Margie" has been sold in 183 markets, exclusive of renewals and multiple sales.

Freewheeling Groundrules for Emmy As N.Y. Chapter Sets Nominations

Breaking with the tradition of nominating via categories, the N.Y. chapter of the Academy of Television Arts & Sciences listed 23 nominees for local Emmy awards this season — and told members they "could vote for as many or as few achievements as you judge worthy."

they "could vote for as many or as few achievements as you judge worthy."

The local awards will be announced the same night (May 22) that the national Academy announces the winners in the 26 categories it placed before the general membership. Local contenders were:

"American Musical Theatre" (WCBS-TV; Jim Bishop for his WABC-TV Elchmann commentary; singer Qscar Brand for "American Treasure Chest" over WNBC-TV; Charles Collingwood, for "WCBS Views the Fress", Ned Cramer for production of local pubaffairs; the Eichmann trial coverage by WABC-TV proper; "Expedition New York" on WABC-TV; "Eye On Albany—Eye On Trenton" by WCBS-TV; Sonny Fox for his work on "Wost-TV; James Fleming and David Susskind for their collective production work on "Festival of Performing Arts"; Betty Furness for "At Your Beck & Call" moderating via the defunct WNTA-TV; Ben Grauer for his hosting of "Searchlight" over WNBC-TV; "The Invisible City" "Invisible City" itself; Bennet Korn, WNEW-TV boss for making "high 'quality' program available.

Others nominated for "achievement" were "New York '61," over WNBC-TV; Dr. Brian O'Doherty for hosting "Dialog", over WNBC-TV; WNBC-TV newsman Gabe Pressman WNBC-TV; Searchlight," WCBS-TV's "Searchlight," WCBS-TV's "Searchlight," WCBS-TV's "Searchlight," WCBS-TV's "Searchlight," WCBS-TV's "Searchlight," WCBS-TV's "Searchlight," WCBS-TV's "Youth TV. Writters," to encourage new scripters.

Georgia B'casters To Whoop It Up

Atlanta, May 8.
Georgia Assn. of Broadeasters is planning a "seven-star" radio celebration during May.
Topping activities will be the first Georgia Radio Day in cooperation with Atlanta Advertising Club, when GAB members converge on Atlanta May 14 to hear Kevin Sweeney, president of the association, address Advertising Club meeting.
GAB, through its Central Office in Atlanta, has distributed promotion tapes to 135 radio members featuring special congratulatory messages from Georgia Senators Richard B. Russell, Herman E. Talmadge and Gov. Ernest Vandiver-Association's annual Safetython Weekend will be observed May 25-21 with the theme "Lights On and Live." Last year's safety project helped save eight lives compared to previous year's traffic fatality record.

May 15 GAB will make a special

May 15 GAB will make a special radio presentation to the Georgia Retail Furniture Assn. annual con-vention in Atlanta.

Emmy's Goof

Emmy's Gool

Hollywood, May 8.
CBS was given an Emmy nomination in the category of electronic camera work but if the Judy Garland special comes out of the Price-Waterhouse envelope, NBC will pick up the Emmy. The Emmy nomination score should have read: NBC 55, CBS 55 NBC picking up one and CBS losing one.

picking up one and CBS tosing one.

What created the confusion was that the Garland show was shot at NBC's Burbank studio with its own crew. Norman Jewison, director of the Garland package merely called the shots and the NBC crew under the technical direction of Lew Onofrio performed the camera work, for which the Emmy is intended.

Ward Quall Carries Torch for Brand New Communications Act

Communications Act

Torondo, May 8.

Ward L. Quaal, exec v.p. of
WGN Inc., Chicago, told a gathering of the Toronto Television Executives Club last week that the
U.S. needs a brand new Communications Act based upon the First
Amendment of the Constitution.
"The new legislation is urgently
needed," he said, "not only to update the linstant statute, but to detine the limits of the Involvement
of the Federal government establishment in broadcasting."

Quaal deplored the FCC's public hearings in Chicago and its
wholesale granting of radio frequencies since 1946. The population explosion in radio in the
States has resulted in the medium's being "badly misused" in
many areas of the country and in
the abuse of engineering standards, he averred. "I regard the
broad caster who disseminates
nothing but rock "n. roll and other
trashy, noisy programming as being guilty of thievery of the very
populace he has been licensed to
serve," Quaal stated.

He said he wanted to publicly
compliment the Canadian Board
of Broadcast Governors, "Swhich is
less liberal than our Federal Communications Commission in regard
to the granding of licenses." The
Canadian Board has shown wisdom
and has acted in the public interest
in being more cautious with licensing, he said.

WPIX's 250G Assist

WPIX's 250G Assist -For Educ'l TV Station

New York Dally News independent WPIX-TV will match the \$250,000 contribution made by each of the three networks to New York's soon to air educational ty channel WNDT.

WPIX veepee and general manager Fred M. Thrower said the contribution would be made in annual installments of, \$50,000 with the first payment slated for June 1 this year.

Since 1952, WPIX has been carrying regularly scheduled educational broadeasts, The broadcasts have average 30 hours a week for the last four years.

An electronic revolution has taken place in television news syndication the past year. Both CBS News and NBC News now both use electronic means to distribute their respective news services to affile, with ABC News planning to enter the field, although the electronic method for ABC is still a long way from being introduced.

long way from being introduced.

The barometer of the revolution can best be measured by CBS News which offers both the electronic means and the traditional film method. CBS Newsilm, which has been offering the two alternative services the past year, now finds more stations using its electronic news recording service than the conventional film delivery service. According to CBS Newsilm manager John M. Cooper, more than 60 affils are using the electronic news recording service in the U.S., compared to about 50 taking the regular film delivery service rendered by CBS Films.

Under the electronic method, the

Under the electronic method, the station records the film news feed by the network on its vidtape machine and plays portions or all of the feed on its local news or pubaffairs shows. Script segment of the news pictures is supplied via

The electronic service is available only to affile, as opposed to the film service which is available to all comers. The speed of delivery, compared to plane, rail and other modes of transportation for film, gives the electronic technique the advantage of delivering on the slogan of "foday's news today" for the tv medium. The vidtage electronic method in a measure duplicates the newsyalers.

tronic method in a measure duplicates the newspapers.

Electronic method also saves print delivery and laboratory costs for station subscribers, which is big markets can be as high as \$150 to \$200 weekly.

CBS Newsfilm for its electronic recording service charges from \$60 weekly to over \$600 per week, the charge varying according to the size of the market. Affil subscribers to the recording service of CBS Newsfilm allows the affil to record virtually all the news and sports to the recording service of CBS newsfilm allows the affil to record virtually all the news and sports to the recording service of CBS newsfilm allows the affil to record virtually all the news feed from 5 to 5:10 p.m. for recording subscribers. NBC, which is not in the business of news film syndication, has a similar recording service to affils.

ABC-TV. which recently made a tie with UP-Fox Movietone News, is thinking of entering the electronic phase of news distribution. It's a long way off, though, according to an ABC-TV exec, who explained that the network would first have to get more news film crews under its wing before introducing the project. The ABC-TV exec envisioned electronic syndication for that web as a combined effort of ABC-TV and UP-Fox Movietone.

CBS Newsfilm manager Cooper

effort of ABC-TV and UP-Fox Movietone.

CBS Newsfim manager Cooper said it would be economically unfeasible to utilize electronic syndication via communications satellites for foreign distribution. That's a future Cooper couldn't foresee at the present time. CBS Newsfilm. distribution of which is hardled by CBS Films, is subscribed to by 43 foreign stations in 25 markets.

25 markets.

CBS Newsfilm Introduced the electronic recording service a year ago in May. The count now is 60 affil stations out of an estimated 90 affils equipped with vidtage and interconnected with the network. "More are coming in every day." according to Cooper who is very bullish on electronic syndication of news.

'LONE RANGER' SALES

Telesynd reports three new mar-kets for "The Lone Ranger," bringing the total for the series

to 50.

New stations on list are KHJ,
Los Angeles; WKBT, LaCrosse;
Wis.; and WTTG, Washington.

NBC, GBS AFFILS' It's Johnny Carson Vs. Steve Allen In NBC-WBC Late-Nite Sweepstakes

Vox Popping the Viewer

Vox Popping the Viewer WABC-TV. N.Y. flagship of the ABC-TV network, has grown curious about its "image." It has started to poll viewers on their opinions, criticisms and recommendations about channel 7's programming service.

Invitation for the vox pop soundoff is being extended everyday in filmed announcements made by WABC-TV v.p. and general manager Joe Stamler. Similar tests of viewer opinion of ABC-TV o&o stations has been made in the Los Angeles, San Francisco and Dallas areas.

WBBM-TV Director In \$1,200,000 Slander Suit Vs. Mort Sahl, WMAQ

Vs. Mort Sahl, WMAQ

Chicago, May 8.

Phil Ruskin, the WBBM-TV staff director against whom Mort Sahl unleashed a few impromptu insults on the "At Random" show a couple weeks...ago, has filed a slander sult for \$1,200,000 against the comedian in U.S. District Court. Ruskin named radio station WMAQ a co-defendant for "allowing" Sahl to continue his tirade against him on Jack Eigen's interview show. (Eigen was on vacation at the time and was being spelled by Chicago American gossiper Maggie Daly.) He did not name WBBM-TV in the suit, as the outlet for "At. Random," because he's employed by the station.

Ruskin relates that no words had acceed hetways. Sahl and himself.

he's employed by the station.
Ruskin relates that no words had passed between Sahl and himself prior to the comic's unorthodox outburst on the air, and he surmises that the very lack of a greeting was what had provoked Sahl. As he tells it, the comic walked into the control booth while waiting for an entrance midway in the show, and Ruskin, being busy at the board, Ilashed a look at him but made no sign of acknowledgment. Sahl found an opportunity before the cameras to comment that the director was "rude" and "not very talented."
Two nights later, in his WMAQ

"not very talented."

Two nights later, in his WMAQ interview with Miss Daly, Sahl let loose against Ruskin once more work ways of the tape, report that the comic got on the subject himself without prompting from the interviewer. According to Ruskin, the comic has continued to make unflattering remarks about him in his nightclub act at Mister Kelly's. The suit describes Sahl's state.

nis mightchub act at Mister Kelly's.
The suit describes Sahl's statements as "defamatory, false, malicious and injurious," tending to make the director seem. "incompetent in his occupation" and exposing him to "public disagree." It alleges that this has caused Ruskin financial Injury.

Billy Graham Station To Make Bow May 15

Black Mountain, N. C., May 8.
Radio Station WFGW, of which
Evangelist Billy Graham is president, expects to go on the air here
May 15.
The 10,000-watt station is owned
by Blue Ridge Broadcasting Co. Dr.
Graham is president and father-inlaw, Dr. 'L. Nelson Bell, is v.p.
Graham said emphasis will be
on religious programming and also
on classical and popular music and
news. Loren Bridges will be manager.

ager.

SEAVEY'S ALOHA SLOT

Honolulu, May 8.

Cecil Seavey, program director
of KONA-TV, has been named
general manager of KTRG-TV,
which is expected to begin operations on Channel 13 next

Broadcasting Co. to score with a major nighttime programming entry is underlined by WBC's inking of Steve Allen as the topline personality of its new, nightly 90-minute series. "The Steve Allen Show" will kick off June 25, as the replacement for "PM," which bows on June 22 as a result of star Mike Wallace's decision to exit for other assignments.

The Allen show, which will be originating from Los Angeles live on tape, represents an even more ambitious effort to compete with the networks than does Wallace's show. Latter has been an interview-type show while the Allen series will be essentially an entertainment offering with accent on comedy and guest singers, although some straight talk will also be included.

With the Allen show to originate on the Coast, Westinghouse has leased the Film Arts. Theatre (ex-Art Linkletter theatre) on Hollywood near Vine, with Glen-Armistead in at all in \$330,000 worth of new equipment. It'll be retabbed the Steve Allen Theatre. Interest at the moment centers on the three key, market outlets (N.Y., Chi and L.A.) If the WNEW-TV deal isn't renewed for N.Y., though the chances are highly favorable that it will, it may go to WABC-TV, which would put the ABC o&o in late night contention with WNBC-TV's Johnny Carson "Tonight" show. Expectations are that KTLA will carry the show on the Coast and WGM-TV in Chi. In fact what is particularly intriguing to the trade is that, in essence, two "Tonight" show will be battling it out—one with Carson, and the other with Allen.

Allen has indicated that there'll be some experimentation within the nighttime series which will also revive some of the features of his "Tonight" show on NBC-TV. Allen currently is in the process of sesembling a cast of supporting players, The production personnelis also in the process of sesembling a cast of supporting players, The production personnelis also in the process of sesembling a cast of supporting players, The production personnelis also in the process of sesembling a cast of supporting players, The production

BBC Enterprises Eyes U.S. TV Slot

London, May 8.

Following exposure on NBC of three British video comics in a composite program, BBC-TV Enterprises, the Corporation's buyand-sell department, is mounting a stockpile of programs for which it hopes to gather a vacant stot in American schedules.

Besides separate skeins for each of the comics, Tony Hancock, Eric Sykes and Benny Hill, BBC's New York office is pushing the "Maigret" adventures, 26 of which are in the can and a further 13 in production. Also on offer are the natural history entries "Adventure" and "Zoo Quest" abd an upcoming cycle of Shakespeare's Roman plays, designed to follow the "Age Of Kings" series.

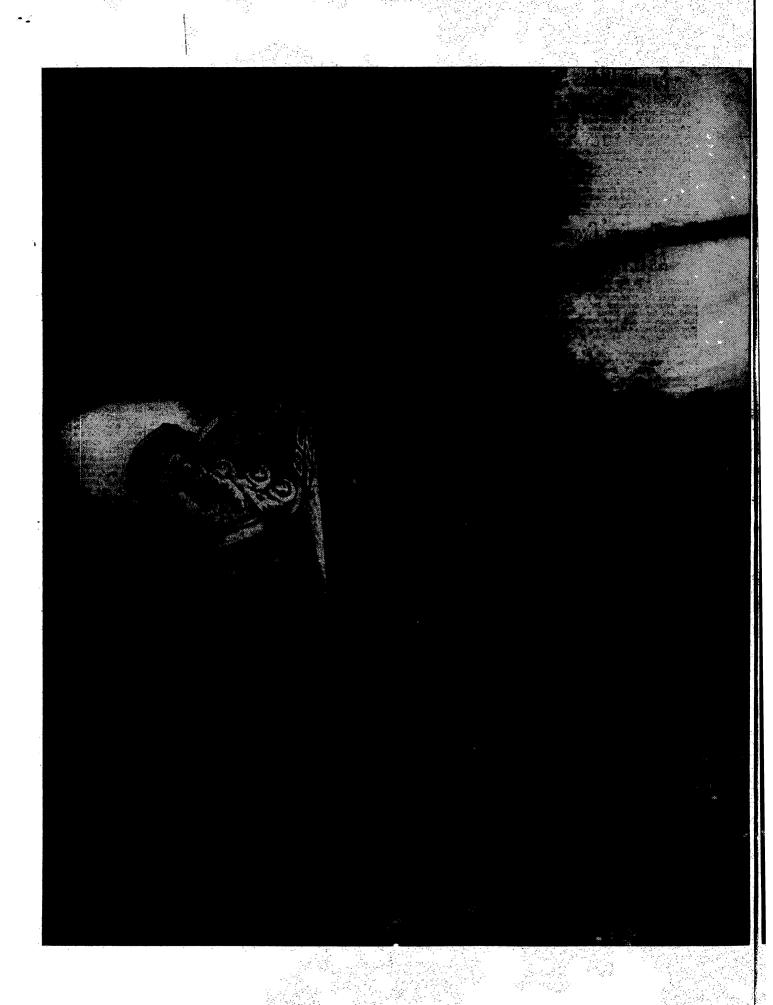
Cohon's ADC Films Porth

Cohen's ABC Films Berth

Cecil Seavey, program director of KONA-TV, has been named general manager of KTRG-TV, which is expected to begin op- op- operations on Channel 13 next month.

Station, Honolulu's fourth, will have no network affiliation.

Coen'ng ABC Films Berth Gearing for a bigger role to be played by overseas sales, ABC Films has named Gilbert S. Cohen to be played by overseas sales, ABC Films Berth Gearing for a bigger role to be played by overseas sales, ABC Films Berth Gearing for a bigger role to be played by overseas sales, ABC Films Berth Gearing for a bigger role to be played by overseas sales, ABC Films Berth Gearing for a bigger role to be played by overseas sales, ABC Films Berth Gearing for a bigger role to be played by overseas sales, ABC Films Berth Gearing for a bigger role to be played by overseas sales, ABC Films Berth Gearing for a bigger role to be played by overseas sales, ABC Films has named Gilbert S. Cohen Level and the sale of the





It was a great trip.

"60 HOURS TO THE MOON...a fascinating, imagination-igniting hour." N.Y. Daily News

> "Chalk up one for Jim Hagerty's **ABC News shop."** Variety

"Well worth the attention of viewers of any age."

"First-rate documentary." Newsweek

We are obviously gratified at the critical

response to 60 Hours to the Moon.

It was television's full-scale report to the public on an exceedingly complex subject: our country's plans for future steps into Space.

It faced scientifically and realistically the many problems involved; indicated the inestimable new knowledge to be gained; stressed the opportunities for our youth in the national space

Guided by ABC's Science Editor Jules Bergman and Astronaut John Glenn, the report

ranged the country for on-the-scene views at the work in progress. In all, some 20 N.A.S.A. scientists outlined their parts in the effort.

To take this wealth of technical material and make it exciting, as well as informative, television represented a big challenge. ABC News

is prepared for such challenges.
It should also be noted that Olin, in sponsoring this program, likewise met a challenge in its acceptance and fulfillment of corporate responsibility to ABC Television

Enlightened Approach' Stamps Top TV Blurbs; Edie: Lady With a Pitch -- On Other Madison Ave. Fronts

Edie Adams, winner of the TV Product Spokesman Award, told the 1,200 company, agency and pro-duction execs at the 1962 American TV Commercials Festival that doing commercials was a performer's toughest and most rewarding assignment.

Toughest, said Miss Adams who was cited for her Muriel cigar commercials, because the blurbs are seen again and again and the performance must be flawless. Most rewarding, she said, "because they subsidize you for summer stock."

stock."

Comedian and commercial producer Stan Freberg took his usual hard swipe at the hard sellers and said no amount of whistling in the dark at Rotary luncheons was going to get the ad industry off the critical hook. Nothing will do, he said, except an enlightened approach to video commercials—like his own, which was expertly demonstrated by a couple Frieberg minuters for Nytol.

The enlightened approach, was

onstrated by a couple Frieberg minuters for Nytol.

The enlightened approach was evident almost throughout the long reel of Festival winners in 35 product categories, seven special awards and 14 craftsmanship citations. It was probably the best set of winners in the fest to date, and may be the last. Fest promoter Wallace Ross told Variety that this year's affair was absolutely his last without industry sponsorship. He said he has been trying to line up the American Assn. of Advertising Agencies for backing, so far with little success. Several of the Festival's judging committee, however, are ranking members—directors in some cases—of the 4A's and might be able to put it across.

directors in some cases—of the 4A's and might be able to put it across.

Wallace worked seven months on the awards and will hold similar fest luncheons this month and next in Chicaso, Toronto, Dallas and Los Angeles.

It may have been the large screen projection—which caused the withdrawal of most of the vidape entries—that gave the winning reel the extra class. There were several color blurbs and four vidtapes after all, two entered by azencies over the protest of producers, one by NBC and a Leo Burnett tape produced by WFAA in Dallas. Of 160 vidtape entries out of the total 1.254. 27 tapes were among the 200 fine/lists.

Besides the tape lassle, surprise element of the fest, with winners not announced until luncheon runoff, was marred to some extent by a trade mag that violated editorial confidence (they had been handed the winners for an early deadline) and had space salesmen calling winners to pitch for award ads. Wallace said he may bring suit against the magazire, and the staff was barred from the luncheon, although one member crached.

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crashed.

Trends evident in the winner's
reel were the use of lots of kids
in natural settings and with natural
voices, endless water backgrounds
or settings, less of those cooing
to settings, less of those cooing
allouburs (although not enough less)
and a lot of lazzy scoring. The art
director's influence was strong in
a good many of the gems, and a
fittinetor's influence was strong in
mony others.

Standouts included a Corvair
horse the winth the compact careening
through a "sucking swamp: A Peanuts show intro for Ford: Bank of
America and Telephone Ca, spots
with high title are work; a Winton
Dairies color bhirb for butter that
Rocked the "cheao sorred" for a
change; a sentimental Kodak
rimute with fok voicing and
special effects, an American
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Dairies color bhirb for butter that
burch with the compact careening
been an employee of Blue Cross
sultant for G.H.I. at a considerable
for Mr. Segal to give unbiased ad
privar: the Texaro "man who wears
the staff vas barred from
the altern, Townsend charged
to freely such of the s

days; a Chun King parody of the Ban deodorant "close" pitch; an animated spot for Skippy peanut butter with a trick humorous ending; and many more.

There were questionable winners. The Piels beer blasting new campaigner raised the query, "What ever happened to Bert and Harry?" and a cereal spot that showed a rapid series of closeups with kids at play to pitch energy prompted the question, "What are they selling, playground equioment?"

The special film, "Heartbeats of '62," was a fine trade item with a lot of humor and some amazing fact; for instance, there were 40,000 commercials made last year or 109 a day, or 4.6 per hour.

Who's Kidding Whom?

The Public Relations, Journal this month takes or additable black

Who's Kidding Whom?
The Public Relations Journs
this month takes an editorial blas
at the 20th Fox picture, "Madiso,
Avenue," wanting to know wher
the Fox flacks were when the fill
dig at their own business was be
ing made.

the Fox flacks were when the film dig at their own business was being made.

Citing the bad reviews given the picture, the editorial winds: "The only ones fooled we believe were the nublic relations people at 20th. Is it possible that public relations at the studio follows the "fettonal lines of their latest movie?"

Adsville: Interpublic prexy Marien Harper Jr. was named "Marketing Statesman of the Year" at the third annual Marketing Stratesy Conference of the Sales Executives Club. Atherton W. Hobler has been named founder chaltman of Benton. & Rowles Larry Orenstein folms Kenvon & Eckhardt's Los Anneles, office as creative director on June 1 after four wears as copy chief with Doyle-Dane-Berbach on the Coast. K&E has ovened a Brazillan office. Circus Foods formerly with Milton Carson Co. Los Anneles, to Donahue & Coe. Weenee stripes for Raymond Retuel, senjor art director in Fonte. Cone & Belding's New York office. New York Socer Club to Wexton Wessel Vessel as sociate manager of J. Waller Thompson's Amsterdam office in New York for a study of American advertising and pubrelations programs.

'Conflict of Interest' Role of Union Exec Disturbing to AFTRA

Martin E. Segal, whose company provides unions with advice on health and hospitalization plans, came under attack last week by Jack Townsend, an exec of the Bartenders Union of N.Y.C. This

London Agencies

London Agencies

London, May 8.

Advertising Association and the Royal Society for the Prevention of Accidents have published a pamphlet called "Safety in Advertising" in an effort to get agencies and admen to aid the cause of home safety. John Hughes, an associate director of Benton & Bowles, becomes head of the agency's media department. Following much speculation and rumor. Leo Burnett & Co., Inc., of Chicago and Britain's Legget Nicholson & Pariners have linked. Negotiations took one year. To fainch a new automobile tire, Dunlop Rubber Co is staging its biggest-ever campaign using all media. Heavy weight however, will be born by tw. Three 60-second commercial sparked drive on Sunday (6) and will continue at the rate of one a day with 15 second reminders. Campaign runs until September, says agents Charles F. Higham Ltd. In support of the return of many fave commercial ty programs, hit by the recent actors strike, tv publications has planned an extensive video drive for the TV Times program paper.

FTC Knocks Props From Under 'Rise' **Shaving TV Com'l**

Washington, May 8.

Federal Trade Commission's controversial new kick against phoney props and other deceptive levices on television blurbs has been applied to Rise shaving cream

Rise manufacturer, Carter Products, and its ad agency, Sullivan, Stauffer, Colwell & Bayles, were subject of a Commission order ac cusing them of knocking rival shaving creams falsely.

This is the first time since the famous Colgate-Palmolive Rapid Shave decision, setting a blanket precedent against all false props that an advertiser has been held to have phonied up not his own product but that of competitors.

And, significantly, FTC clipped the cease-and-desist order recommended by the hearing examiner in the case, and upheld the right of Rise or any advertiser to denigrate rival products—so long as the disparaged products truly are inferior. inferior.

the disparaged products truly are inferior.

The order prohibits Carter from using deception to prove a point, but eliminated the examiner's recommended additional prescription against "otherwise disparaging" competitor type lathers. The Commission's opinion stated:

"This would prevent respondents from making truthful and non-deceptive statements that a product has certain desirable properties qualities which a competing product on products do not possess. "Such a comparison may have the effect of disparaging the competing product, but we know of no rule of law which prevents a seller from honestly informing the public of the advantages of its products as opposed to those of competing product."

Commissioner Sigurd Anderson, who wrote the STC's contine

TV-Radio Production Centres

IN NEW YORK CITY

Betty Furness, of CBS Radio's "Dimension" feature, "Women's World," will appear in six cities during May and June as commentator with a fashion show tour sponsored by Bonds for israel. Her first engagement is Youngstown, O., tomorrow (Thurs.) ... William Holmes has been signed for another segment of the Wolper series, "The Story of Lilla Skala plays the female lead on 'tonight's episode of "Naked City" ... King Features Syndicate has packaged a new "live" Popeye act for the '62 summer season. Act makes its formal debut at Freedomland, N. Y., on May 28 ... WHIL-FM, Hempstead, L. I., has extended its broadcast schedule to 10 p.m. while WHIL-AM continues to sign off at sundown ... National Guard's "Guardsmen Award' has been given to WOR execs Robert Leder and Robert Smith and the station's deeiay Martin Block for outstanding public service ... Actor Harry Millard, winding up a tour in "Advise and Consent," has been cast in the lead of a pilot production of a live tv drama series, "Repertory," by Cee-Dee Productions ... Mutual web has added a Fort Worth affiliate. KFJZ... Sol Cornberg in London to speak at tomorrow's (10) international Television Design Conference. He appeared on the BBC's tv show, "Monitor," last Sunday ... Mutual network will present a weekly 15-minute show biz roundup with New York Dally Mirror columnist John David Griffin beginning his Sunday at 9:30 p.m.

Harry Sosnik is composing arranging, conducting the music for the Emmy. Awards show on NBC-TV May 22. Separately Sosnik gets a repeat in his arranger-conductor role via the May 11 telecast of "Yves Montand on Broadway," done originally for ABC last November but airing this time on NBC ... Stephen C. Riddleberger, prexy of ABC's octor radio stations, named national radio-tv chairman of the United Epilepsy Foundation ... Geraldine Brooks back to N. Y. after a series of star roles in tv dramatic shows on the Coast. She's due to go westward within a month for an indefinite stay ... Alm Gilbuly, presentation writer for AB

IN HOLLYWOOD . .

Nick Keesely in town to look in on next season's Lennen & Newellshows. Of his last year's buys, only one show ("Hennesey") failed to make next fail's schedule... Jack Douglas, who made his million on eight years of travel shows, is adding an audio track for his newle; "Across the Seven Seas." Says Douglas, "voice over is old hat, You've got to be modern. The travelog will serve only as a backdrop." While his shows have traveled all over the world, he has never been away from California since he came here from Assyria. Next week he takes his first yacation—in Seattle ... Les Mawhinney, newsman for more than a quarter century in L. A., named executive editor of KHJ and KHJ-TV news operations... NBC's veepee of talent David Tebet set. Art Linkletter for a second two-week stand on "Tonight" and hopped back to N. Y. ... 'The web's promotion veepee, Al Rylander, put in a week of it with Don Allen laying out campaigns for next season's shows. Tom McKnight took over as producer of Four Star's "McKeever and the Colonel" when Billy Friedberg asked out to form a partnership with Nat Hiken.

IN CHICAGO .

WLS sent out yellow roses to mark the second anni of its "bright new sound" under Ralph Beadin's stewardship , WGN-TV's Bay Rayner will double as a summer stock thesp for the fifth year. He'll-do the Phil-Silvers role in "Do Re Mi" at Music Theatre opposite Peggy Cass . . Jaok Benny will come in for the Radio Hall of Fame awards to be presented by American College of Radio Arts, Crafts & Sciences next month . . . Pat Sheridan joined WBBM Radio as staff amouncer from WCAR, Detroit . . Fahey Flynn and P. J. Hoff started their 10th year on WBBM-TV's 10 p.m. news-weather strip last week, still the top-rated localer in the market . . . WPIX, New York, will carry this Saturday's (12) "Your Right to Say It" segment off WGN-TV as a one-time special. Northwestern U.-produced outing is titled "Coming Attack on Our Traffic Jam" . . . WBBM Radio is dropping the three-hour "Composite" on Saturday nights and is switching Dan Price to special assignments for the news dept. Station has also built a new hourlong strip at noon around John Harrington . . . Steve Steinberg, news writer in the WBBM-TV shop, won a CBS Foundation fellowship of about \$8,000 to study at Columbia U . . Date of the local Emmy Awards dinner has been advanced to May 31 at the Pick-Congress Hotel WBBM news director Ben Larson became a pappy for the fifth time.

IN LONDON

IN LONDON

Granada-TV executive Harry Norris to Australia to o.o. programs and station operations. . Scottish-TV. program planners working on a U.S. style "telethon" to celebrate the station's fifth anniversary in August . During March the number of combined tv and radio licenses in Britain increased by 88,703 to 11,833,712. Sound-only licenses currently total 3,538,507 . . Ulster-TV undertook an early evening program revamp in order to install locally-produced programs in more favorable slots . Westward-TV to present cash awards to members of Somerset County Cricket Club for best performances, etc. . Anthony Marlowe replaces Sir Donald Wollit in new "Ghost Squad" series from Associated TeleVision which rolls tomorrow . Arthur Christiansen, former editor of the national Dally Express, left his post as editorial advisor to Associated Television. He had been with the web for two years where he was responsible for the Fleet Street skein "Deadline Midnight" and the long-running documentary series "The Warning Voice," among others . Eartha Kitt telerecords a play specially written for her by Michael Voysey on May 13. BBC-TV will screen it in June . . TWW shifted its local entertainers show, "Looking for the Stars," into Salurday prime time.

IN BOSTON

WBZ-TV's Esso Reporter 11 p.m. news celebrating its 10th year on station Friday (4). Edward Doyle, program manager WNDU-TV, South Bend, Ind., named WBZ-TV assistant program manager succeeding Winthrop Baker, recently named WJZ-TV Baltimore program manager. WBZ-TV sales manager Ken MacDonald and national sales coordinator Larry Feeney in Chicago for Supermarket convention week of May 13-16. Edward Shurick, executive vice president of Balir TV and William McRae, director spot coordination,

(Continued on page 56)

Why is everyone so afraid of the FCC?" The question was researcially asked by Kenneth Cox, chief of the Commission's Broadcast Bureau, on the AWRT panel here last week. "I know of ne action before the Commission that in any way threatens broadcasting's freedom," Cox said. "You might find our questions a nulsance, or you might think them none of our business, but a government agency that is charged with looking after the public interest has a right to know what a licensee is doing."

Arthur Tatham, prexy of Tatham-Laird, explained to Cox what as thought everyons was afraid of. The 'image' of anything is composed of the sum of every exposure to the public. The FCC's view of broadcasting, or of any station, is a very important part of that image."

Allan Crawford 'Gives Up the Ship' As Britain's New Pirate' B'caster

AS Britain's third prospective "pirette" broadcaster has decided to drep the project. He is Allien Crawford, a London music publisher. Crawford, like Canadians Arnold Swanson and John Thompson, had planned to beam commercial radio to the U.K. from a ship moored outside territorial waters.

He changed his mind, hewever, when the Danes set the wheels of legislation rolling in order to clear their shores of a nest of shipboard broadcasters. Crawford is convinced that if the Danish government successfull's settles the lilegal radio ships. Britain will take similar action.

These fears are not shared by Swanson and Thompson, however, who have severed connections. Each now intends to launch his own transmitting vessel and each predicts an early starting date which, incidentally, they have been doing for many months past. Both men state they envisage a 24-hour service of music and news which will be financed by spansors and spot als. Swanson reckons to make at least \$4,000,800 in the first year of operations, but Thompson is more modest in his sitmate. It is understood that British diskeries have been rejuctant to supply disks for the seaborne projects although this is neither officially confirmed nor denied by the record companies.

Govt. Moves To Force Schreiber To 'Give' on MCA

Hollywood May #.

The Government has continued its drive to force MCA veepes Taft B. Schreiber to reveal epenly at a searing all the into the FCC has sought to elicit from him regarding the agency's operation of Revue Prods.

sought to elicit from him regarding the agency's operation of Berue Prods.

To that end U.S. attorney Francis C. Whelan has filed in San Francisco Federal Court an appeal from order of U.S. District court silpulating that Schreiber need not testify as to all workings of Revue at the open hearing; that parts of FCCs quiz of the exce could be sonducted in private.

The FCC—while it has concluded fits years-long probe of network programming—did not finish hearing Schreiber, who balked during quiz in L.A. early last year at some questions, holding that to answer them would reveal to MCA competitors company secrets of modus operandi. The FFC got the Justice Dept. to press issue in D.C. Federal Court, resulting in an order which—while requiring. Schreiber and other MCA exces to testify and produce subpoensed items—further ordered hearing be made private.
District Court order also would allow counsel for Schreiber-MCA to participate in the hearing by objecting to specific questions.

Additionally, if would enable him to advise the witness under examination.

Bernard Kalb to CBS

Bernard Kalb, for many years a member of the New York Times foreign staff, has joined CBS News as chief of its southeast Asia-India bureau.

Kalb will join CBS News next month and after several weeks at CBS headquarters he will establish his base in Hong Kong.

Voters: Help Us Rid Of Equal Time Provision

Minneapolis, May 8.
Robert W. Sarnoff, NBC board chairman, asked the national League of Women Voters at its annual convention here last week to help free the broadcasting industry of the "equal time" penalty in campaigns for every political

"Freed of this hobbling provision," he declared "broadcasters again would be able to present again would be able to presidential opponents in face-to-face encounters similar to the 1960 Great Debate' and also debates by leading candidates for other offices to the electorates' great benefit."

Sarnoff pointed out that to make this possible—which it would not be if the broadcasting industry is compelled to put all the many lesser candidates for office on the air when it gives time to the im-portant ones—new legislation

is necessary.

Reason for this, he explained, is because the lifting of the "equal time" restraint in 1960 was only temporary relief which lapsed at that campaign's end. He called upon the League to assist the broadcasting industry's efforts to make it permanent.

The purpose of Sarnoff's visit here was to acknowledge the League's award to his network for its "Continental Clasaroom" program. It was the League's first award of this sort.

NAB PREXY TOSSES NOSEGAY TO GALS

Chicago, May 8.

"Women have what broadcasting needs. They are innately
creative and are especially sensitive to what is wholesome. They
have a responsiveness to duty and
pride in accomplishment."

pride in accomplishment."
Such was the nosegay tossed to the gals of American Women in Radio & TV by Gov. Le Roy Colins, prery of the National Assnot Broadcasters, who addressed the distaff convention here last week. The compliment was not gratuitous but in point of his thesis that "nothing goes more directly to the heart of the improvement of the broadcasting profession than the calibre of the bindividuals who are involved in the profession itself."

itself."

Noting that the industry has expanded, and probably will expand further, Collins pointed out that broadcasting will have to offer the truly superior people—"the imaginative, the creative, the resourceful, the responsible"—something more than just good pay. He said that these would be the kind of people who would be seeking the inner rewards of making meaningful contributions to something important.

He suggested that to connete

thing important.

He suggested that to compete with other professions "we must conduct our profession so that it becomes an irresistibly appealing magnet for the best of talent in the new generations coming along." Collins stated that the industry cannot afford to wait until these people are out of college or looking for jobs, because the careers of the most dedicated and stable youing people are usually decided upon early in life.

FCC Aide: Why's Everybody Scared? AWRT Poser: TV Primarily Designed As Entertainment Or Enlightenment?

Court Asks for WCRS Radio File on Faulk Sponsorship Deals

Justice Abraham Geller ordered accounting records of WCBS
to establish the local radio sponsorship of John Henry Faulk after
he was listed as a pro-communist
by Adare Inc. Ruling was made on
Monday (?) as the Faulk suit for
damages against AWARE went
into its third week in N. Y. State
Supreme Court.

Lact wirest Faulk with once once

Last week, Faulk, who was once a gabber for WCBS Radio, testi-fied that since 1957, when dis-missed from his job, he has had to missed from his job, he has had to seek work as an encyclopedia salesman. He said he was ignored by his former associates after the AWARE attack on his politics, published in a bulletin on Feb. 10, 1956.

Later, under cross-examination by defense counsel Thomas A. Bolan, Faulk admitted that in 1957 he earned more than ever before in his life. After the AWARE attack, Faulk also admitted, his ratings went up, the suggestion being they went up because of the publicity.

Boretz's 'Secret': **Not All Writers** Take Loot, Scoot

By HERM SCHOENFELD

Writers for television are and eternally hurt by the wide spread opinion, that they are no creative artists, but only hired hands in dream-making factories. Even if this prevailing judgment is buttressed by back writers who take the loot and scoot, it still deeply offends the small handful of scribblers dedicated to the proposition of doing an honest day's work for an honest day's pay, which can easily add up to \$50,000 or \$100,000 per annum for anyone in demand.

or \$100,000 per annum for anyone in demand.

Such a writer is Alvin Boretz, author of an estimated 1,000 scripts for radio and television. Boretz, who lives in New York and conducts his numerous conferences with Hollywood producers strictly by long distance phone, put it plainly on the line. The notion that you can't tell the truth on television is pure bunk and the assertions by some ex-tw writers that only films or the Broadway stage can give full scope to their talents is so much noise to cover the fact that these media offer more money. Give them a series of their own and they come running back." And, as a matter of fact, a couple of lammister pen-men have returned to the tv fold under such conditions. conditions.

Boretz said there are few sub-jects that cannot be handled on television with as much daring as the writer is capable of. He himself the writer is capable of. He himself in recent years on various anthology series, such as the "GE Theatre" and "Alcoa Premiere" has dealt with such themes as suicide, divorce, trial by newspaper and emotionally disturbed children. And together with other writers, the tv themes can easily be shown to have run the gamut of life's basic problems, "Much of the work has been very good, good enough to make me cry". Boretz said while acknowledging that a considerable share of tv writing is prefabricated pulp.

pulp.
As a freelancer, Boretz said writers face the hazard of juggling two or three ideas at the same time in order to keep ahead of their bills. But, for the first time, Boretz enters a year of security via a deal for six scripts to be delivered to Revue Productions within the next year. The guarantee will be enough to meet the mortgage payments plus some extras like a European vacation with the family.

BY LES BROWN

A mostly ad lib running debate between a program creator and a program sponsor made for the intellectual fireworks in a three-hour panel discussion before the 1th annual convention of the American Women in Radio & TV last Friday (4). In essence the point of conflict was whether television had a greater obligation to entertain or enlighten. At the climax was the question of whether "quality" could be defined for video use.

Independent game show pro-

could be defined for video use.

Independent game show producer Mark Goodson touched off the debate with his remarks that tv is the primary source of pleasure for most people in the country, and that a good entertainment show is better than a pretentious or mediocre information show that is telecast for the benefit of the FCC rather than for the public. Goodson said that Newton Minow has made the tv industry all too conscious of scoring public affairs points when "the great unanswered challenge is how to make entertainment better" on tv.

Peter Peterson, prexy of Bell &

ment hetter" on tv.

Peter Peterson, prexy of Bell & Howell (which sponsors "Close-Up!" on ABC-TV) took issue with the point, arguing that if television is going to be only entertainment, and its only function is to afford escape, "the medium is going to be in trouble for a long time."

be in frouble for a long time."

Goodson later expressed the view that it was virtually impossible to define what is good or valuable in entertainment, or in any art. He said during the discussion, "I don't believe any group of wise men can put their heads together and say what is good entertainment. What's good for some people isn't good for others."

Again Peterson challenged. As a

for others."

Again Peterson challenged, As a student of the Great Books he submitted, "The argument of what is good and what is bad in the arts has gone on for centuries. They are not impossible to define. In the Great Books we learn that 'good' things have an element of truth, of 'insight—they say something about yourself in relation to the world."

"Good Faith Counts": Cellius

Good Faith Counts': Collins

about yourseir in relation to the world."

"Goed Faith Counts': Collins
Here National Assn. of Broadcasters prexy LeRoy Collins inserted that the academic question needn't be argued. "The essential thing in television programming."
he said, "is good faith."
Peterson concurred, adding, "When I see formula programs and formula piots turned out as if by computers, I don't see much chance that the audience will find out something about itself in relation to the world. I agree that broadcasters should operate in good faith. But with formula shows, where's the good faith?"
Goodson—to do justice to his main point—was not disparaging public affairs programs but only the mania to please the FCC with them, to the neglect of improving the entertainment area. "I feel that the networks have, at least unconsclously, used the gambit of extra public affairs shows as a kind of sacrifice offering in order to continue to program as before," he said. Goodson opined that television has become, ashamed of the public's need to be amused and entertained, and he stated that he's not convinced that large masses of people prefer the truly superior in the ty producing firm, expressed the view that the state of program was before."

In usality.

Bill Todman, Goodson's partner. In the tv producing firm, expressed the view that the state of brogramming would benefit greatly if the networks did not resent outside packagers and placed heavier reliance upon them for creativity. He pointed out that in the recent motion oleture Academy Awards, most of the oletures that won 70scars were independently produced. "Since the independents took over Hollywood, movies are better than ever. There is every reason to believe that the same thing would happen in tv." he said Todman estimated that about 70% of network programs today, outside the area of news and publifairs, were produced by outside parkagers.

Newsman Len O'Connor, cast in the role of a panel questioner, obbetter than ever. There is every reason to believe that the same thing would happen in tv." he said to metwork programs today, outside the area of news and publaffishers.

Newman Len O'Connor, cast in the role of a banel questioner, observed. "It 70% of the brograms are independents have to shoulder 70% programming.

of the 'vast wasteland' responsibility."

In Defense of the Indies
Goodson rushed to the defense of the Indies by arguing that ty gobbles up a lot of programs with all the time that it must fill, and, creative geniuses being scarce in any field, it's too much to expect more than an occasional fine piece of work. "Broadway is considered to have a good season with no more than five distinguished plays, and Hollywood can only count on 20, maybe 30, outstanding pictures a year. Television has to fill more time with less preparation than those media," he said.

Other panelists were Arthur Tatham, prexy of Tatham-Laird advertising agency, and Kenneth Cox, chief of the FCC's Broadcast Bureau, spelling chairman Newton Minow who had to cancel his appearance at the 11th hour. Irv Kupcinet moderated the panel in the fashion of his "At Random" show.

'Calcium & Candy' **Themes TV Buys** Of Bell & Howell

Of Bell & Howell

Chicago, May 8.

Not to be accused of hypocrisy, Bell & Howell's prexy Peter G. Peterson admits that his company's three-year sponsorahip of "Close-Up!" on ABC-TV is not all philanthropy. Peterson told the American Women in Radio and TV conclave here last week that B&H had sponsored westerns and other popular entertainment in the past and did research on the commercial effects. Similar research was done on the documentary series and, he said, "by every criterion-image, selling power, whatever—it looked like good business sense."

"Our motive is to try to zerve the public interest and our private interest at the same time. It often happens that public and private interest at the same time. It often happens that public and private interests intertwine," he said. Peterson stated that while all businessmen desire a rise in the standard of thinking. Businessmen-soonsors therefore have a certain obligation to help television educate the masses, in their own interest, he declared: or, putting it another way. "commanies must be as comercerned with longterm profits as with shortterm."

The sonsor tendency, as Peterson sees it, is to "test the lower limits of audience guillibility, when it is just as necessary to test also the unner limits of his good judgement."

Nobody can know what the mubble really wants, the Bell &

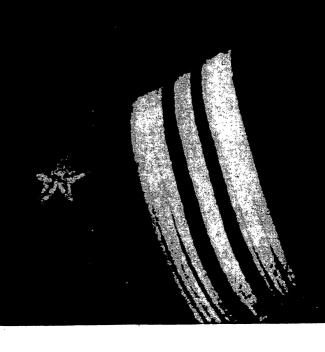
ment."
Nobody can know what the inbite really wants, the Bell & Howell brexy stated, but broadcasters and sonosors ought to be aware that the public sometimes has hidden needs, in the way that a child who eats a plece of chalk is unwittnelly answering a body need for calcium. "It should be possible for television to offer the audience calcium and candy both."

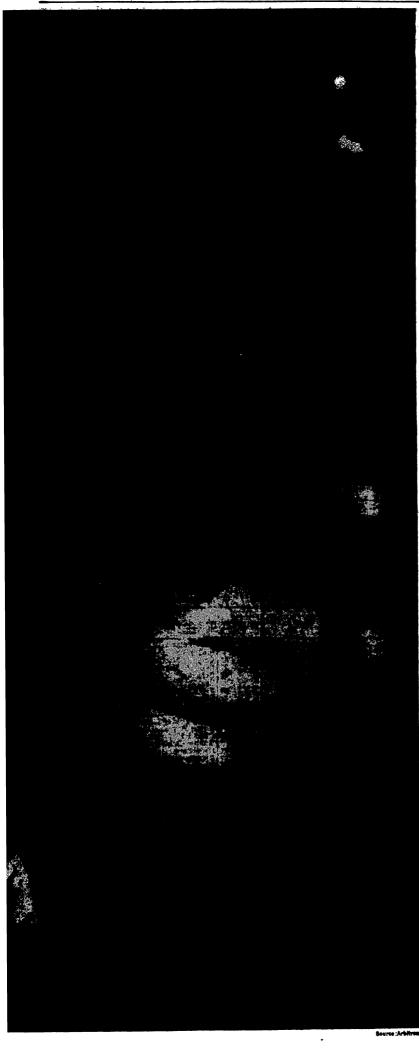
nostible for television to offer the audione calcium and candy both," he said.

Citing recent steel price situation, and implying a reference to hroadcastors' concerns about FCC probine. Peterson declared, "Government intervention is a symptom and not a cause. Hard-nosed government is a symptom of hard-nosed business. If capitalism is noticed, business. If capitalism is noticed, we in business have to prove that we can operate going to succeed, we in business have to more that we can operate not confurmith freedom but with responsibilities.

Patty Duke Show

Where were you on the night of April 28?





In New York, just about everybody was tuned to the Schaefer Award Theatre, for the New York television premiere of "The Caine Mutiny," on Channel 2.

Broadcast from II:15 pm to 1:34 am—well after normal peak viewing hours—this post-'50 Columbia blockbuster scored the highest rating (34.2) of any program (network or local) on any station at any time during the entire week. In fact, It achieved the highest rating of any program for the entire month, with the single exception of the Academy Awards broadcast! Its record-breaking 85.3 per cent share of audience completely swamped the five-station competition.

Amazing? Yes, but not so unusual for the station which consistently—month after month, year after year—delivers the biggest audience in the biggest market in the nation. In other words, keep your eye (and your advertising!) on Channel 2... like most everyone else. WCBS-TV

CBS Owned

22

VARIETT'S weekly tabulation based on ratings jurnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered. In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing are exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETT. Coupled with the rating performance of the top ten network shows on the local level, the VARIETT-ARB charts are designed to reflect the rating tastes of virtually every to market in the U.S.

(*) ARB's Oct.-Nov. 1961 survey covered a multi-week period Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

TOP TEN NETWORK SHOWS K. PROGRAM—DAY—TIME STA.	AV. RTG.	TOP SYNDICATION TO TOP SYNDICATION TO THE SYNDICATI	ED PROGE STA.	AMS DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION STA.	AV RTG
L Hazel (Thurs, 9:30-10:00) WFMJ		l. Highway Patrol; JFK (Fri. 7:00) Tightrope (Thurs. 9:30)	.WFMJ	.Ziv-UA	20	38	Beachcomber; JFK WKBN Hazel WFMJ	1:
2. Ben Casey (Mon. 10:00-11:00) WKST	43	8. Supercar (Sat. 6:30)	.WKST	.ITC	17	44	NewsWKBN	i
L. Dr. Kildare (Thurs. 8:30-9:30)WFMJ	46	l. Flight (Wed. 7:00) L. Three Stooges (MonFri, 5:00)	WKBN	. NBC Films	16	40	Wire Service, WFMJ Spotlight WFMJ	. 1
l. Sing Along (Thurs. 10:00-11:00) WFMJ 5. Garry Moore (Tues. 10:00-11:00) WKBN	° ⇔35			. Screen Gems	16	9U	Kukla; Happytime; Bozo. WFMJ	
3. Bonanza (Sun. 9:00-10:00)	32	5. Sea Hunt (Mon. 7:00)	WFMJ	Ziv-UA . CBS Films	15 15	30 32	Shannon WKBN Matty's Funnies WKST	14 19
K. Rawhide (Fri. 7:30-8:30)	32 * 31	. Whirlybirds (Sat. 7:00) . Ripcord (Tues. 7:00) . Shannon (Mon. 7:00)	WFMJ	.Ziv-UA .Screen Geme	14	32	TrackdownWKBN Sea HuntWFMJ	- 1
. Perry Mason (Sat. 7:30-8:30) WKBN	31 ()	. Beachcomber: JFK (FT), 7:UU)	.WKBN	. IIC	13	25	Highway Patrol; JFK WFMJ	20
J. Powell; Hope (Tues. 9:00-10:00) WFMJ	30	I. Everglades (Mon. 7:30)	WKBN	. Screen Gems	. 13	41	To Tell The Truth WKBN Barney Bean WKST	
BATON ROUGE		STATION	4S: WBRZ	, WAFB.	*SUR\	ÆY.	DATES: FEBRUARY 16 - MARC	H 15
. Dr. Kildare (Thurs. 8:00-9:00)	62	l. Sea Hunt (Thurs. 7:00)	לספשר	.Ziv-UA .ITC	38 32	60	Circus; Movie WAFB Dobie Gillis WAFB	20
Bonanza (Sun. 8:00-9:00)	56	Everglades (Wed, 8:00) Three Stooges (Sat. 7:30) Superman (MonThurs, 5:00)	.WAFB	.Ziv-UA .Screen Gems	32 27	90	Captain KangarooWAFB	3
. Ben Casey (Mon. 9:00-10:00) WBRZ		I. Superman (MonThurs. 5:00)	.WAFB	Flamingo	20		Yogi Bear WBRZ Quick Draw McGraw WBRZ	
Real McCoys (Thurs. 7:30-8:00) WBRZ Wagon Train (Wed. 6:30-7:30) WBRZ	49 45				n error i en Sintografia	4	Deputy DawgWBRZ	
Omie & Harriet (Thurs. 6:30-7:00)WBRZ	42	5. Dangerous Robin (Fri. 7:30) 5. King of Diamonds (Fri. 8:30)	WBRZ	.Ziv-UA	19 19	33	Route 68	3'
. Car 54 (Sun. 7:30-8:00) WBRZ	41	Range Rider (MonFri. 5:30)	WAFB	CBS Films	17	59	77 Sunset Strip WBRZ Comedies	ु
. Rifleman (Mon. 7:30-8:00)		. Whiplash; Movie (Thurs. 7:30)	WAFB	.ITC	17	25	Huntley-Brinkley WBRZ Real McCoys WBRZ	4
Disney's World (Sun. 6:30-7:20) WBRZ	39	Ripcord; Berg-Merc. (Tues. 7:00 & 8:30)	.WAFB	.Ziv-UA	15	28	Powell; Hope	4(3)
WEST PALM BEAC	H	STATIONS: WPTV. WE	AT, WTVJ	, wckt.	*SUR	/EY	DATES: FEBRUARY 16 - MARC	H 15
Perry Mason (Sat. 7:30-8:30) WTVJ Wagon Train (Wed. 7:30-8:30) WPTV	44 39	l. Shannon (Sat. 7:00)	.WTVJ				International Showtime .WCKT	1
To Tell The Truth (Mon. 7:30-8:00)WTVJ Hazel (Thurs. 9:30-10:00)WPTV	37 36	2. Everglades; JFK (Frl. 7:00) 3. Death Valley Days (Sat. 5:30)	WTVI	.Ziv-UA U.S. Borax	20 19		Movie; JFK	1' 1
Dr. Kildare (Thurs. 8:30-9:30)WPTV	35	3. Ripcord (Thurs. 7:00)		Ziv-UA	19		Montovani WPTV	ាំ
Price Is Right (Mon. 8:30-9:00) WPTV Bonanza (Sun. 9:00-10:00) WPTV	30	I. Deputy Dawg; Magoo (Sun. 6:30)	.WTVJ	CBS; TPI	18	28	Maverick	2
Ed Sullivan (Sun. 8:00-9:00)		5. Assignment Underwater (Wed. 7:00). 5. Honeymooners; Detec. (Frf. 9:00)			17 15		King of DiamondsWTVJ Route 66WTVJ	• • • • • • • • • • • • • • • • • • • •
Lassie (Sun. 7:00-7:30)	26	5. King of Diamonds (Wed. 7:00)	.WTVJ	.Ziv-UA	15		Assignment Under WPTV	, i
Pete & Gladys (Mon. 8:00-8:30) WTVJ Rawhide' (Fri. 7:30-8:30) WTVJ		5. Phil Silvers (Tues. 7:00)			15 14		Big Show	1 1
BALTIMORE		STATIONS: WA	IAR, WBA	L, WJZ.	*SURV	'EY	DATES: FEBRUARY 16 - MARC	H 15
. Perry Mason (Sat. 7:30-8:30)	44	l. Divorce Court (Sat. 6:00)	WMAR	. Storer TV	20	48	Ford Point WJZ	
. Rawhide (Fri. 7:30-8:30)	43	Beachcomber (Thurs. 7:30)	WBAL		14	31	Pinbusters WBAL Ozzie & Harriet WJZ	1
. Wagon Train (Wed. 7:30-8:30) WBAL	40), Death Valley; Cummings (Thurs. 7:30) J. Sea Hunt (Tues, 6:05)	WMAR	. U.S. Borax . Ziv-UA	12 12	27 40	Ozzie & Harriet WJZ Groucho WMAR	1 1
Gunsmoke (Sat. 10:00-11:00)		Best of Groucho (MonFri. 6:00)	奥 医氯化合物		11		San Francisco Beat WMAR 5 O'Clock Show WBAL	
Ben Casey (Mon. 10:00-11:00) WJZ	35	P. Best of Giddello (MonLiv. 6.00)	44 147224			10.0	Lone Ranger WRAT.	y **]
Bonanza (Sun. 9:00-10:00)	35						Sea Hunt WBAL Cisco Kid WBAL Annie Oakley WBAL	
Lassie (Sun, 7:00-7:30) WMAR	35				19 (19) 14 (19)		Circus BoyWBAL	
Dr. Kildare (Thurs. 8:30-9:30) WBAL	34 !!	L. Whirlybirds (Wed. 6:30)			11	44	Cisco Kid	
. Garry Moore (Tues. 10:00-11:00)WMAR	33	i. Casper & Friends (Sat. 7:00) i. Huckleberry Hound (Fri. 5:30)	WJZ	. ABC Films	10 10	21 37	Huntley-Brinkley WBAL Pinbusters WBAL 5 O'Clock Show WBAL	. Ž
Hazel (Thurs. 9:30-10:00) WBAL	32	i. M Squad (Fri. 8:00) i. Pony Express (Mon. 6:30)	.WJZ WMAR	MCA NBC Films	10 10	17	Rawhide	1
ПАМІ		STATIONS: WTV.	J, WCKT,	WLBW.""	*SURV	ΈΥ	DATES: FEBRUARY 16-MARC	H 15
Perry Mason (Sat. 7:30-8:30)	43 41	L. Ripcord (Thurs: 7:00)	.WTVJ	.Ziv-UA	24 24	49 49	Huckleberry Hound WCKT King of Diamonds WTVJ	2
. Wagon Train (Wed. 7:30-8:30)WCKT	41	2. Suspicion: Hollywood Spec. (Fri. 7:30)	WCKT	. MCA	23 •	41	Rawhide	2
Dr. Kildare (Thurs. 8:30-9:30)	33 33	3. Quick Draw McGraw (Tues. 7:00) 4. Everglades; JFK (Frl. 7:00)	WTVJ	. Screen Gems .Ziv-UA	22 20	41	Big Show	3 2
Hazel (Thurs 9:30-10:00) WCKT	33	I. M Squad (Wed. 9:30)	.WTVJ	. Screen Gems . MCA	20 20	41	Ripcord	2 2
Benny; Judy (Sun. 9:30-10:00)	30	5. Death Valley Days (Sat. 6:30) 5. King of Diamonds (Wed. 7:00)	.WTVJ	.U.S. Borax .Ziv-UA	19 19	44 39	Como; West	2
Price Is Right; Movies (Mon. 8:30-9). WCKT	30	5. Sea Hunt (MonFri. 6:15)	WCKT	. Ziv-UA	19	40	Yogi Bear	Ž
IEMPHIS	-1,51 - 4,55 - 4,55	STATIONS: WREC				/EY	DATES: FEBRUARY 16 - MARC	;H 15
Ben Casey (Mon. 9:00-10:00) WHBQ Real McCoys (Thurs. 7:30-8:00) WHBQ	42 37	1. Deputy Dawg (Fri. 5:30) 1. Heckle & Jeckle (Wed. 5:30) 1. Quick Draw McGraw (Tues, 5:30)	.WMCT	. CBS Films . CBS Films	27 27	60 61	News; Wea; CBS News. WREC News; Wea; CBS News. WREC) 1
Perry Mason (Sat. 6:30-7:30) WREC	- 11	2. Huckleberry Hound (Thurs, 5:30)	·WMCT	. Screen Gems	3 22	60 52	News; Wea; CBS News. WREC News: Wea; CBS News WREC	1
. Garry Moore (Tues. 9:00-10:00) WREC	35	2. Ripcord (Wed. 7:30) 2. Yogi Bear (Mon. 5:30)	.WMCT	Ziv-UA Screen Gem	22	38	News: Wea: CBS News: WREC News: Wea: CBS News WREC News: Wea: CBS News WREC Top Cat WHBQ News: Wea: CBS News WREC	. i
My Three Sons (Thurs. 8:00-8:30) WHBQ Andy Griffith (Mon. 8:30-9:00)WREC	35 34	. Highway Patrol (MonSat. 6:00)	WREC	Ziv-UA	21	40	Memb, weath t	
Bonanza (Sun. 8:00-9:00)	33						Huntley-Brinzley WMCT Dance Party WHBQ	
Wagen Train (Wed. 6:30-7:30) WMCT Hazel (Thurs. 8:30-9:00) WMCT	32	f. Superman (Sat. 12:00) 5. Tombstone Terr.; Hardy (Sat. 5:30)	WREC	. Flamingo . Ziv-UA	18 16	72 36	Texan	1√2
VERILLE O.OO-G.OO! WINICI	31	S. Wyatt Earp (MonFri. 6:00)	.WHRQ	. ABC Films	13	25	News; Weather WMCT	

(Continued on page 43)

Tele Follow-Up Comment MASTERY OF SPACE With Tommy Battreall, narrator Jack With Tommy Battreall, narrator Producer-Director-Writeri Donald Tele Follow-Up Comment

Sing Along With Mitch
The songs of Irving Berlin seem
made to order for the Mitch Miller
sing along" treatment, and so lit
is to an altogether satisfying result that the bearded chorusmaster
elected to devote last Thursday's
show (3) on NBC-TV, and next
Thursday's (10) as well, to a two
part tribute to the reigning composer on ASCAP's royalty rolls.
The occasion? For lask of a better
one, the composer's 74th birthday.
That it isn't a good round-numhered occasion doesn't really matter, since the effect is so positive
anyway.

anyway.

For some reason, it always creates a good feeling to be reminded of how many notable songs a good tunesmith has to his credit, and with Berlin it is hit after hit. In households across the country it must have been said again and again throughout the hour. "No kidding, did he write that one too?"

Miller's Singalongers didn't spare
the lungpower, and it was a stimulating experience to hear their
sestful outpouring of the Berlin
evergreens, from the nearly half
eentury old "Alexander's Ragtime
Band," to "No Business Like Show
Business, "Marle," "Easter Parade" and the inspiringly-sung
finale, "God Bless America. Interspersed were some relatively unsung tunes, a recollection of the
old Fred Astaire pix with numbers
like "Too Hat" and "Tm Fancy.
Free," and some dandy production
business to "Play a Simple
Melody," "Girl on the Police
Gozette" and "White Christmas."
Leslie Uggams etched a pair of
solos, and Glor'a Lambert and
Victor Griffin did, a firstrate songand-dance job on one of Berlin's
material songs" for a vaude act
it was a show full of spirit,
euphoria, nostalgia and, above all,
melody. Les.

Prospects Of Mankind Miller's Singalongers didn't spar

Prospects Of Mankind
"New Vistas for Television" was
the topic on this monthly program,
moderated by Mrs. Eleanor Roosevelt who this one time had the
help of Marya Mannes, Guests on
the panel were John E. White,
prexy of the National Educational
Television & Radio Center; Irving
Gitlin; exec producer, creative,
projects of NBC News, and Newton N. Minow, FCC chairman. Thatkind of a lineup was bound to abtract a trade audience, but the
things divulged on the taoed hour,
shown Sunday (6) over WNFW-TV,
N.Y., ranged often from the
industryites might have lost
interest in the subject matter if
not in the participants themselves.
Minow drew arreement from
everybody when, toward the end
of the program, he asserted that he
would not like to see the tv stel-

everybody when, toward the end of the program, he asserted that he would not like to see the tv satellite program fall into the hands of the special interest groups — whether biz or government. Yet he was vague as to whom he would like to have run this international program.

program. Words may have been differen Words may have been different — though not often — but the beliefs each of the participants held, were those they have expressed before. Of course, while this may not have added anything special to the knowledge of two people, it did serve as kind of a primer for the layman. Miss Mannes charged that the "business elite" rules what we see on two which seems as true as any counter charge, made by the industry, that an intellectual elite seeks to dominate the range of programming.

dominate the range of programming.

Minow repeated his hope of trying to broaden the base of try selection by simply broadening the
number of tv stations in use. Gitlin
countered that more stations did
not guarantee wider selection or
better programming; look at radio,
white, who was articulate and possibly a little agitated, did not like
the title of "educational television." because it "drives people
away from us" or "brings us every
nut in the country."

Whenever a professional group
gets together to talk about felevision, one thing at least should be
taken care of first and that is production efficiency. It becomes

duction efficiency. It becomes difficult convincing viewers that "those people there" know what they're doing when the producers

In syncronization. Through nearly all the hour, the lips were a frac-tion of a second behind the neture, making cittin, white, Mannes and Minow look like actors in a dubbed

Festival of Performing Arts.

"The Festival Of Performing Arts." WNEW-TV's class series went into the concert hall again last Tuesday (1) for an hour session with violin virtuoso Isaac Stern and once again let the performer carry the day with the stern and once again let the per-former carry the day with the simple display of his art.

And once again the keen camera work provided added dimension to the performance with sharp close-ups, front, back and overhead, that gave added values to the performance and made it much more than ance and made it much more than just a photographed recording. The heads of perspiration on Stern's brow, the intense concentration obvious on his face, the loose hairs on the bow created a picture of a man at work that few concertgoers have seen

The works themselves were of Stern's standard repertoire the was sure and powerful in each on the Beethoven Sonata for vio and plane he was accomped by Alexander Zakin. He then soloed on Bach's 'Chaconne' and wound up with a full orch support, which he also conducted, on a Mozart adagio and rondo.

adagic and rounce.

It was concertizing at its best and also served as a solid trailer for Columbia Records which got plugs for two of his current Lp releases at the hour's close.

Gros.

Mets Başeball

Mets Baseball
WOR-TV's Mets broadcast trio
admittedly had a very tough assignment Sunday with a game that
ran close, to six hours and without
the home camera crew, but there
were still some inexcusable and
even mysterious oversights during the marathon play-by-play.

The tedlous affair between the Mets and Phillies at Phillie went 12 innings and was delayed close to an hour by sudden high winds

12 innings and was delayed close to an hour by sudden high winds and high.

Sports Network, which does the pickup for WOR in Philadelphia, and which feeds special and weekind, games to a regional web of Connecticut and upstate New York untletal, could be accused of a lack of innagination during the 50-minute hull when cameras for the most part deadpanned the tarprovered grounds. Elsewhere in hoseball coverage, crews take advantage of stormy interruptions for some of the most colorful graphics available to ty on a moment's notice—human interest crowd shots, dripping stadium eyes, dugout ennui and the like, sometimes enhanced by a solid score of studio standby tapes, in this case, the drab interlude was filled to a degree by a couple hasty interviews by WOR's Ralph Kiner, but he, Lindsay Nelson and Bob Murphy had a stammering time of it in the overall.

Another miscue was the fact that during the entire game there was only a single shot of the scoreboard. Naturally the sportcasters gave the score throughout during action climaxes and inning breaks but a frequent glance at the scoreboard is one of the stimulants, however mild, for heavy baseball viewers. A WOR-TY spokesman pondered if possibly competitive advertising on the board made shots prohibitive, but could supply no verification.

The situation in late and extra innings when the traffic in pitchers to and from the mound was relatively heavy needed another

The situation in late and extra innings when the traffic in pitchers to and from the inound was relatively heavy posed another problem. On the play-by-play during the windup, Lindsay Nelson brought the pitchers in and out of the game without a review of what they had done—and that's an absolute must for the tireless sporting intellects still at the set after five hours.

The Mets won (for the first time in a week and the fourth time in the season), but more than one fan must have wondered if it was

U.S. Steel Hour CBS-TV says that "A Man For Cona" marked Tallulah Bank-head's first dramatic appearance (Continued on page 43)

M. Swartz

60 Mins.; Sun. (6), 9 p.m. WPIX, N.Y.

Reflecting the current national oncentration on space flight, tele vision is also getting into orbit with its documentaries. Latest in a series of factual ty reports on the subject, "The Mastery of Space" is an absorbing film about America's progress towards putting a man on the moon and beyond within the next decade on so next decade or so

next decade or so.

Filmed under the auspices of the National Aeromautics & Space Administration, this study brought into focus the manifold human and technical questions involved into the space flight project. Prior to the unreeling of some excellent footage showing astronaut John Glenn operating in orbit, the film covered the training program undergone by the spacemen in various devises that simulated the real thing. Scientific aspects of designing the manned capsule and of its movement through space were lucidly depicted in diagramwere lucidly depicted in diagram

As a symbol of the next ger As a symbol of the next genera-tion's capacity to take off into space as a matter of routine, a youngster. Tommy Battreall, was spotlighted in some of the sequences about the next stage in manned orbital flights. Jack Whitaker handled the narration ably. Association Films is making the film available on a cuffo basis to tv stations.

EXPEDITION, BOSTON (The Lively Arts) Narrator Coproducer: Victor Res Writer-Producer-Director: Bob Fer

Writer-Producer-Director: Bob Ferrante
Music: Dorothy Kachadorian
39 Mins., Wed., 2:39 p.m.
39 Mins., Wed., 2:39 p.m.
WNAC-TV. Boston (film)
While the Boston Celtics were
winning their fourth national basketball championship in the Boston Garden from the Los Angeles
Lakers, this stanza of "Expedition
Boston" pointed up the Hub's
supremacy in art, letters, music
and museums, not only here but in
the world.

Actor-art collector Vincent Price

the world.

Actor-art collector Vincent Price told Victor Best that Boston is not only one of the earliest but one of the longest continuing art centers in the world, and people everywhere look to Boston as the world's cultural center. He suggested that the city revert to its early Boston Repertory Company from which came some of the pation's greatest actors and actresses.

Record-American drama critic (Continued on page 46)

(Continued on page 46)

INTERNATIONAL HOUR

(Eugene America)
With Philadelphia Orchestra: John
Rrowning, William Warfield,

ducer: George Dessart (WCAU-

Producer: George Dessart (WCAU-TV).
Director; Merrill Brockway
60 Mins; Thurs. (3), 10 pm.
WCBS-TV, N.Y.
Owned and operated stations of CBS-TV opened the curtain to this year's international exchange of programming with "Eugene Ormandy's Sound of America". The hour of music was diversified, ranging from a fuge to a Sousa march, ing from a fuge to a Sousa march with some of the compositions more appealing than others.

while the selection of the compositions may be a matter of taste, the camera work evidenced a lack of sophistication. The movements of the images on the screen in far too many places wasn't smooth. In some instances, the perspective from a long shot to a medium shot or a clock-up was harve Perform a long shot to a medium shot or a close up was jerky. Perform-ing artists have been captured to better advantage by CBS-TV's ing artists have been captured to better advantage by CBS-TV's Leonard Bernstein concerts and the current 'Festival of Performing Arts," produced by John Fleming and David Susskind.

The Ormandy concert was produced by WCAU-TV, CBS-TV ode in Philadelphia, as America's entry in the 10 nation program exchange. Among the highpoints in the produced bartone William War. gram were baritone William War field singing American folk song field singing American folk songs adapted by Aaron Copland and piano soloist John Browning doing the Second Piano Concerto by Edward Alexander MacDowell. The opening Leonard Bernstein "Overture to Candida" seemed flashy and unfresh. Philadelphia Orchestra's rendition of Henry Dix on Cowell's "Hymn and Fuguing Tune to 23" overed an interesting inter-Cowell's Hymn and Fuguing Tune
No. 3" proved an interesting interlude. There was a rich rendition of
Aaron Copland's "The Tender
Land" and a rousing encore for
Sousa's "Stars and Stripes For-

ever.

Ormandy, in accented English introduced each number. His delivery and musicianship were win-

livery and musiciansnip were winning.

The entry, vidtaped before an invited audience at Philadelphia's Academy of Music, will be played in nine nations participating in the CBS-TV obe project. It's the opposite side of the coin to westerns, private eyes, and actioners distributed overseas by American exporters. Other entries in the "International Hour" with be played Saturday afternoons on WCBS-TV, N.Y. All the entries are themed to the music and dances of the participating countries which include Argentina, Australia, Canada, Britain, Italy. Australia, Canada, Britain, Ital Japan, Mexico, Ireland, and Yug slavia.

ANDY-WILLIAMS SHOW

With Andy Williams, Andy Griffith, Dick Van Dyke, Ann-Margret,

Henry Mancini Orch roducers: Bud Yorkin, Norman Lear Director: Yorkin

Director: Yorkin
Writers: Lear, Shirley Her
Ernest Chambera
60 Mins.: Fri. (4), 9:30 p.m.
CHRYSLER
NBC-TV, from H'wood (color) Shirley Henry,

(L.o Burnett)
This special for Chrysler's fine of cars suggested a livelier time than it actually delivered. Re-peatedly, there were indications that the show might break out with toat the snow might break out with some fresh conceptions, but the glimmers invariably faded into safe conventionality. The overall result was a lacklustre affair despite a firstrate cast and a glossy production facade.

production facade.

The performers were trapped in a series of routines that were hokey and unfunny. One of the opening bits, featuring all the stars, suggested that the hour would be dedicated to a live-it-up, grab-each-moment theme, but this was forgotten in a string of comedy and musical sketches that were essentially without any point. out any point

out any point.

The straight musical renditions by host Andy Williams were okay. When the songs were surrounded by sketches, such as the duo of Williams & Andy Griffith on "Anywhere I Hang My Hat Is Home," the comedy was a dead weight on the musical effort.

Dick Van Dyke had one solid pantomime drunk routine, but Van Dyke and Griffith were thrown away on a piece of teenage juvenilia replete with corny yo-yos, highschool sweaters, etc. Griffith had a chaince to deliver one of his hick-styled recitations, but the subject matter, a piea to the United Nations to work together, was too serious for this type of humor. Ann-Margret, a young songstress, delivered her musical numbers in okay fashion. Orch leader Hank Mancini laid down a snappy beat, but it evidently was not strong enough to make the whole stanza swing. Van Dyke had one solid

PARADE (Second City Revue)
With Barbarg Harris, Andrew Dun-can, Severa Darden, Eugene Troobnick, Alan Arken, Howard Alk

Producer-Director: Norman Seda

wie.
39 Mins., Sun. 7:39 p.m.
PÉPSI-COLA (CANADA)
CBC-TV, from Torento (tape)
First appearance of the "Second City Revue" on the Canadian Broadcasting Corp. network saw samples of improvised theatre and far-out skits, notably Eugene Troobnick and Howard Alk as a team of commentators: Andrew troubnick as a mechanical manchine interviewed by Alan Arken, as an interrogator seeking

Only girl in the comedy sketches was Barbara Harris who, in a blond was baroara tarris who, in a blond wig, did a college graduate in Paris expressing her insane views on mental health while gurgling champagne; her pantomime, as a brunet, in the exhilarating Russian striptease was also first-rate.

striptease was also first-rate.

All performers were original members of the "Second City Revue" of Chicago, some of whom are now working in that city or in different entertainment media in New York. They were brought together for their 30-mins. CBC engagement of "Parade" and taped enough for two or three subsequent satires.

Although all the pany electhon

quent satires.

Although all the zany sketches were important, standouts were Troobnick as the brain-washing American colonel interviewed by Severn Darden; the boy and girl arguing over method acting, as done by Harris & Arken; the gallused Governor Sunshine monolog by Darden; and the friendly vender method in a Transk submin. ng machine in a Toronto subway, done by Troobnick & Arken. (All wrote their own material, plus unrehearsed hints from the participating audience).

pating audience).

Personnel was uniformly excellent, with Norman Sedawie as director having little to do—except for closeups and longshots of the principals. (Bill Walker Interpolated the Pepsi commercials). It's to be hoped that the "Second City Revue" won't be the last CBC yenture.

McStay.

Foreign TV Reviews

THE ROYAL BALLET

THE ROYAL BALLET
(Les Hendezvous)
With Doreen Wells, Brian Shaw,
Merle Park, Petrus Bosman,
Graham Usher, Covent Garden,
Orch under John Lanchbert,
Preducer: Margaret Dale
20 Mins., Sun., 10:29 p.m.
BBC-TV, from London
The Royal Ballet, who are contracted to BBC-TV, came up with
one of their most delightful, if
minor, offerings for this brief
Easter session. "Les Rendezvous,
rhoreographed close on 30 years
ago by Frederick Ashton, is a plotless trifle, but its theme — which
may be expressed as the galety of
encounters and disengagements he
tween people—is deftly suited to
Ashton's witty and charming conception, which hasn't, staled with
the years.

Not in the spectacular class, it

tween people—is defty suited to Ashton's witty and charming conception, which hasn't staled with the years.

Not in the spectacular class, it lent itself admirably to the intimacy of the ty camera, for most of its dances are for twosomes or trios and these small partnerships nicely filled the screen, without making it bulge at the seams.

Doreen Wells and Brian Shaw were the principals, and danced with verve and vivacity. They were neatly supported by the trio of Merle Park, Petrus Bosman, and Graham Usher, and the small corps de ballet filled in vivaciously. The music, culled from the French operetia-composer, Auber, by Constant Lambert, was smoothly performed by the troop's per-

com oser, Aul was smo tro performed by the troup's per-manent orchestra under John Lanchbery, and the simple set of William Chappel—similar to an elegant park gateway—framed the

elegant park gateway—framed the action prettily.

The tv production was as usual in the hands of Margaret Dale, an ex-dancer, herself who thus understands, the necessities of both ballet and camera perfectly. It was just a sweetmeat, but immensely gulpable.

Otta.

IL TEATRO DI PEPPINO DE FILIPPO L'OSPITE GRADITO (The Welcome Guest) With Peppino DeFilippo, Lidia Martora, Dolores Palumbo, Luigi

reppino DeFilippo, Lidia Martora, Dolorea Palumbo, Luiri DeFilippo, Grazia Maria Spina, Pino Ferrara, Edeardo Tenlolo, Gianni Agus, Pietro Carloni, Giri Reder

Director: Romolo Stena Writer: Peppino DeFilippo 105 Mins., Sun. 9:05 p.m. National Program RAI-TV, from Rome

Italian video faans are in for Italian video faans are in for a treat with this new series of comedies by Peppino DeFilippo slated for prime Sunday evening time when local viewing is at its peak. Show caught was a funny spoof of superstitions with DeFilippo at his best in evoking laughs as the harried businessman whose home free seemingly tinyed by as additional properties.

his best in evoking laughs as the harried businessman whose home is seemingly linxed by an oldtime pal who has a reputation for running up a bad luck streak. No heavyweight thoughts marred the general enjoyment of this lightweight item, played to the hilt by a smoothly run group of thesps. One outstanding turn was Gianni Agus as the linxer, a change-of-

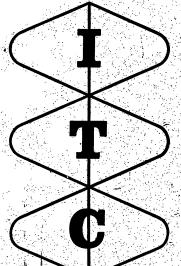
(Continued on page 58)



ITCs.\$15,000,000 **Production Budget Even Sans Clients**

our-long "Man of starring Craig Stevens, be-sed around the world, in sed around the world, in and black-and white.





brings you, the than any other

Hobert, Moriey, Miss
I Stanley Holloway,
In names to be added.
Stalford spex include.
Stalford, Peggy
zgerald, Claire Bloom,
en, Deer Selless and
re, John Selless
and Selless and
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and Selless and
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and Sell

Our \$15,000,000 production budget is a measure of our confidence in the future of this business. It is a promise of top "network-quality" programming you can expect from ITC - and at prices you can

Divide that \$15,000,000 by the number of episodes and you'll see that we're putting hig money into every segment of every seriesnot just into a "showcase" pilot. It's a practice from which buyers all over the world will profit...in every area of programming.

CAGREAT ONE-HOUR SPECTACULARS including 10 Jo

Stafford Specials with such guests as Bob Hope, Peggy Lee, Rose mary Clooney, Ella Fitzgerald, Peter Lawford, Mel Torme, Edd Byrnes, Stanley Holloway, Robert Morley, Claire Bloom, Kenneth Moore, Roy Castle, Jimmy Darren, and others of similar stellar stature. Also the Moscow State Circus... Blackpool Tower Circus... Val Parnell's London Palladium – and other hours of exciting

CLAIN OF THE WORLD - 26 one-hour episodes starring Craig Stevens ("Mr. Peter Gunn") shot all over the world, in color and black-and-white.

CITIE SANT - 39 one-hour episodes. THE SAINT, created by Leslie Charteris is known to millions throughout the world through motion pictures, best selling novels, radio, etc., and stars Roger Moore of "Maverick" fame.

buyer, more first-run product distributor in the world 1962-63 production:

- FRACTURED FLICKERS 26 half-hours, in co-production with Jay Ward Productions, producers of "The Bullwinkle Show and "Rocky and His Friends."
- **44 THE HOUSE ON "K" STREET** 39 half-hours, produced by Sam Gallu, and filmed all over the world.
- &BROADWAY GOES LATIN-39 half-hour musicals, with Edmundo Ross' orchestra; the scores of Broadway hits done in Latin tempo both in song and dance, plus great guest stars.
- 66 GHOST SQUAD 26 one-hour episodes, starring Michael Quinn, detailing the exploits of one of the world's least known, yet most effective law-enforcement agencies.

- **LE FIREBALL X-100**—39 half-hours, utilizing the same successful, technical process, "Supermarionation" featured in our current smash, "Supercar," the hottest first-run all-family show in the world.
- 66 DOCUMENTARIES_hour-long programs, produced all over the_ world, treating such timely topics as "Red Sun in the Sky"... "Accent on Youth"..."The New Americans"..."The Four Freedoms"..."South America," etc.
- **CCALL THAT JAZZ** _ 26 half-hour musicals, featuring the big favorites in the jazz world.
- SIR FRANCIS DRAKE 26 half-hours, starring Terence Morgan, Already completed, and not included in the \$15,000,000 budget. Superb production...magnificent scope...cast of hundreds...top motion-picture quality...now available market by market.

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BBC-TV Says With 2d Channel It Can Outsmart Feevee

BBC-TV program chief Stuart Hood has struck a new and maybe a decisive blow in the triangular propaganda battle being waged, for the government's benefit; between BBC, commercial to interests and the minority-minded who seek the introduction of tollvision. In a direct slap at the latter camp. Hood intimated to the Manchester Luncheon Club that BBC, given a second channel, could cater for minority audiences at the cost of about \$2.15 on the annual license fee, while a feewee set up would average that amount per week.

Switching to the indie competi-

average that amount per week.
Switching to the indie competition, he said "independent" television was a curious choice of
name. Hood opined BBC was in the
more "fortunate" position in that
it was free from pressure from advertisers. This, he said, was one of
the cardinal distinctions between
public service broadcasting and
commercial television.

He admitted to limitations in the resent BBC video service inas-nuch as the single channel forced

much as the single channel forced programming into a straitjacket or, as he put it, tried to put quarts into pint pots.

BBC's plan for a second channel would not be strictly for minorities, however, because both channels would cover the whole field of television. If one was showing a ballet, play or opera the other would offer adventure, a comedy show or a Western.

Nielsen Can't Even **Get Himself a Good** Rating in Club Talk

Rating in Club Talk
Hollywood, May'8.
A. C. Nielsen, Jr., prexy of the rating and research company bearing the family name, spoke at the Hollywood Ad Club Iuncheon at the Roosevelt hotel last week but didn't get a very good rating. His average share of audience was only average. Capacity is 200 and he drew about half that.
He dispelled what he called the "whimsical idea" that audiences are guesstimated by a little old man with a grey beard and a crystal ball. "This conceit," he said, "is amusing and quite innocuous. Nor are these audience measurements intended to provide grist for the daily grind of columnists. Or to bring down the axe on good programs."

Tracing the trend of ty programs in recent years, he cited these facts: in 1955 general drama occupied one-third of the evening hours, and westerns only 5%: In the next four years drama dropped to 8% and westerns climbed to 22%. Since 1959 the pendulum swung the other way: general dramas increased in number of hours broadcast and westerns have decreased.

"A fallacy that is gaining currects"

gramas increased in number of hours broadcast and westerns have decreased.

"A fallacy that is gaining currency," he said, "is that program types are to be praised or damned. I would say 'the play's the thing' and not the mould in which it has been cast. Better a western like 'High Noon' or 'The Last Notch' than a shoddy performance of Shakespeare."

In citing the results of a study of 37 summer reruns, Nielsen revealed statistics to show that where the original broadcast averaged 38% of the viewing homes the summer rerun averaged 32% in share of homes. More than half the audience reached by the rerun had not been reached by the original broadcast.

'Highway Patrol' Sales

Highway Patrol' Sales
"Highway Patrol," now handled
by Ziv-UA's Economee division, is
nearing a sellout situation in all
markets of three or more stations,
according to Pierre Weis, v.p. and
general manager.

Stations in key markets, having
already bought multiple runs, are
reported to be coming back for
renewals. Repeaters include such
stations as WABC-TV, N.Y., KTVU,
San Francisco; WFAA, Dallas;
WBRC, Birmingham; and WSM,
Nashville,

VARIETY ARB FEATURE FILM CHART

particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and avera audience is furnished. Top competition and competitive ratings also are highlighted

Wheeling-Steubenville - Stations: WTRF, WSTV - Survey Dates: Feb. 16-Mar 15, '62

WTRF Average Rating: 15 Average Share: 42

MONDAYS 5:00-6:30 Program: MOVIE 7

Feb. 19 "FOR WHOM THE BELLS TOLL" (PART 1)
Gary Cooper, Ingrid Bergman
.1943, aramount, MCA, Repeat
Feb. 26 "MONTANA"
Errol Flynn, Alexis Smith
.1950, Warner Bros, Seven Arts, Repeat

Mar. 5 "NORTHWEST MOUNTED POLICE" (PART I)
Gary Cooper, Madeline Carroll
1940, Paramount, MCA, Repeat

Mar. 12 "UNCONQUERED"
Gary Cooper, Paulette Goddard
Paramount, MCA, Repeat

COMPETITION STATION & AVG. BATING PROGRAM

5 O'Clock Movie WSTY 5:00-6:00 9 Mr ta WSTV 6:00-6:30

WTRF Average Rating: 21 Average Share: 51 COMPETITION PROGRAM

TUESDAYS 5:00-6:30 Program: MOVIE 7

Feb. 26 "FOR WHOM THE BELLS TOLLS" (PART II)
Gary Cooper Ingred Bergman
1943, Paramount, MCA, Repeat
Feb. 27 "SO PROUDLY WE HAIL" (PART I)
Claudette Colbert, Paulette Goddard,
Veronica Lake
1943, Paramount, MCA, Repeat

'NORTHWEST MOUNTED POLICE" (PART II) Gary Cooper, Madeline Carroll 1940, Paramount, MCA, Repeat

"UNCONQUERED" (PART II)
Gary Cooper, Paulette Goddar,
1947, Paramount, MCA, Repeat

STATION A AVG. BATING

5 O'Clock Movie WSTV 5:00-6:00

Window Main St 6:00-6:30

WSTV

WTRF Average Rating: 20 Average Share: 53 COMPETITION STATION & AVG. RATING PROGRAM WEDNESDAYS 5:00-6:30 Program: MOVIE 7 JFK. Movie Feb. 21 "PRESIDENT NEWS CONFERENCE" 5:00-5:30

Feb. 28 "SO PROUDLY WE HAIL" (PART II) Claudette Colbert, Paulette Goddard, Veronica Lake 1943, Paramount, MCA, Repeat

Mar. 7 "CATTLE TOWN"

Dennis Morgan, Rita Moreno

Warner Bros., Seven Arts, 1st Run

Mar. 14 "HIGH AND THE MIGHTY" (PART I)
John Wayne, Claire Trevor, Lorainne Day
1954, Warner Bros., Seven Arfs, Repeat

WSTV Cartoons Movie WSTV

5:30-6:00 WSTV Donna Reed 6:00-6:30

WTRF Average Rating: 15 Average Share: 43

THURSDAYS 5:00-6:30 Program: MOVIE 7

Feb. 22 "REAP THE WILD WIND" (PART I)

John Wayne, Susan Hayward
1942, Paramount, MCA, Repeat
Mar. 1 "WELLS FARGO" (PART i)
Joel McCrea, Bob Burns, Frances Dee
1937, Paramount, MCA, Repeat

Mar. 8 "BLOOD ALLEY" (PART I)
John Wayne, Lauren Bacall, Anita Ekberg
1955, Warner Bros., Seven Arts, Repeat
Mar. 15 "HIGH AND MIGHTY" (PART II)

John Wayne, Claire Trevor, Lorainne Day 1954, Warner Bros., Seven Arts, Repeat

COMPETITION STATION & AVG. RATING **PROGRAM**

5 O'Clock Movie

WSTV 5:00-6:30

WTRF Average Rating: 20 Average Share: 53

FRIDAYS 5:00-6:30 Program: MOVIE 7

Feb. 16 "I WANTED WINGS" (PART I)
Ray Milland, William Holden, Wayne Morris
1941, Paramount, MCA, Repeat

1941, Paramount, MCA, Repeat
Feb. 23 "REAP THE WILD WIND" (PART II)
John Wayne, Susan Hayward
1942, Paramount, MCA, Repeat
Mar. 2 "WELLS FARGO" (PART II)
Joel McCrea, Bob Burns, Frances Dee
1937, Paramount, MCA, Repeat
Mar. 9 "BLOOD ALLEY" (PART II)
John Wayne, Lauren Bacall, Anita Ekberg
1955, Warner Bros., Seven Arts, Repeat

COMPETITION STATION & AVG. RATING PROGRAM WSTV 5 O'Clock Movie

5:00-6:00 Hathaways WSTV 6.00-6.30

COMPETITION

PROGRAM

Wea., Spts., Movie 11:15-11:30

First Run Movie

11:30-12:45

STATION & AVG. RATING

WSTV

22

WSTV

. 11

WTRF Average Rating: 17

SATURDAYS 11:15-Conclusion Program: PREMIER SHOWCASE

Feb. 17 "EAST OF EDEN"

James Dean, Julie Harris, Raymond Massey
1955, Warner Bros., Seven Arts, 1st Run

Feb. 24 "SEARCHERS"
John Wayne, Jeffrey Hunter
1956, Warner Bros., Seven Arts, 1st Run

1956, Warner Bros., Seven Arts, 1st Run
Mar. 3 "FORCE OF ARMS"
William Holden, Nancy Olson, Frank Loveloy
1951, Warner Bros., Seven Arts, 1st Run
Mar. 10 "OPERATION PACIFIC"
John Wayne, Ward Bond
1951, Warner Bros., Seven Arts, 1st Run

(Continued on page 54)

Top TV-Radio Slot In Frankfurt Goes To a Churchman

Frankfurt, May 8.

A Protestant minister, Father Werner Hess, has just been chosen as the new general manager of Hessischer Rundfunk, local outlet of the West German radio and television network

Hess, who takes the slot vacated by the recent death of Hessischer. Rundfunk, chief Eberhard Beck-mann, has already found himself the pivot of a press controversy rag-ing around several factors.

Mest Germany's mass-circula-tion newsaper, Bild, has already complained about a press confer-ence in which Minister Hess re-ported, "We are delighted that the television, unlike the film industry, is not dependent upon the approval of the masses."

At a speech before 400 teachers and religious leaders in Frankfurt, Hess commented that independence from the viewpoint of the masses meant that the West German television could be cultural rather than strictly "entertainment."

But, Bild commented in a front-page editorial, this means that the television industry (which is government controlled) thus pays little attention to the wishes of its 15,000,000 viewers and can be just as boring as its managers can make it, without any regard for the consequences.

sequences.

The recent murder mystery series "Steelner" and a light entertainment program "Werner-Mueller's Record Magazine" both attracted 81% of the viewers while an opera titled "The Chinese" resulted in 90% of the sets being turned off, the paper reported. But the television dictators apparently pay no heed to these statistics.

And all the protests remain un-

And all the protests remain un-heard, letters of complaint are tossed in the waste paper basket, the paper added.

the paper added:
"Where is the 'contrast' that we were promised when the second television channel came into existence?" the paper queried. One program concerns itself with church music and shows the tunel being cut through St. Bernhard pass; while the so-called contrast-program offers a show about reforms of sickness insurance, music of Frederic Chopin, and the report on a Swiss village.
"That is not culture it is sime."

"That is not culture, it is sim-ply bad programming," complained the paper.

Susskind in London For 'Gabler' & 'Drop of Hat' Corroduction Deals

David Susskind is in the U.K. to oversee two coproduction deals, he has set with BBC-TV. First is a \$400,000 version of Ibsen's "Hedda Gabler" which Susskind and BBC will produce in association with CBS. Executive producer has secured Ingrid Bergman, Sir Ralph Richardson, Sir Michael Redgrave and Trevor Howard for the leadroles.

roles.

The 90-minute production is scheduled to take four days to shoot, starting May 31, at the BBC-TV centre in London. Miss Bergman's husband, Lars Schmidt, is to produce and America's Alex Segal is named, director.

is to produce and America's AlexSegal is named director.

Susskind's second venture with
BBC is a 60-minute version of the
London and Broadway stage hit"At the Drop of a Hat." starring
Michael Flanders and Donald
Swann: This show, which will be in
the can before Susskind returns to
the U.S. on June 4, will be featured in his "Festival of Performing Arts."

BBC hopes to screen both programs this fall but CBS may not
find a slot for them until next
winter. "Hedda Gabler" will be
Miss Bergman's video bow in
Britain.

According to Susskind, this is
the first of what he hopes will be
many coproductions of this nature.
Under the deal, he retains the
U.S. and Canadian rights while
BBC owns the programs for the
rest of the globe.

NDICATION

kets are covered.

atted program listings of the top ten shows, rating data such as the audience, coupled with data as to time and day of telecasting comings in the particular stot, etc., is furnished. Reason for detailing am is rating performance of syndicated shows is to reflect the true rating rular series. Various branches of the industry, ranging from media

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the ratio performance of the top ten network shows on the local level, the VARIETYARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S

(e) ARB's Oct.-Nov. 1961 survey covered a multi-week period Syndicated she ring one of the weeks with an alternating or special program are listed, with lit-week rating of all programs in the time period given.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME STA.		AV. AV. TG. SH.	PROGRAM STA. RT
1. Ben Casey (Mon. 9:00-10:00) KMBC 2. Hazel (Thurs. 8:30-9:00) WDAF 3. Wagen Train (Wed. 6:30-7:30) WDAF 4. Bonanza (Sun. 8:00-9:00) WDAF 5. Untouchables (Thurs. 9:00-10:00) KMBC 6. Andy Griffith (Mon. 8:30-9:00) KCMO 6. Garry Moore (Tues. 9:00-10:00) KCMO 6. Rifleman (Mon. 8:30-9:00) KMBC 7. Real McCeys (Thurs. 7:30-8:00) KMBC 8. Cheyenne (Mon. 6:30-7:30) KMBC 8. My Three Sons (Thurs. 8:00-8:30) KMBC 8. Perry Mason (Sat. 6:30-7:30) KCMO	38 38 38 38 38 38 38 38	20 38 18 58 18 55 17 49 16 26 16 55 16 26 15 33 15 33	Powell; Hope WDAF News: Sports Huntley-Brinkley WDAF Early Show KCMO Early Show KCMO Cartoons KCMO Hazel WDAF Early Show KCMO Hazel WDAF Early Show KCMO Leave It To Beaver KMBC Outlavs WDAF News: Sports WDAF Huntley-Brinkley WDAF
KNOXVILLE :	STATIONS: WATE, WBIR, WTVK.	*SURVEY	DATES: FEBRUARY 16-MARCH 1
1. Bonanzs (Sun. 9:00-10:00) WATE 2. Dr. Kildare (Thurs. 8:30-9:30) WATE 3. Hasel (Thurs. 9:30-10:00) WATE 4. Wagon Train (Wed. 7:30-8:30) WATE 5. Perry Mason (Sat. 7:30-8:30) WBIR 6. Disney's World (Sun. 7:30-8:30) WATE 7. Andy Griffiff (Mon. 9:30-10:00) WBIR 7. Mr. Ed (Sun. 6:30-7:00) WBIR 8. Car 54 (Sun. 8:30-9:00) WATE 6. Lassle (Sun. 7:00-7:30) WBIR 8. Price Is Right (Mon. 8:30-9:00) WATE	34 35 36 37 36 37 36 37 36 37 36 37 37	21 60° 21 57° 20 57° 20 57° 20 57° 19 50 19 54° 19 49° 18 46°	Mulls Singing WBIR Early Show WBIR Blue Ange's; JFK WBIR Fla. Boys Quartet. Huntley-Brinkley WATE Everglades Huntley-Brinkley WATE Early Show. WBIR Flatt Scruggs Huntley Brinkley WATE Early Show WBIR Tombstone; Keyhole WATE Sea Hunt WBIR News; Highway Patrol WBIR
LANSING, MICH.	T STATIONS: WJIM, WILK, WMSB,	*SURVEY	DATES: FEBRUARY 16 - MARCH
1. Andy Griffith (Mon. 9:30-10:00) WJIM 1. Te Tell The Truth (Mon. 7:30-8:30) WJIM 2. Pete & Gledys (Mon. 200-8:30) WJIM 3. Bohanza (Sun. 9:00-10:00) WILX 3. Perry Mason (Sat. 7:30-8:30) WJIM 4. Route & 46 (Fr): 8:30-9:30) WJIM 5. Danny Thomas (Mon. 9:00-9:30) WJIM 6. Defenders (Sat. 8:30-9:30) WJIM 6. Gunsmoke (Sat. 10:00-11:00) WJIM 7. Hazel (Thurs 9:30-10:00) WJIM 7. Rawhide (Fr): 7:30-8:30) WJIM	42 2. Yogi Bear (Fri. 6:00)	25 69 12 32 11 26 9 13 8 20 7 20 6 20 2 13	Teen Center: Confidence WMSB Culvers Chubhouse WMSB Target; Dec. Bride WJIM Champ Bridge WJIM To Tell The Truth WJIM Berg: Terget WJIM Rescue 3; Carnival WILX Big 10 Baskethall WJIM News: Wea: Sports WILX Jack Paar WILX Hazel WILX
LITTLE ROCK	STATIONS; KARK, KATV, KTHV.	*SURVEY	DATES: FEBRUARY 16 - MARCH 1

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1. Andy Griffith (Mon. 8:30-9:00) KTHV 42	1. Amos & Andy (MonFrl. 5:30) KTHV CBS Films 20 50 Bat Masterson KARK 11
2. Wagon Train (Wed. 6:30-7:30)	
3. Bonanza (Sun. 8:00-9:00)	2. Grand Old Opry (Sat. 5:30)
4. Danny Thomas (Mon. 8:00-8:30) KTHV 37	2. Quick Draw McGraw (Mon., Fri. 5:00) KARK Screen Gems. 16 42 Request Theatre KATV 14
A D. Till. (Dies. Boo Coo.	Z. Superman (Sat. 5.00)
	2. Third Man (Mon. 7:30)
The state of the s	3. Three Stooges (Wed. 5:00)
5. Ben Casey (Mon. 9:00-10:00) KATV 34	4. Sea Hunt; JFK (Wed. 7:00) KTHV Ziv-UA 14 23 Wagon Train KARK 42 5. Yorl Bear (Tues. 5:00) KARK Screen Gems 13 39 Dick Tracy: Theatre KATV 12
5. Gunsmoke (Sat. 9:00-10:00)	6. Wysit Earp (Mon., Wed., Fri. 5:30) KARK ABC Films 12 31 Amos & Andy KTHV 20
그 선생님 그는 그 전에 가장 가는 것이 없는 그는 사람들이 가장 그를 가장 없는 것이 없다. 그 보고 있다면 다른 사람들이 되었다.	7. Bat Masterson (Tues., Thurs., 5:30). KARK. Ziv-UA 11 23 Amos & Andy KTHV 20

Ream Deplores NAB Intervention

of the code, but questioned the should not be faced by timidity advisability of abortion as a theme for a drama, and the hour of its telecast, 8:30 Saturday night. (Of 180 affiliates, only 11 passed up the

Ream's position falls along these lines, as reportedly outlined at the affil meeting. Ever since the Illifated "Bus Stop" episode dealing with a pyscho killer, featuring murder and mayhem, the NAB it had received over 700 favorable letters to less than 150 unfavorable letters wan analogy showing why in his opinion Swezey and his office ultimately must become timid and negative when it comes to meaningful drama. Ream's did not refer to the "Bus Stop" episode as an example of meaningful drama, but to "The Benefactor."

Ream's position falls along these elies, as reportedly outlined at the fill may be some timid and negative when it comes to meaningful drama. Ream's nalogy was said to be this. The NAB sitting in Washington can be likened to a lightning ton, can be likened to a lightning fond, attracting all the dissidence about programming in the country. In market, after market, seem as the programming in the country. In market, after market, seem as the programming in the country. In market, after market, seem as the programming in the country. In market, after market, seem as the programming in the country. In market, after market, seem as the programming in the country in market, after market, seem as the programming in the country. In market, after market, seem as the programming in the country in market, after market, seem as the programming in the country. In market, after market, seem as the programming in the country in market, after market, seem as the programming in the country in market, after market, seem as the programming in the country in market, after market, seem as the programming in the country in market, after market, seem as the programming in the country in market, after market, seem as the programming in the country in market, after market, seem as the programming in the c

and negativism in broadcasting.

Ream said it was at his request that he asked Swezey to view "The Benefactor" and that the network would not surrender its right of election, as opposed to compulsion to preview.

ply to criticism days after arges are heard. For the stations, Fisher said, ch road show hearings are ex-nsive and for the government, by would be too costly for an tations, risher said, how hearings are ex-for the government, be too costly for an swing around the

NBC 4th Quarter

TV Followup Comment

half of them will click. If that was the case, he was almost successful, because half of his lines were funny, the other half abysmally bad. Yet even the successful, half didn't always seem that way because the direction and the acting was so offish that the meter of the humor was destroyed. As for the plot, "Oona" was a close relative to the young lady in "The Reluctant Debutante," only this time the heroine married an Oriental. But so that the business of mixed marriage was not carried to the extreme of reality that is not to the extreme of having viewers think that an Anglo-Saxon debutante would marry just any old

on tv since 1954 and "Hedda Gabbler." If it took her eight years to traverse from "Gabbler," which was fundamentally a great play, it may take Miss Bankhead even longer to recover from "Oona."

Michael Dyne, the author, wrote this "brittle drawing room comedy," which is what they are generally referred to. The writer had a definite approach: throw out smart lines shotgim style, apparently in the hope that at least half of them will click. If that was the case, he was almost successful, because half of tils lines were funny, the other half abysmally bad. Yet even the successful, half didn't always seem that way because the direction and the acting was so offish that the meter of the lumor was destroyed. As for the lath was two constants of the successful, as the case, he was almost successful, and the constant of the week, tempo-less direction of Tom Donovan than to any faults of their own. Astrid wils and drops in her eyes.

Incidentally, it turned out her husband was a Japanese Prince and count to the was a Prince. She man aged to swallow some of Dyne's better lines by racing through them. Miss Bankhead also managed to swallow some of Dyne's better lines by racing through them. Miss Bankhead looking lovely, was prince. She man aged to swallow some of Dyne's better lines by racing through them. Miss Bankhead also managed to turn comedy into farce, which was not called for by the script. Nancy Carroll, as another dowager, had no role at all, which was apparently due as much to the weak, tempo-less direction of Tom Donovan than to any faults of their own. Astrid will will be the script. The successful, half didn't always seem that way be cause the direction and the acting the successful, half didn't always seem that way be cause the direction and the acting the successful, half didn't always seem that way be cause the direction and the acting the successful, half didn't always seem that way be always the successful, half didn't always seem the successful, half didn't always seem the successful, half didn't always

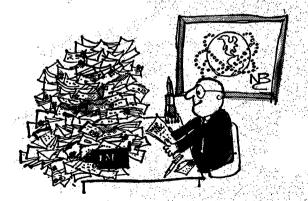
she had drops in her eyes.
Incidentally, "U.S. Steel," during the show last Wednesday (2) managed to squeeze two Negro actors into a scene at an Embassy-Ball, but they didn't have speaking lines. It could be that they were used as the result of a one-man job of picketing done by P. J. Sidney, who has alleged "U.S. Steel" doesn't use Negro actors rightly.

Art.

Encore

If there's any challenge tougher than living up to one's press notices, it's living up to one's fan mail.

With another American orbital flight virtually around the corner, we're thinking back to all



those wonderful congratulatory letters sent us by NBC viewers following Col. John Glenn's historic excursion of ten weeks ago.

The praise for the job turned in by NBC commentators that day could not have been more lavish if our guys had managed to describe the voyage as stowaways. (They're willing enough; they're just waiting for a roomier capsule.)

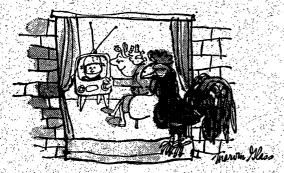
Take a look at a few excerpts from that torrent of enthusiastic correspondence:

(From a viewer in Downsview, Ontario, Can.)

"Being a pilot myself, I fully appreciate the accomplishment of John Glenn, but I am just as much impressed by your brilliant coverage. You made me—and many others—a co-pilot on the journey."

(From a housewife in Walla Walla, Wash.)—
"Your commentators showed almost as much

stamina as Col. Glenn. I had to get up in the cold dark hours before dawn to watch. Ten



hours later I was still with you!" (Nothing wrong with her stamina, either.)

(From a physician in Cocoa Beach, Fla.)—"Your coverage was superb. Although we here at the Beach had first-hand visual contact with the thrust-off and early stage of the flight...NBC's reporters contributed the most (next to the flight itself) toward making this an epic day."

(From an appreciative lady in Racine, Wis.)—
"I assume that Col. Glenn's ability to adapt to
the environment of space was due in substantial part to the training he received. As a citizen, I, too, need a kind of training to adapt to
the new dimension of our time. I need the
kind of full, accurate, objective reporting that
was provided by your commentators. My deepest thanks."

(From a Youngstown, O., woman who was evidently filled with admiration for the unwilting energies of our reporters during all those tense,

gruelling hours.)—"How could anyone sound so good and look so good for so long?"

Well, the happy truth is that our reporters have been sounding good and looking good for even longer than that. An extra-special occasion like an orbital flight simply underscores their amazing capacity for perlessness-underpressure, that's all.

Those same NBC staffers will be on hand later this month when Navy Lt. Cmdr. M. Scott Carpenter makes his bid to become the second American astronaut to go into orbit.

On the technical side of the event's coverage, there'll be one major innovation. It's expected that a new-type space camera developed by the Air Force will give viewers a live picture of the capsule separating from the booster rocket as the orbital flight begins. The revolutionary device may even be able to transmit live shots of the capsule as it passes over Florida later in the day.

If this new instrument does all that is hoped for, it will, of course, add a sizable plus to the entire viewing experience. Ironically, one of the very few Americans who won't be able to

enjoy the views provided by the special camera is Cmdr. Carpenter himself. Isn't it a shame how some fellows always miss out on the fun?



Seki Sano's Mex TV Innovations With 'Volpone' As Initial Entry

Mexico City, 8.

Seki Sano, naturalized Mexican of Japanese ancestry, has been one of Mexico's most odistanding legit theatre directors, responsible for introducting innovations that have raised stature of the local stage to professional levels. Now the director is casting his eyes on the homescreens and already the industry here is wondering what the "enfant terrible" is plotting.

During all his years in Mexico, Sano has broken a new trail, with this followed by his friends and enemies alike. After months of looking at local shows, Sano said he would like to enter the field in presentation of "serious" dramatic efforts.

Sano's idea is to bay his afters.

in presentation of serious unamatic efforts.

Sano's idea is to pay his actors more than the prevailing scale. Also, he will insist that they memorize their lines and not rely on prompters. He will insist on rehearsal time at least three times than two days allo program, possibly allotted

iore.

In scenery Sano revealed he'd ke to virtually eliminate this, sing closeups and medium closeps with his cameras. Accent is to e on the actors instead of the using closeu

Chicago.

"Television is a very important medium dominating the entertainment scene," Sano said, "and I don't see why I should stay aloof don't see why I should stay aloof from it any longer. However, principal fluff of production is that executives, producers and directors forget that television is just that—iv. It is a mistake to attempt to produce along standard motion picture is legit lines for the homescreens. Each medium has its possibilities and I've already seen in-

numerable ones in television that have not been exploited."

Sano has shown little inclination to talk about his "new ideas," stating that they can be seen when his efforts are telecast. His first production, "Volpone," adapted by Dr. Antonio Castro lead and featuring actors Carlos Ancira, Leonor Llausas and Antonio Passy,

Leonor Llausas and Antonio Passy, will initiate Sano's techniques, especially in broader use of cameras. Cameras will be under supervision of Luis Alberto Montes, who was a student of the director and so "he's also crazy," Sano said.

Other plays selected by the Japanese director will include top dramatic vehicles of the international theatre. Second program, for example, will be based on scenes of "A Streetcar Named Desire." In this one performers will explain the work to the public, with cameras concentrating only on depiction of outstanding, essential scenes.

Ayres' New ABC Slot

In a reshufile of ABC-TV's sales setup, Charles Ayres has been moved from eastern sales manager to v.p. and associate sales director, working under sales chief Ed Sherick.

Peter Reinheimer has been moved up from account executive to eastern sales manager.

Television Reviews

Elliot Norton agreed heartily in "What we need in this city is a major producing center, not just plays being produced for Broadway." Norton wanted something equivalent to the Boston Symphony where a specific commission would be given with the result decided on its merit. Bostonians see the best of musicals and plays that reach Broadway and in their fresheest state—tryout time.

One local producing group is the

est state—tryout time.

One local producing group is the Boston Opera Group represented by its artistic director Sarah Caldwell. She told of the exciting challenge to win the very sophisticated and demanding Boston audience to such fine opera productions as "The Meistersinger," Massenet's "Manon" and "Rigoletto," Raising money is their biggest problem.

Literary highlight was Best's interview with author Anya Seton. Film showed her on her way to more research in the famed Boston Athenaum, where such au-

more research in the famed Bos-ton Athenaeum where such au-thors as Robert Frost, Edwin O'Connor, Arthur Schlesinger, Jr., John Updyke, Robert Lowe, Archi-bald MacLeish, John Clard, George Santayana and many other preceded her.

Though writer Bob Ferrante would not dare estimate the number of books in Greater Boston, he

did pass on to Channel 7 viewers that there are over 100 book stores, 48 art supply stores and over 2,000,000 books in the Boston Public Library, one of the world's finest and the first major municipal library in the nation.

Art treasure after art treasure passed by on the screen from the 90-year old Boston Museum of Fine Arts, which Director Perry Rathbone acknowledged is one of the world's truly great museums. He took views on an excellent guided tour of all departments with virtually every world culture represented from the little snake Goddess from Crete to the Bartlett head of Aphrodite to their latest Medieval Department addition, an early Madonna in wood made in Paris about 1,200.

Closing sentence summed it up well in "The soul takes nothing with her into the other world but her education and culture" after a kaleidoscope of shots of the Boston Symphony and Boston Pops, Orchestra, the Gardner Museum, the Institute of Contemporary Art, a sculpture class at the Museum School, Lincoln's De Cordova Museum where a child can walk on the moon and understand why he breaths an dhow."

NEWS ON THE AIR

NEWS ON THE AIR With Bower Hawthorne, others Producer: Wilbur Donaldson Directors: Paul Steele, Careleton Brookins 30 Mins.: Mon.-Fri., 7 p.m.

30 Mins.: Mon.-FTI, 7 p.m.
SUSTAINING
KTCA-TV, Minneapolis-St. Paul
A new and different sort of television 30-minute news presentation
format is on this Twin Cities' nonformat is on this Twin Cities' non-commercial educational station.
Programmed in the early evening five times weekly, Monday through Friday, it has not one, but five editorial department staffers of the two local struck and publication-suspended daily newspapers sitting side by side, panelwise, disseminating news across the table.

With BOWER HAWHOUTH the

seminating news across the table. With Bower Hawthorne, the papers' executive editor, in the centre, calling the shots, each participant, takes turns, reads what he or she has written and wants to say. These are brief summaries of the day's most important happenings, digests of the sheets' Washington and other correspondents' articles, news analyses and interpretations and some editorializing. There's even a little dabbling into the comics.

This ingenious way of keeping

This ingenious way of keeping This ingenious way of keeping at least some news going to regular subscribers of the temporarily out-of-commission sheets gives them the chance to obtain a smattering of what non-publication is depriving them of and amounts to a public service. It's the clever conception of KTCA-TV producer Wilbur Donaldson.

Immediate heavy public response to this interest-holding and diverting program undoubtedly rediverting program undoubtedly re-flects how much the newspapers are missed as well as expressing appreciation for this opportunity to obtain even a tiny portion of the sheets' features. This undoubt-edly is gratifying both to Donald-son and to Hawthorne, the latter for having accepted the KTCA-TV invite.

The program is scheduled to continue as long as there's no publication of the newspapers. At this writing the strlkes responsible for this situation are in their third week and early settlement isn't indicated. Among other things, this airlane news offering seems to be one way to keep the sheets in the spotlight favorably. Rees. The program is scheduled to

Salant

Continued from page 27

the past there has been too much

the past there has been too much emphasis on foreign news in broadcasting. He reportedly reviewed the new bureaus opened by CBS throughout the country and spoke of a closer liaison in news gathering between affils and the web. In the windup, after paying tribute to CBS news and pubaffairs team and citing his pride in the on the air efforts of Pie division, he said contrary to all previous reports he is not resigning. "I'm here to stay," he was quoted as saying.



Now San Diego is covered by Time-Life Broadcast

With the acquisition of KOGO-TV, KOGO Radio and KOGO-FM, Time-Life Broadcast now has a place in the sunny future of San Diego. We are proud to welcome Bill Goetze and the able staff of KOGO-TV-AM-FM to the Time-Life Broadcast family which includes: KLZ-TV-AM, Denver; WOOD-TV-AM-FM, Grand Rapids; WFBM-TV-AM-FM, Indianapolis; WTCN-TV-AM, Minneapolis / St. Paul. Time-Life Broadcast.

Pix Fluff Use of TV: Hope

around 38.

Hope took time out from his starring chores in "Critic's Choice" at Warner Bros. to comment on what he strongly feels is the right industrywide use of tv. "The film industry needs a positive approach to sell its pictures on tv. They're still sort of laying back and not reaching people on tv like they should," he remarked.

The commeltan expressed the hear

The comedian expressed the be-life that the proper use of tv by pix would restore word-of-mouth publicity and help sell docats. "A lot of work is still to be done," he commented.

commented.

"The marriage has happened—now it's a matter of welding it the right way. They (the film industry) are still neglecting a lot of things. Why aren't they selling pictures on station breaks, for example? They should have campaigns on pictures like 'West Side Story' on tv to make the people want to go out and see the picture."

Does Hope practice what he preaches? This week he is making to trailers with Stan Freberg to plug "The Road to Hong Kong," in which he stars with Bing Crosby. A saturation to campaign for the ple is planned, he indicated.

the pic is planned, he indicated.
It's scarcely a trade secret that
Hope plugs his product on his
NBC-TV specials, and his last one
had some hilarious "blowups" involving himself and Crosby's May 14
spec on ABC-TV, on which he
guests, they are using stills of
every "Road" film and we ad lib
and kid about them."

Videy's RO Potential

Video's B.O. Potential

TV is a great potential ticket-seller for the film industry, but the latter to this day is not aware of that potential, Hope firmly be-lieves, and he has plans in the making to further utilize video for the plugging of pix.

making to further ultimize video for the plugging of pix.

He recalls when he first entered ty in 1950 he met with firm opposition from exhibitors and Paramount, where he was under contract at the time. "I lived through the hate period. I got poison pen letters from exhibitors," Hope remembers. If the pix industry had then embraced ty instead of fighting it, it would have avoided its present crisis, he contends. "If the movies had then jumped in ty, they would be five years ahead in dividends. But they fought the medium instead, they didn't realize how the two could marry, could be compatible.

Video may have closed some

could be compatible.

Video may have closed some theatres, he acknowledged, but added that the film industry to-day must realize the B pix are for tv, and it should confine itself to A films (quality product). The only answer for the film industry is to turn out good pix which the public can't possibly see on tv, he adds. public c he adds.

"The movies should have faced up to the situation originally, and said yes, tv will give the public a certain type of entertainment, and we will give them better product through pictures. Today, tv has saved many a lot," he remarked.

through pictures. Today, tv has saved many a lot," he remarked. Those same exhibitors who wrote Hope "poison pen" letters a decade or so ago are now writing him thank you notes because his pix are drawing, in no small degree because of the plugs on tv, Hope recalls he was in the first ive global bo. draws when he first went into tv, and admits that for a few years he apparently slipped at the b.o. "The crisis was five or six years ago, maybe a little longer. The movies were still at sword's points with tv. Then I made 'Seven Little Foys' for Paramount in 1955, and that was the picture that brought me back at the boxoffice. Until then the exhibitors had written me off as a gypsy who went down the tube." "Foys" grossed over \$6,000 000. It was this film that brought the shibs back to his side, the star adds.

Paramount had strongly objected to Hope going into tv, but he told prexy Barney Balaban he could not resist the attractive NEC-TV offers.

There's a tremendous amount of

45 pix since his first. "The Big readcast of 1938." His 120 tv spex and guestings have averaged around 33.

Hope took time out from his starring chores in "Critic's Choice" at Warner Bros. to comment on what he strongly feels is the right

ABC-TY Billings

Continued from page 2

"Wagon Train," "Gallant Men," "77 Sunset Strip," "Ben Casey,"
"Cheyenne," "Hollywood Special" and "Stoney Burke" in addition to buying American Football League games this fall.

· Mobil Oil has signed for "The Untouchables," "Naked City," "Premiere" and "77 Sunset Strip." Schick Electric is in "Cheyenne,"
"Stoney Burke" and "77 Sunse
Strip."

Scrip."
Polaroid will sponsor "Combat,"
"Hawailan Eye," "Premiere" and
"Leave It To Beaver."
Phileo is in "Hollywood Special,"
"Hawailan Eye," "The Untouchables," "Naked City" and "77 Sunset Strip."

Sony's 5-Inch TV Set

Sony's 5-Inch TV Set

Tokyo, May 8.

The Sony Corp., which
revolutioned radio several keasons ago by coming out with
inexpensive transistor models,
may do the same with tv.

The electronics quiffit claims
to be making the smallest and
lightest sets in the world—
five-inch transistorized jobs
that weigh eight pounds will be
placed on the domestic market next month to sell for
\$180. The price includes a
leather case, which covers the
set's metal container.
Set can operate either on
household electric current or
on a pair of six-volt batteries.
It will be made so that it can
be bracketed on auto seats.

A Sony spokesman said no
exports will be made until the
quantity becomes sufficient.

WPIX's Champ Softball

WFIX, N.Y., will carry a syndicated tape version of the annual North-South Major League Softball Championship in lieu of the Yankee game on June 2. The Softball game, produced by Chancelle Productions Inc. of N.Y., will be played on May 19 and taped by WSUN of St. Petersburg, Fig.

Fia.
After the WSUN airing, producer Charles Arden will cut it to 90-minutes for the syndie route, WPIX. was the first buyer.

BBC Steps Up a Trend, Buys NBC Powell Anthology as Weekly Fare

of the "Dick Powell Show," for regular weekly programming from the summer onwards, the network has taken the culminating step in a new trend which began about a year ago with the screening of the "Perry Mason" series.

Up to that time, BBC program execs held the view that they should only buy from the United States such shows as could not be States such shows as could not be made in Britain. Westerns, naturally, came into that category; and so did the Jack Benny and Phill Silvers shows. It is presumed they weakened on "Perry Mason" because they could not get rights to the property, and ditto, subsequently, with "Dr. Kildare." It now appears that the network is prepared to buy good product on film, without undue regard to category. Under the deal made with NBC

Without undue regard to category.
Under the deal made with NBC
International, BBC-TV has acquired the whole of the first year's
output of the "Dick Powell Show,"
comprising 30 hourlong entries. It
is not only the first time the web
has bought an anthology series out-

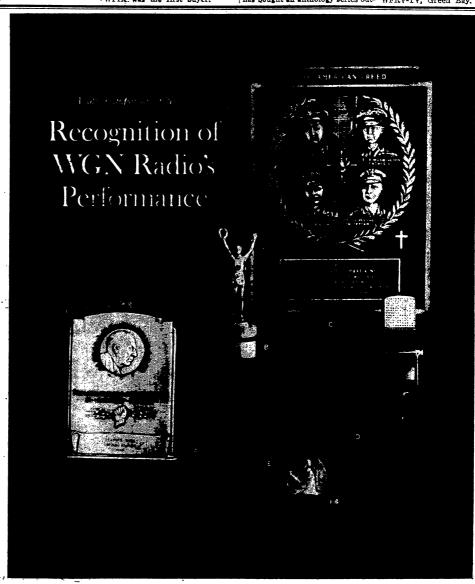
London, May 8.
With the acquisition by BBC-TV to the 'Dick Powell Show,' for have been programmed at erratic have been programmed at erratic have beer intervals.

have been programmed at erratic intervals.

NBCI, which took over the distribution of the series from Dick Powell and the William Morris office, has now gone clean on its programming in Britain, having effectively sold all the shows it had on hand. Its sales in Britain are currently running 233% up on last year, and in the Eastern Hemisphere including Britain, the graph shows a 120% increase. From the NBC stable, "Kildare," "Laramie" and the "Dick Powell Show" have gone to BBC, while the commercial network has "Bonanza," "Outlaws," "87th Precinct." and "Michael Shane." All are hourlong series.

In Germany, NBCI has just completed the sale of "Bonanza" to Hamburg for showing on the countrywide network, making it the second hourlong Western ever to be screened in Germany. The first was "Laramie."

Milwaukee — Wayne J. Painter has become merchandising director for WISN-TV, after a tour with WFRV-TV, Green Bay.



Here is tangible proof that quality programming is recognized and rewarded. More important than the awards is the excellence of performance and service to the communities and people in the vast area served by WGN Radio's clear channel signal. Performance and service that deliver and keep building loyal audiences day after day, year after year.

Alfred P. Sioan Au ard-1958-59-60 B. ican College of Radio Arts, Crafts and Sciences Awards—1961 — Four Chaplains Avard—1961 D.Broadcast Pioners 2nd Annual "Nike Avard" —1962 E. Freedoms Foundation Medal—1958

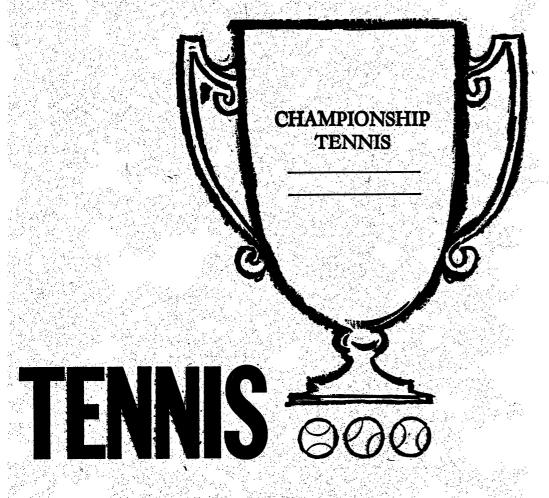


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U.S. Program Execs 'Creampuffs Compared to Canadians': Krantz

RADIO-TELEVISION

"Canadlan Broadcasting Corp. does such a good job in adventurdoes such a good job in adventurous programming and public responsibility that television in the
United States would be advanced
several light years if there were
an American counterpart. These
are the words of a commercial
broadcaster from the U.S. who recently returned from a two-year
stay in Canada for his-company,
HA'S Stere Krant, interpretary

He's Steve Krantz, international siles manager for Screen Gems, who thinks that American progrim and sales executives are "creampuffs compared to the Candidars". He pointed a plature of adians." He painted a picture of adversity, endurance and bravery by Canadian broadcasters that he fet could hardly have occured south-of-the-border.

adversity, endurance and bravery by Canadian broadcasters that he fe't could hardly have occurred south-of-the-border.

"In my opinion, we spoon-fed Americans would have long since faded to black if we had to face the same difficulties."

"As you recall," he said, "CBS here decided just to run a controversial segment of "Defenders," despite the loss of advertising, because the network believed it had a responsibility to show the program. Everybody made a big its over American bravery, yet CBC invented the word in TV. That proup in Canada is always getting into hot water for doing similarly responsible drama—regardless of how controversial. It has also done public affairs programming minimum domestic production

that has caused glant waves of re-sentment."

The Canadians are having their troubles, but they're plugging away, Krantz said. For instance: "The business of producing ty programs in Canada is enormously difficult. Sometimes the difficult. difficult. Sometimes the difficulty is economic, since there are only 18,000,000 in all Canada, 3,000,000 of them French who receive programs in their own tongue. Opposed to that is a potential American audience of 10 times 18,000,000.

"Since the Canadians are newer in tv, they haven't licked all the technical problems. Furthermore, talent, obviously, is not as readily available there as here.

quota) is the Board of Broad-cast Governors, which is trying to establish both an image and an in-dustry Canadian."

establish both an image and an industry Canadian."

Krantz, who has been a program executive (NBC and Screen Gems) and a sales executive (latter stages at SG) for nearly a decade, points to even more problems that have faced the Canadians and which, he feels, they overcome. He noted that the three biggest cities in that nation are Toronto, Vancouver and Montreal and that each of them gets American stations, "in some cases better than they receive local Canadian stations." Krantz felt that the American competition is intense; the Canadians have to meet high-budget Hollywood film production "nose to nose for audience."

Said the Screen Gems official Said the Screen Gems official, "These men are busting their tails, that's obvious, yet they're still coming up with shows, some of them quite good. I think we would have taken a dive a long time ago if we had this same combination of financial, technical, economic and governmental problems, all at the same time."

Ed Warren to WNBC-TV

Chicago, May 8.
Ed Warren, program manager
of WGN-TV the past three years,
has been hired away by WNBCTV, New York, in the same
capacity, He reports at the month's

end,
Dan Pecaro, who has been program manager of WGN Radio, will succeed Warren at the sister tv station, and Bob Bradford will move up to Pecaro's radio post from assistantship.

'Bus Stop' Producer

on which Minow based his argument," Huggins said.

Would 'Delimit' Powers

Would Delimit' Powers
The exec producer stated "I am not calling for the elimination of the FCC, but I urgently suggest the necessity for an amendment to the Communications Act clarifying and delimiting the power of the FCC over programming. The fear that such an amendment would perpetuate the shortcomings of tw is unrealistic . Once the FCC removes itself, or is removed, from its role of public scourge, it could do much to stimulate others to take up the task of maintaining public responsibility in broadcasting . ."

public responsibility in broadcasting..."
Huggins declared that in the year since Minow launched his campaign to reform U. S. tw most indications are the goals he set are not being met, and that for the first time in tw history, a decline in quality and spirit is underway.

The exec producer of "Bus Stop": revealed that last December, seven months after the "wasteland" speech by Minow, a network program chief met with him to reacind his freedom "to produce as I saw fit" Before, he had been advised to continue to create freely, but this freedom was abruptly withdrawn in mid-season, on Dec. I, 1961, before airing of the controversial "Fablan" segment on his series, he asserted.

Huggins said at that meeting he was asked to avoid all controversial material henceforth, three

scripts were immediately taken off the sked. "The network had responded to its own fear of government regulation and to pressures from frightened licensees," he said, adding he later learned colleagues were subjected to similar censorship pressures. Last April a network veepee told him the most powerful individual at the web was now chief of continuity acceptance, that "the really creative producers are being forced to lower their standards to get past continuity acceptance and the general jitteryness among stations and advertisers," he said. He also disclosed an exce who had handled the sale to a web of a large bundle of post-1948 pix told him four of those pix were rejected by the web's continuity acceptance department, even though they had all been granted seals by the motion picture code administration." Huggins said the exe involved had asked him not to identify the pix, but added if their names were known "it would shock and astonish you. The pictures were among the finest in the group. All had been financially and critically successful, and honored by several nominations for Academy awards, one receiving an Oscar. But web censors deemed them "proyocative, controversial, violent, or in some way regarded (them) as dangerous."

Minow has been guilty of a number of minor miscalculations, such

Minow has been guilty of a number of minor miscalculations, such as his belief that ty is had because the nets prefer it that way, said Huggins. TV has to provide almost 2,500 hours of programming every season, he pointed out.

But Minow's chief error; was his failure to understand that the single, compelling reaction, among broadcasters to the enormous success of his program would be fear. Fear of renewal difficulties in the case of licensees, fear of excessive regulation in the case of the networks," he said. Huggins told how last January he was forced to change the title of a "Bus Stop" segment, "Make My Bed iis Heli," even though the title was taken from a psalm of David. When he argued it was a quotation from the Bible and the request was ridiculous, N. V. net excess replied, 'That doesn't make any difference. We're fighting for our lives back here!"

As to his "Fabian" segment,

fighting for our lives back here!"
As to his "Fablan! segment,
Huggins. commented "no charge of
libel nor of obscenity has eyer been
made against it. Therefore the
vital point at issue is the propriety
of the FCC's public condemnation
of the episode. At the FCC hearing Minow left no doubt with the
industry he did not consider the
show to be in the public interest,
he added.

Hugging and her grap has year

Huggins said he's even been un-able to ascertain if the FCC saw the entire episode. Sen. Pastore blasted the episode last Feb. 28, even though he had never seen it, he added.

Why the intense emotional reaction against the show?

CHURCH OF SCOTLAND **ASKS TV CIG BAN**

Edinburgh, May 8.

Church of Scotland representatives in the Dunfermline and Kinross area have called on the British Prime Minister asking him to impose a ban on cigaret advertising on television.

They will also ask the general trustees of the Church of Scotland to dispose of all holdings in tobacco companies.

The churchmen are asking all their members to give serious consideration to the problem in view of the recent medical report on the dangers of smoking. They ask people organizing meetings where young persons form a large part of the audience to refrain from smoking.

Church group also seeks a ban on smoking in cinemas and res-taurants, and at public meetings.

Kaoxville — Jim Early has re-turned to Knoxville to become news director of WBIR-TV after spending two years with WLOS-TV in Asheville. He replaces Bob Vandergriff, who resigned to join Jacksonville's WFGA-TV news

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Producer

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Granted—you have a backlog of film product—but—is it good for broadcasting? Times change and yesterday's smart buy may strangle you today. Don't be determined to use film just because

you have it. Sorting through it, trying to hold old and get new customers, you may end up so engulfed in second-rate product that self-destruction is inevitable. Nothing is as expensive as a product that just misses. We can tell you that Warner's "Films of the 50's" don't

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miss...145 stations* have bought them...they haven't missed for them...they won't miss for you either. Station after station that has bought smart has bought ratings, sponsors, and profits...

These are the facts...these are the reasons why Seven Arts' "Films of the 50's" are "Money makers of the 60's."

*The list of 145 TV stations programming Seven Arts'
"Films of the 50's" see Third Cover SRDS "Spot TV
Rates and Data."

ABC-TV Spreads Affil Wings

terim group representing the 10 Channel 9 Syracuse Inc., asid that applicants for the new channel allocation. Under this procedure, ABC-TV execs hope that the logism of litigation holding up the operation of ABC-TV sifiliations in such cities as Grand Rapids, Rochester, Rock Island, etc., can now be avoided. In some cases, Iltigation over channel assignments has lasted for over five years and thus has blocked the introduction of new service into one and two-channel markets.

Asher S. Markson, president of Asher S. Markson, president of Rapids (Asher S. Markson) (Asher S. Markson, president of Rapids (Asher S. Markson, president of Rap



WGN-TV CITES CONTAGIOUS COLOR ENTHUSIASM IN CHICAGO MARKET

Ben Berentson, WGN-TV General Manager: "Enthusiasm and interest in Color TV is growing and spreading. every day. To meet this great opportunity and exciting challenge, we've planned over 1600 Color hours this year, and we foresee a major break-through in Color sales to advertisers in '63." Color TV has big opportunities for you, too. Find out about them today from: J. K. Sauter, RCA, 600 North Sherman Drive, Indianapolis 1, Indiana. Telephone: ME 6-5311.

Freedom & Responsibility In Broadcasting Book

John E. Coons of the Northwestern school of law faculty has collected the dissenting opinions of
Newton N. Minow, LeRoy Collins,
Louis L. Jaffe, Roacoe L. Barrow,
Raiph McGill, J. Leonard Reinsch
and a dozen öther experts in radio
and television and brought them
together in a volume called "Freedom and Responsibility in Broadcasting" (Northwestern Press; \$5).
As usual in these gabfests Minow

and Responsibility in Broad-casting" (Northwestern Press; \$5).

As usual in these gablests Minow steals the show. Though body-punched by Collins and others on the grounds that he is trying to become a censor, he wins on points; the points being that the public owns the airwaves and grants licences to broadcasters for three years. At the end of that time the Government totals the hits, runs and errors of a station and matches them with the station's application. If the blueprint and the perform-ance are too far apart the station is counted out. But the Govern-ment never prejudges, which would be censorship. Scul.

Competition Hot In Cannes TV Fest

Cannes, May 8.

The Fifth Eurovision Television Festival will be held within the 15th Cannes Film Fest from May 9-15 with screenings from a flock of countries on a closed circuit video setup to take place at two rooms in the Municipal Casino equipped with a flock of tv sets. Prizes for the best documentary and fiction vidfims will be given. The prize is the Golden Sun.

Idea behind the festival, super-

and fiction vidfilms will be given. The prize is the Golden Sun.

Idea behind the festival, supervised by Jacques Flaud, foreign head of the French Radiodiffusion-Television Francaise, is to hasten a closer collaboration between vidfilm and regular film makers to set up future coproductions expressly for tv. Films competing must also have been done in association with state tv setups.

Winners will be shown in the Film Palace during the regular Cannes Fest. A special office for aiding international vidfilm sales will also be set up at the fest. The following countries will send vidfilms to compete: West Germany, Australia, Australa, Belgium, Canada, Denmark, Finland, France, Great Britain, Hungary, India, Israel, Italy, Japan, Lebanon, Luxembourg, Sweden, Switzerland, South Africa, Yugoslavia and UNESCO.

Inside Stuff—Radio-TV

CBS-TV which took a licking in some Catholic quarters for its "Benefactor" episode on "Defenders" received favorable editorial comment for its upcoming "CBS Reports; Birth Control and the Law" in "Are Maria," the national Catholic weekly, published at Notre Dame U.

The editorial said in part: "One program which can usually be

Dame U.

The editorial said in part: "One program which can usually be relied on to be consistently good... is CBS Reports. We note its telecast (tomorrow) will study the legal, moral, medical, and social implications of birth control ... Our readers are—or should be—well aware of the Church's explicit ban on the use of artificial birth control by Catholic married people. The legal, medical and social implications of the sale and use of contraceptive devices are another matter. As we noted ... it is impossible to judge in advance the excellence or poorness of a ty program before seeing it. But the high reputation of CBS Reports has earned for its presentation of controversial issues persuades us to suggest that this is a program to watch for."

watch for."

Rachel Stevenson, a producer at Chicago educational tv station WTTW, received this year's top award from McCall's for developing techniques to enable deaf and hard-of-hearing children to enjoy a kiddle show that is otherwise designed for youngsters of normal hearing. The program she was cited for is "Totem Club," a daily educational entertainment program on the Chi station.

Other recipients of the magazine's "Golden Mike" award were Doris Ann, in charge of religious programs for NBC-TV for "Report From Moscow"; Nancy Clark of KTVB-TV, Boise, Idaho, for a series of 29 hourlong programs dealing with problems facing the modern family; Elizabeth P. Campbell of WETA-TV, Washington, D.C., cited for bringing educational tv to the nation's capital; Kitty Broman of WWLP-WRLP, Springfield, Mass., for programs about epilepsy; Valena Minor Williams, WABQ, for radio editorials in the interest of better community race relations; Joyce Marron, KNME-TV, Albuquerque, N.M., for her "TV Kindergarten" beamed twice daily; and Helén Jean Rogers, ABC-TV, for the documentary, "The Troubled Land."

Radio & Television Executives Society will install new officers and offer "The Second Annual Broadcasting Follies" on May 16 at the group's annual meeting luncheon in N. Y. Jan Murray will emcet the fete. Proceeds will go to the Herald Tribune Fresh Air Fund. Present prexy Matthew (Joe) Culligan will formally turn over the job to William McDaniel, exec veep of NBC Radio. Ted Bergmann and Wade Barnes planned the luncheon program. Steve De Pass, who last year did a musical takeoff on Newton Minow, will be back.

Other new officers of RTES will be Sam Cook Digges, first yeep; veeps T. J. McDermott and Robert Teter; secretary Sol Paul; treasurer Sol Cornberg.

WABC-TV, N.Y., which bought "Sergeant Bilko" for a three-year run to start next season, paid \$200,000 for the package of 78 one-half hour shows. Decision to buy the CBS Films syndication entry, despite the fact that it has been shown in the N. Y. area for the past three years on WNBC-TV, was made because ratings for "Bilko" this year have been about 30% higher than the previous year, indicating a rising receptivity for the one-time CBS-TV network hit.

Glean

Continued from page 29 ten a letter just three weeks ago from NASA "stating that Glenn would not be available for such a broadcast" because of various demands of the space program itself on the energies of the astronauts.

Of course, it didn't quite turn out that way. that way.

In the three and four days before telecast time, there were reports of "pressure" on NASA, white House and State Department officials to breakup the NBC stanza. There was also an objection or two against having a sponsor (Martin Marietta) for the hour. But the Government held firm and hence, so did Titov, Glenn and the sponsor.

As Gherman and John made the scene last Sunday (6) on NBC-TV, the battle had momentarily sub-sided in the face of good fellow-

sponsor.

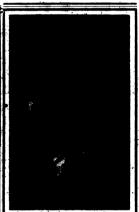
But as far as Glenn and his fu-ture on television are concerned, the by-word is, "Come back down to earth, man." However, this advice, from a random observer, was meant for network executives, not Col. Glenn, who seems to have his feet planted firmly on the ground when he is not up in the air, de-liberately.

U. S., British Writers

writers. He pointed out that where

writers. He pointed out man where to films are shown abroad, writers will now know about it via the international link, and this obviously will be a help to writers with an eye on residuals, and, eventually, royalties.

Franklin said the agreement also provides for an exchange of membership lists, for automatic transfer of a writer from one guild transfer of a writer from one guild to another. In other words, if a British writer comes here to work, he qualifies as a WGA member, and vice versa. The pact also calls for a mutual exchange of information dealing with contracts, minimums, etc., and of "unfair" lists, the latter a blow at producers who may "runaway" from one country to the other if they are on a guild "unfair" list. Both guilds have agreed to support each other, and there has been agreement on their basic philosophy.



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COMPETITION

PROGRAM

News, Weather

11:15-11:30

First Run Movie

11:30-12:30

STATION A

AVG. BATING

WSTY

17

CBS-TV Compensation Formula

actually pay. The current rate total of \$18,700,000, compared to card for the affected daytime segment pegs daytime rates at 50% of nighttime rates. Considering discounts and program allowances, advertisers do not in actuality pay 50% of nighttime rates. However, that 50% of nighttime currently serves as the basis for computing network compensation to stations. Network, in revising the noon to 50 pm. rate on an average of 22% to 23% lower, the price currently being paid by advertisers, reduces station compensation in the same station compensation in the same

6% Less to Affils
In terms of the total broadcast
d y, CBS-TV estimates that affils
would receive about 8% less than
they are being paid from station
comrensation currently. Because
of increased gross sales at the network, even with the decrease, the
total volume in station payments
wou'd remain about the same, according to the web, which based ite
forecast on current network sales
levels.

The change in compensation was mude effective Jan. 1, 1963, in a conciliatory gesture by the web, which could have made the effective date of the new rates earlier.

Even after the change, CBS-TV says that its affils will receive more dollars in station compensation than the affils of NBC-TV or ABC-TV.

or ABC-TV.

According to the web, program costs for CBS-TV went from \$72,000,000 in 1955 to \$120,000,000 in 1951. In the same period, the unrecovered program costs for the web increased by 55%.

In the first quarter of 1961, CBS-TV paid its affil stations a

1513,300,000 in the first quarter of '62.

This is how a station with a \$1,000 Class A Card Rate would fare under the revised plan: Example station carrying the web's full schedule would have received \$513,000 in '61 in station payments. In '62, projecting current sales figures for the web, same station will receive about \$561,000. If the daytime reduction had gone into deffect for the '62 year, station payments would be \$528,000.

It was pointed out that ABC-TV lists afternoon time at 334% of nighttime rates and that NBC-TV recently announced a bonus plan which leaves afternoon time at about 40% of nighttime rates. In such a situation, CBS-TV listing of afternoon rates at 50% of nighttime was considered archaic and unrealistic.

of afternoon rates at 50% of night-time was considered archaic and unrealistic. Next year's new rates will not affect nightfime A rates and the webs still is retaining its C rate for certain shows in fringe after-noon time, including "GE College Bowl," sports, etc.

All-Channel TV

Continued from page 28 5 to prevent it from double-crossing

Congress on its side of the bargain.

A bigger legal question which
the Senate Constitutional lawyers may find more worthy of their tal-ents is that of Congress' constitu-tional right to prescribe such a remedy. Imposition of a require-ment that makers produce certain equipment only, thus eventually

VARIETY ARB FEATURE FILM CHART

(Continued from page 42)

WTRF Average Rating: 11
Average Share: 50

SUNDAYS 11:15-1:00 Program: PREMIER SHOWCASE

Pioneer Companies

Continued from page 80 =

Feb. 18 "A STAR IS BORN"
Judy Garland, James Mason, Jack Carson
1955, Warner Bros., Seven Arts, 1st Run

Feb. 25 "FRENCHMENS CREEK"
Joan Fontaine, Arturo DeCordova
1944, Paramount, MCA, 1st Run

Mar. 4 "HIS MAJESTY O'REEFE"
Burt Lancaster
1954, Warner Bros., Seven Arts, 1st Run

Mar. 11 "SPRINGFIELD RIFLE" Gary Cooper, Phyllis Thaxter, David Brian 1952, Warner Bros., Seven Arts, 1st Run

imposing a like requirement that consumers buy certain equipment only has no precedent except in the health and safety field. More momentous a question, and for the strict constructionist a far stretch of the elastic clause.

Harris, taking not of the issue, had this to say during the House debate: "There are those who raised the question, is this the thing for the Government to do? Do we have a Government that is going to tell our private enterprise that produces certain products used by the American people that they have to do it in a certain way?

"I had some feeling about that myself at the outset. When we measured the total problem involved here and the vast resource that goes to waste, the only way to develop the resource and utilize it was to pass this legislation. And I believe after the transition period when manufacturers make all-channel receivers, we will bring about an improved broadcasting service throughout the U.S." imposing a like requirement that

'I Believe In You' Continued from page 27

gramming under the NAB proposal. Creative television would die a slow and agonizing death. The tendency to produce what would get by would be irresistible. So would be the temptation on the part of the Code Authority to play it safe. Out of a fear of being wrong, the Authority would in all likelihood kill anything that was out of the norm rather than risk criticism. We'd end up with an homogenized schedule. Experimentation, in no vation, all chance-taking would cease as a group of timid, well-meaning men took over the responsibility of deciding what was to be shown on 50 million receivers.

"We believe, too, that freedom

million receivers.

"We believe, too, that freedom of broadcasting involves the right to be wrong as well as right. Creative progress is a trial and error process. Sometimes you can be horribly wrong just as you can be wonderfully right. And it is much better to try—and to make a mistake—than not try at all. To eliminate the margin for error would be to eliminate the chance for achievement. One mistake does not provide sufficient grounds for scrapping a system that seems to work such a very high percentage of the time.

"And despite the assurances of

"And despite the assurances of "And despite the assurances of the advocates of pre-screening to the contrary, don't be too sure that the ever-tightening grip of pre-censorship would not move to throttle the life out of the news and public affairs broadcast, par-ticularly documentaries dealing with controversial subjects. If en-tertainment is passed upon, why not eventually news, information and education, too? "We believe that the program-

"We believe that the programming precognitive should be kept where it belongs—in the hands of the individual broadcaster. We believe in pre-screening—but for you."

you." The O'Seas 'Image'
Stanton pulled no punches in
proclaiming CBS' stand on the
matter of programming for overseas audiences, decrying the "implication" that we ought to avoid
presenting disturbing prolems in
our society in informational programs and that what entertains us
the home can advantly affect our at home can adversely affect our reputation abroad and should in some cases be withheld from over-seas audiences.

some cases be withheld from overseas audiences.

"I dispute both aspects of this theatre." Stanton declared.

"We cannot have a double standard of reporting. CBS will never be a party to a policy of concealment that directs us to hide from the rest of the world our imperfections. It is far more important to show people everywhere that the free prees, in every form, has value because it is free to criticize as well as to praise, free to show shortcomings as well as strengths, free to document great needs as well as strengths, free to document great needs as well as great achievements.

"The free world has no use for Communist journalism because it tells us only what they want us to know . . . Nothing would be more disastrous to our cause before the world than for us to enter voluntary compacts to suppress informational programs dealing with problem areas in our society. For we would never thereafter be without suspicion when broadcasting informational programs that are favorable to our essential character as a free people who are moving forward.

"This holds true, too, of our entertainment programs. We ought to be concerned not with our repu-

tertainment programs. We ought to be concerned not with our repu-

tation alone but with an honest, undoctored revelation of our character. CBS cannot agree that we ought to conceal the fact that we are diverted by mystery dramas or westerns or situations comedies any more than the fact that we are diverted by reading mysteries or reading westerns or going to musicals. For more damage would accrue from attempts to represent ourselves abroad as something that we are not than by opening up our whole national life, its light moments, its fads and its follies, as well as its serious concerns, to the view of the whole world. Anything else is mischievous doctrine."



13th Annual
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July 6th to 23rd

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Aggressive sales organization available for Radie, TV & Film Sales repre-sentation currently calling on Eastern markets. Also interested in represent-ing companies to the Advertising &-Market Research business. Box V-2273, VARIETY 154 W. 44th Street, New York 36, N.Y.



WBRE-TV COLOR PIONEERING! PAYS OFF AS DEMAND SURGES

David Baltimore, WBRE-TV General Manager: "The big surge of enthusiasm for Color TV in the Wilkes-Barre area has already brought a 'demand exceeds supply' situation. Everyone is finding out that Color provides TV's fullest enjoyment and service, and we believe Color TV will be a big factor in audience and advertiser selectivity by '63." Color TV can pay off for you, too. Find out how from: J. K. Sauter, RCA, 600 North Sherman Dr., Indianapolis 1, Ind., Tele: ME 6-5311.

${f ``MANHUNT''}$ **SNARES BIG RATINGS!** IDAHO FALLS 45 SAN DIEGO 2 KID-TV THES. 7:30 p.m. 45 Source: ARB, 1962 For full details, contact SCREEN GEMS, INC.



Calgary, Alta.—Calgary's first FM radio station, backed by a group of businessmen, will make its debut by Aug. 1. Allan J. Bar-ker, former executive assistant of station CKXL, Calgary, is man-



From The Production Centres

discussing spot to as guest speakers at Broadcasting Executives Club of New England luncheon . . . William B. McGrath, veep WHDH, Inc., nabbed citation from Mrs. Guido Pantaleoni Jr., prexy U.S. com mittee for UNICEF, at United Nations headquarters as station was honored for tv series on UNICEF work in Asia... Dorothy L. Kachadorian, music director WNAC, WNAC-TV and, Edward M. Gulachenski, engineer, being married in Worcester Saturday (12).

IN WASHINGTON . . .

Gregg Oliver, newcomer here, has latched on well with his weekday query program over WTOP radio, "Information Central," but is elicking even better as m.c. of events in neighboring regions. Latest duty, judge at the "Miss Berkely County" beauty contest... John Batchelder slated to host grand climax of the cross-country "Beat The Champe" videopin competition. Winners are to be selected on program originating from WMAL-TV, and carried on ABC May 12... Peter B. Kenney, NBC Washington v.p., gave an informal get-together at Broadcasters Club for tradesters and trade press... Marvin Address and Reginald Mead named as local sales reps for WGMS.

IN SAN FRANCISCO . . .

McFadden-Bartell Corp. has sold KYA to a Buffalo radio-tv group headed by Clinton D. Churchill for a reported \$1,250,000 and "additional considerations." Sales was announced by Gerard Bartell, McFadden-Bartell prexy... Comic Romaic Schell and KTVU have called it quits. Schell's comic promotion spots for station won three national awards... Ta'k of a "Georgie Jessel Varieties" originating on tv here with a "Talent Scout" format for pros and semi-pros... During science convention here, KKHI did a nightly science show strictly for men who dig slide-rule lingo. Hunting sponsor to make it a regular thing in this area of much space-age industry... KRON-TV will expand its news programming with a Saturday night recap of week's events starting this week... Joe Klass has resigned as KYA salesman to become campaign manager for John L. Stevenson, Demo candidate for Congress.

IN MINNEAPOLIS . . .

While Minneapolis Star and Tribune remain shut down by strike, WCCO Radio is offering special weekday show titled "Community Calendar," sponsored by a leading local department store. Station also lists Minneapolis deaths four times daily . . . Newspaper strike having kayoed the daily radio-tv log, stations here are printing their own daily news sheets, including highlights of their news shows, and are distributing them every ayem to leading restaurants and clubs throughout the city . . WCCO-TV aired documentary, "From Sufferage to Action," on League of Women Yoters to tie in with League's national confab which was held here last week . . . WTCN receiving 5,000 calls daily to its telephone service announcing scores of major league baseball games. Service is sponsored by Vademecum toothpaste . . . On basis of its 68.6% share of local market, as reported in January-February Nielsen Station Index, WCCO, CBS affiliate here, claims largest audience share of any radio station in the 32 major markets covered by Nielsen . . . Jan Werner and Rodger Kent serving as co-hosts on WTCN's "Shoppers' Service," weekday morning offering. Station has assigned staffer Joe Mangan to cover Minneapolis city hall activities . . . State aeronautics department has opposed proposed radio tower at Sauk Rapids, Minn., 60 miles west of Twin Citles.

IN DETROIT . . .

WJR celebrating its 40th anniversary this week with special programs . . . Michigan Associated Press Broadcasters' Assn. presented three awards to WXXZ, two awards to WJBK and one to WJR in various categories of excellence in broadcasting . . WJBK-TV's Shirley Eder, back from month's taping session in Hollywood, is regaling her audience with a daily feature based on various aspects of her long interview with Cary Grant . . . E. Paul Percha, formerly with the Detroit News and Knorr Broadcasting Corp., has joined the sales staff of CKLW . . . WXYZ-TV inaugurates a summer scholarship for college students in the area, offering a training program for pro-



WLW-T COLOR TV RATINGS AND SALES CLIMB IN COLOR-FULL CINCINNATI

John T. Murphy, WLW-T General Manager: "A WLW-T survey shows that Color programs have double the ratings of the same programs in black-and-white, and Color commercials have triple the impression of their black-andwhite counterparts. Result: WLW Television sales have increased 34% since we installed Color TV equipment." Color TV can pay off for you, too. Find out how today from: J. K. Sauter, RCA, 600 North Sherman Drive, Indianapolis 1, Indiana, Telephone: ME 6-5311.

duction personnel... WJBK salutes 15 Detroit area National Merit Scholarship winners in a special program ... Marty McNeely, vet disk jockey formerly with WJR and most recently with WXYZ radio, has joined the news staff of WXYZ-TV.

IN PHILADELPHIA . .

Jack Benny to be guest soloist with the Robin Hood Dell Orchestra (July 31). Johnny Green will conduct . . . Ed McMahon, longtime Philly tv figure, who appeared with Jhonny Carson on "Who Do You Trust?" will go along with Carson when he takes over the Paar show . . . WDAS dropped its FM affiliation with the New York based WQXR . . . Bob Post, former Pittsburgh radio and tv packager and documentary film maker, doing the publicity for James Michener's campaign for congress . . . Chet Huntley and David Brinkley to receive the fourth annual Liberty Bell Award of TRAC at the Barclay (9) . . . Jack Dorr, former promotion director of WBNS-TV, Columbus, appointed WRCV AM-TV advertising-promotion manager . . . James Krayer, who joined WCAU-TV staff in 1953, named production manager for the station . . . WFLN announcer John Edwards playing lead in the Philadelphia Drama Guild's "Imaginary Invalid" at the Plays and Players.

IN CINCINNATI ...

George Palmer resigned as general manager of WSAI to rejoin WKRC-TV as executive news director. He fills the 6:15 p.m. and late news slots and will write and produce six prime specials a year... Leonard Goorian, longtime personality on Taff stations, exits as WKRC-TV sales exec to enter the real estate field... Ron Allen left WNOP to replace Bob Stone on WLW, with Stone replacing Ed Miller, recently resigned, on WLW-TV... Dale Stevens, Cincy Post and Times-Star fillm and legit critic, was fired by WCPO-TV after hosting four Sunday midnight shows. He formerly had a Saturday afternoon platter session on WNOP...Jack Gwyn, WLW announcer and emcee, to be host narrator of 10 filmed programs for the National Educational Television Network, sponsored by National Assn. of Manufacturers.

IN PITTSBURGH . . .

IN PITTSBURGH

Les Rawlins, g.m. of KDKA, has been elected first vice president of the Pennsylvania Association of Broadcasters. Other offices are: president, Robert Williams, WHLM, Bloomsburg; second v.p., Samuel Altoderffer, WLAN, Lancaster; secretary, Thomas Metzer, WMRF, Lewistown, and treasurer, Herbert Kendrick, WHGB, Harrisburg. The Association has presented WIIC with two awards, one in news reporting and the other in the field of public affairs broadcasting... KQV has just received a commendation from the Air Force "in appreciation of conscientious efforts toward the advancement of peace through Air Power"... Karl Krug, vet drama critic who reviews plays and movies on WIIC, is doing all the research on "Sentimental Journey" which features the music of the past. He digs up all the interesting stories in Pitt history when the songs were popular. Show is now using travelling guests, First to appear was Jimmy Dean, who sang a hymn and managed to get in a plug for his new album, "Big Bad John.

IN MEMPHIS..,

Rom Merony doubling in brass by fronting Channel 13's "Dance Party" on Saturday matinees and also turning in a nightly slot cross the board on WHBQ...Dotty Abbott back on the home grounds after a radio sojourn to Hawaii and now p.d. of all-girl station WHER. ...Harry Chapman, Don Day and Chuck Browning, new deejays now "swinging" on WMPS daily...Rog Berkley, Cap.southern skipper, making the radio reunds...Rufus Thomas, WDIA performer, and daughter Carla playing one nighters at school and college hops in this area...Dick Cole, p.d. at WLOK, also handling the daily matinee "Cane Cole" in a three-hour jam session...Stan Kessler, radio production chief, now A & R topper for Memphis' new Pen Label...Harold Kreistein, Plough radio prexy, skied to New York for a powwow with a group of indie AM operators...Harvey Tate, Toronto news hawk, now on the home scene and skiddering news features for the five Plough radio outlets out of the WMPS flagshipper here.

Yugoslav Joining In CBS-TV o&o Stations' Int'l Program Exchange

Yugoslay Radiotelevision has joined the second annual international program exchange being conducted by CBS-TV o&o stations.

The Yugoslav contribution to the exchange, a ballet titled "The Legend of Ohrid," will be broad-Legend of Ohrid," will be broad-cast by the five CBS o&o stations on the "International Hour" at a future date. It will be the first Yugoslav tv program seen in America as well as in five other countries taking part in the ex-

change.
Other broadcasters participating
in the exchange are: Tokyo Broadcasting System, Japan; Australian
Broadcasting Commission, Austraila; Telesistema Mexicano, Mexico; Canadian Broadcasting Corp.;
Proartel, Argentina; Radiotelevisione Italiana, Italy; Television
Wales and West, Britain, and Radio
Evicant Televid Eireann, Ireland.

U.S.-Mex TV Pact

Mexico City, May 8.

Mexico and the United States have come to an agreement covering assigning and use of 12 television channels along the Mexican-American border in a 250-mile wide belt on both sides of the international line.

New accord is ontenne of

tional line.

New accord is outcome of preliminary talks held in this capital from October 24 to 29, 1960.

Now in force via interchange of notes between Secretary of Foreign Relations Manuel Tello and U. S. Ambassador Thomas C. Mann, agreement replaces former one initiated in September of 1951.

OKINAWA TY LINK:

DIRECT TELECASTS Tokyo, May 8. Okinawans will be able to re-

ceive telecasts directly from Japan

ceive telecasts directly from Japan by July of next year, when a 550-kilometer microwave circulit will be linked between the Ryukyus and Kagoshima on the southernmost top of Japan's Ryushu Island. Circuit construction will begin in August, with cost footed by the Japanese and Ryukyuan Governments and the Nippon Telegraph and Telephone Corp. Hookup will also increase phone circuits from two to 20.

Okinawa has its own to stations

two to 20.

Okinawa has its own ty stations at present, with much programming filled with films and tapes sent from Japan. Also on the island is the Far East Network's ty station for the heavy U.S. military nonulation.

British Com'l TV **Ad Revenues Hit** By Actors Strike

London, May 8.

After five months of actor's layoff, the annual progressive increase in commercial tv's ad revcrease in commercial tv's ad revenue was not only halted but somewhat retarded. Details released by Media Records Ltd. show March's ad coin earned by the 13 commercial contractors as totaling \$22,682,000, which is well down from the previous March total of more than \$23,250,000. Drop becomes even more drastic when it's noted that, this year, three new independent stations' earnings were counted in the total, with an aggregate \$882,000.

stations' earnings were counted in the total, with an aggregate \$882,000.

Associated - Rediffusion again topped the revenue charts for the month with \$4,250,400. Granada-TV followed with \$4,130,000. Associated TeleVision, which serves two areas, London (weekends) and Midlands (weekedays) took \$4,082,000 and ABC-TV, weekend-only major trailed with \$3,004,400.

Nine regional companies split the rest this way:
Scottish-TV \$1,472,800. TV Wales & West, \$1,279,600. Southern-TV, \$1360,200. Tyne Tees-TV, \$1,162,000. Anglia-TV \$744,800. Ulster-TV, \$355,600. Westward-TV, \$431,-200. Border-TV, \$159,600. Grampian-TV, \$291,200.

Of the \$25,177,600 spent by advertisers, the government took \$2,494,800 in excise duty, currently 11%.

20th's \$600,000 On 8-Market 'Paradise' Sale

O'MAI ACT I ALLAWAY DATE
20th-Fox TV has wrapped up
sales in eight markets during the
first week of syndicating "Adventures in Paradise," which wound
up a three-year run on ABC-TV
earlier this season. Sales, totaling
over \$60,000, have been made in
New York, Los Angeles, Dallas,
Minneapolis, Phoenix, Tucson, Mobile, and Honolulu. bile, and Honolulu.

Package includes 90 one-hour

Detroit — Donald Craig was named ad-promo director and Ross R. Callaway head flack for WJR here.

MAGNIFICENT - SHOWPLACE

Just 15 minutes from New York Just 15 minutes from New York, Drometic, fabulous modern Holly-wood home built on the formal gardens of a famous extrete. House includes such features as gold plated faucets, condelabra stuir-case, indoor fish pend, sunken fam-ily room, plus all carpeting, drapes and fixtures.

Tremendous glass areas lead out to gardens. Only those interested in the most unusual need inquire. Reduced to \$120,000 for quick sale.

> Call in New Jerseys 201 Lowell-7-6691

er 201 Whitney-3-7077

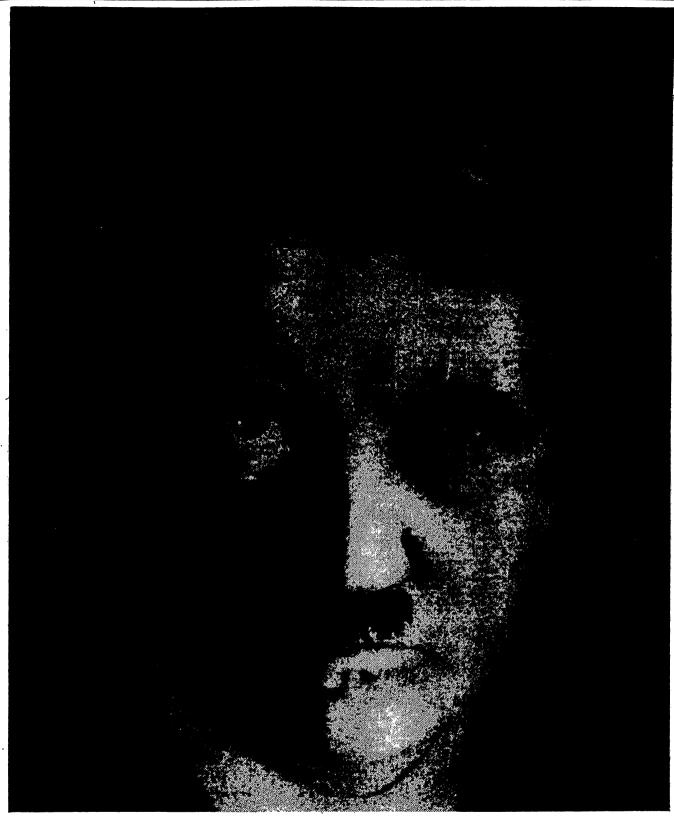
IF YOU MAKE IT FOR A DIME... SELL IT FOR A DOLLAR..... AND IT'S HABIT FORMING.....

.. then you don't need us. (Although we'd sure like to meet you.)

But if your product needs selling in the vital Northwest market, KSTP-TV is for you.

The Northwest's first TV station, KSTP-TV serves and ells a market which includes 810,800 TV homes and over \$5 Billion in spendable income.





NOBODY COULD MAKE HIM UP

Who would believe an Adolph Hitler possible — if he hadn't been real? Who could invent a Douglas MacArthur, a Babe Ruth, a W. C. Fields or a Josef Stalin? These are just a few of the fascinating real-life lives featured in **Biography**. Sold in over 70 markets including New York, Chicago, and Los Angeles. **Biography** has won top ratings in every market that it has appeared, will provide 39 unique, spell-binding half-hours for your station and your sponsors **each week**. Check the ratings and

reviews—then call or write us. No fiction on television can compete* with the impact of fact — on Biography.

A David Wolper Production Produced and Directed by Jack Haley, Jr.

*FIRST IN MARKET

City Station Time Rating
New York WNBC 7-7:30 P.M. 16.2
San Francisco KRON 7-7:30 P.M. 17.0



Foreign TV Reviews

effective one.

But the spotlight was on De-Filippo, who proved to be neatly attuned to the video medium, an asset which RAI-TV had well con-sider in its programming future. Hawk.

BROTHERS-IN-LAW

BROTHERS-IN-LAW
(The Expert Witness)
With Bishard Briers, Richard Waring, June Barry, John GlynJenes, Moultrie Kelsall, Arthur
Leward, Joyce Parry, Arnold
Ridley, Allan Caley, Leo Britt,
William Sherwood, John Miller,
Dennis Handby, John Cazabon
Producer: Graeme Muir
Writers: Frank Muir, Denis Norden
30 Mins., Tues., 7:55 p.m.
BBC-TV, from London
Henry Cecil's hestselling

BBC-TV, from London

Henry Cecil's bestselling
"Brothers-in-Law," a string of
farcical legal anecdotes, has already been turned into a film
which clicked at the British boxoffice. New scripters Muir and
Norden-most highly regarded of
BBC-TV's comic staffers — have
carved 10 half-hours out of it, and
the book lends itself to this sort of
extraction. But the promise wasn't
fulfilled by the achievement.

"The Expert Witness," second in
the weekly skein, was an improvement on the first, but it lacked the
satirical edge of the original and
turned out to be an average farcical
caper with a predictable course.
Roger Thursby, the central char-

Now in their third year

OVERSEAS PROGRAMMING COMPANIES, Ltd.

are the leading Independent dis-tributer of television films out-side the United States as well as the first organization to special-tic in importing entertaining pro-grams from all over the world

IRVING FELD 230 perk eve., new york 17 murray bill 9-5857

pace performance for this one-time musicomedy star, and a very effective one. But the spotlight was on De-But the spotlight was on De-

in distraught panic, but forced it too hard.
Situation of this one was Thursby's brief in a medical case that depended on expert evidence. His own expert was a gruff and surly guy who offended the judge with his know-all behavior in the box. Thursby was baffled by the medical terms and seemed to be losing, but the opposing side's expert unexpectedly admitted that he was wrong, and Thursby won a surprise victory.

Other regulars in the series—a lawyer played by Richard Waring and a girl-friend (June Barry)—had little to justify their presence in this one, but cute cameos were submitted by Arthur Howard, as the judge, and Moultrie Kelsall, as the domineering surgeon.

Graeme Muir's production was fine; and the skein will probably get by with those who are content to chuckle rather than guffaw.

Otta. Other regulars in the series

ROTOCALCO TELEVISIVO

("RT") (Television Rotogravure)

("RT")
(Television Rotogravure)
Director; Enzo Biagi
70 Mins., Sat. 9:10 p.m.
RAI-TV 2d Program, from Rome
Italian video audiences can fook
forward to an adult; interesting,
and varied weekend show (program is repeated Sun, evenings on
ist Program; thus wisely allowing
set owners who still aren't able to
convert to the double standard to
catch it as well) packaged by Enzo
Biagl, who also heads RAI-TV's
news. services. Plan at the start
is to run the stanza every other
week, but it might be made a weekly item in the future.

Formula is to group five or six
Items on various subjects of more
or less topical interest into each
show, linked via comment delivered by Biagl himself. Cameradirector teams are sent out on assignments, with the Berlin Wall,
Grace Kelly ("The Princess is,
Bored"), the Algerian crisis, the
pros and cons of pro boxing after
the recent Paret tragedy, the return of Renata Tebaldi to La
Scala, etc., furnishing some of the
opening topics. Or the peg may
be less immediately newsworthy
such as glimpse at the "other stde"
of the Elizabeth Taylor brouhaha
over "Cleopatra," treated in Ironic
key and giving a colorful glimpse

of the life of an extra employed on the 20th spectacle; or the problem of servant help—seen from both sides. Certainly the most biting and courageous of early items on "RT" was a tongue-incheek glimpse at the problems engendered by the Italian custom of approaching every job with a bunch of letters of recommendation—preferably from a government official or the like. Stanza was directed by Ugo Gregorett, one of several "guest" directors who'll be contributing items at intervals to "RT."

Format is an interesting one with vast possibilities, at least judging, by first two shows. It's to be hoped that RAI, TV will continue to back Blagi fully in his quest (already applied to his news programs) for balanced non-conformity, a healthy safety valve in the current Italian politico-social situation. Production-wise, it's a topnotch effort, too.

Hawk.

DAS ABSCHIEDSGESCHENK (The Farewell Present) With Reinhard Jahn, Georg Thomas, Dagmar Altrichter, Wolfgang Buettner, Wolfgang Schirlits, othery Director: Karl Fruchtmann Writer, Terence Battigan

Schirlitz, others
Director: Karl Fruchtmann
Writer: Terence Rattigan
Translation: A. H. Unger
75 Mins.; Wed.; 9 J.m.
West-German TV, from Cologne
Terence Rattigan can be regarded as one of the most successful British playwrights with German theatre clientele. German tv, however, has still not had much activity with his works as of this playwright's roughly 40 works only two have been given a German tv production so far. This was the third following "The Winslow Boy" and "Enticing Depth," both definitely successful.

Efficiently translated by Alfred H. Unger, "Farewell" proved tailor-made for television. Its conflict was clear and convincing, the plot was of universal interest, and it had intelligent Glalog. In addition to these assets, the plece gave the players the chance to display interesting performances.

The story centered around anging teacher married to a much

Interesting performances.

The story centered around an aging teacher married to a much younger woman. She, z vital person, had a romance with a younger colleague of her husband. The latter knew about the affair, but took it with dignity. The second big disappointment, which, he also took quietly, came as the result of a heart aliment, as he had to quithis job without pension as he had not spent the required years as a teacher. He found, however, hope and consolation in the form of a farewell present donated by a pupil.

farewell present donated by a pupil.
Wolfgang Buettner made the most of his teacher role, and his performance often had emotional impact. Supporting players, were all competent. Kurt Fruchtmann's direction was fine, as were the various technical credits. Hans.

Foreign TV Followup

Sunday Night At The Palladium
Associated TeleVision's vaude
showcase, "Val Parnell's Sunday
Night At The London Palladium,"
is like British beer. And this video
brew, bottled in the same way as
the 251 previous offerings, though
not nectar to the educated palate—
received the usual hearty round of
applause from the Palladium audience.

applicate from the rainatin addi-ence. Yank warbler Pat Boone had the job of providing the froth at the top of the bill. He gave a straight treatment to an uninspired choice of five numbers which failed to revive a lacklustre and flat mix-ture served up by the preceeding talents.

talents.

The highly resonant Boone ooz talents.

The highly resonant Boone oozed his way through "Johnny Will," "Willing and Eager," "Quando, Quando, Quando, Quando, Quando, Quando, Openator of the familiar quick-slow-quick pattern, his opener came off best Even here, Boone's too-soothing treatment coddled a song which needed a strong hint of sex appeal.

Compere Norman Vaughan, while settling into a comfortable niche with his catchphrases, slipped out of his "nervous" character a little too aften.

The Balcombes halancing act had moments of originality but repeated exposure on this show made it tough for the act to be an

out-and-out click. Los Riveros, a Latin foursome, sang in fast and furious Spanish, but their numbers were not tuneful enough to stand up to the foreign-language-only lytic.

lyric.
Curtain act, the massed Coro
Lilion choir, was impressive as it
cascaded through Italian classics
but, perhaps, the choir was an
unhappy choice in view of the aiready large foreign language content of the program. Watt.

ready large foreign language content of the program. Watt.

By capturing the Duke of Edinburgh for a 45-minute lecture on his recent South American tour. Associated - Rediffusion's "This Week" got itself a quarter-hour bonus and much discussion over its scoop. But, as often on these deferential occasions, the upshot was far more dreary than the promise. It seemed as if the genial Philip, who cracked the odd gag. about the commercials, was too eminent, or timid, or both, to have strong opinions, and the session settled into a routine lantern-side lecture, illustrated with film of the Duke on the tour and other material culled from an earlier Associated - Rediffusion document ary. Most of the facts and information given could have been provided by a second geographical textbook, and the film did little to illuminate or startle.

The Duke frequently emphasized earlier British contributions to the economies of the 11 South American States, such as rallways and Industrial investment. He also explained that British exports to the continent were sagging rapidly. But he didn't draw even the obvious, and scathing, conclusions from these trends, merely hoping that something would be done to get the British hepped about the Latins. At the end of the program, the show's emece, Brian Connell, put some bright questions to the Duke, who blandly hedged. One of the few definite opinions he expressed was that the Communist philosophy didn't suit the free-and-easy ways of the South Americans, but he sidestepped the poverty that might lead to increased Red activity.

It was, therefore, a highly superficial foray, more absorbing for

that might lead to increased. Red activity.

It was, therefore, a highly superficial foray, more absorbing for those Royal-fans who like to take a peek at the top than for those in search of enlightenment. Perhaps its most charming moment was when the Duke made graceful mention of Edward VIII who, as Prince of Wales, had preceded him on a similar tour of 30 years before.

The Duke was debonair and assured, as usual, and didn't seem to suspect that his material was one long platitude. Producer Peter Morley just stuck the camera in front of Idm and let reverence have its head.

Otta.

have its head.

Hippodrome

That seen-it-all-before feeling infected this sample of "Hippodrome" from Associated-Rediffusion. The acts, mainly from the circus, were still deprived of the

sawdust setting, and the presentation lacked character. Linking was undertaken by a vocal group, the Zephyrs, who introduced each item with some rather feeble rhymes and director Alan Morris showed little enterprise, and when he did, it was misconceived. High spot, as many times before, was a fine trapeze trio from Germany, the Contis, who gave an effective heart-in-mouth display of somer-saulting in mid-air.

Of the rest, the brightest contribution came. From Austria's Clementi Twins, trick cyclists who had the odd variation in the usual routine. They swigged champagne whilst navigating the stage on a cycle, and this pleased.

Dogs. aping humans

Dogs, aping humans, danced and skipped under the command of Kitty Roberts. Some fair work on Atty Roberts. Some fair work on the frampoline was provided by the Two Wallables, from Australia, so-so wirepulling with the marion-ettes stemmed from America's Trotter Brothers, and suave acro-batic dancing from the Iris Roy Trio, from Germany.

Trio from Germany.

Trouble with all these was that they accomplished efficiently what had been seen many times before. A fault of the Danish Samson was that during his magical act—he strewed the stage with tables, flowers, and paper, secreted on his person—he made few bones about deceiving the eye; he just produced the stuff from his pocket. It was little more than a lesson in littering the place in double-quick time.

From Yugoslavia came Dorit Oliver, and she was content to show that she'd listened to a lot of American singers.



MAGNIFICENT HOME

In California call-our R

GLORIA MORGAN VANDERBILT (Beverly Hills) CRestview 1-0681

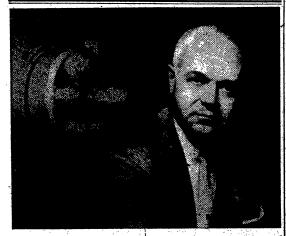
In one of the worlds finest park Replacement value at least ½ millid dollars. 32 miles to N.Y.C. For peopl who appreciate luxury and comfor A once in a lifetime opportunit Must Sell. 350,466

PLaza 5-0764

WTIC - POLITZ STUDY* TAKES A NEW AND CLOSER LOOK AT RADIO LISTENERS IN RICH, RICH SOUTHERN **NEW ENGLAND**

* YOU, TOO, MAY TAKE A LONG LOOK AT THIS IN-DEPTH AUDIENCE SURVEY. JUST CALL YOUR NEAREST HENRY L CHRISTAL OFFICE





COLOR PIONEERING PAYS OFF 3 WAYS FOR WFIL-TV PHILADELPHIA

Roger W. Clipp, WFIL-TV General Manager: "Color is definitely the most exciting aspect of Television's present and future. Color TV means increased circulation and revenue. It also has gained a great deal of prestige for WFIL-TV, a pioneer in Color TV in the Philadelphia area. Color TV can increase your profits and prestige, too. It will pay you to find out how today from: J. K. Sauter, RCA, 600 North Sherman Drive, Indianapolis 1, Indiana, Telephone: ME 6-5311.

AN OPEN LETTER

During the past few years, I was privileged to direct Ed.

Wynn in "Requiem for a Heavyweight" and Red Skelton in

"The Big Slide." Both partrayals earned Emmy nominations.

Earlier this season, I directed another great clown, Milton Berle, in "Doyle Against the House."

As a director, I have come to know that comedy and drama are closely related. Therefore, I am delighted—but not surprised—that these comedy greats delivered so brilliantly in their dramatic efforts.

To Milton Berle, a gentleman and a pro—congratulations l

Ralph Nelson

F&T's 'Moods,' Brubeck's 'Space,' 'Advise' Track Top Current LPs

FERRANTE & TEICHER: "THE MANY MOODS OF FERRANTE & thas arranged the songbag so that. TEICHER" (United Artists) Duoplanists, Ferrante & Telcher, have virtually sewed up the keyboard market with a string of bestsellers in the singles and album field. Their interpretation of popular melodies are built along rich and colorful musical lines that have won over spinners and consumers for a payoff that's been steady and sure. The styling in this package, which is one of the key sets in United Artists' current F&T campaign, is in a similar groove and the repertoire is varied enough to make each side of the LiP interesting throughout. The songbag range stretches from a Rachmanioff adaptation ("Dream Rhapsody" and "Love Affair") to Lerner & Lowey Gigl" and "Camelot."

DAVE BRUBECK QUARTET: Tigite armay vocal way, and Neal Heft has arranged the songbag so, that. Miss Faye has clear saling all the she such sar arranged the songbag so, that. Miss Faye has clear saling all the selections of such yesterying the songbag way is with Mercury. Dinah Washgapton still retains the vocal punch that makes her one of today's outstanding song stylists Whether selections or a big brass backing, her jorder and melody savey is

Lowe Arrait to Letter and Lowes "Gigl" and "Camelot."

DAVE BRUBECK QUARTET: "COUNTDOWN TIME IN OUTER SPACE" (Columbia). The "Time" series ("Time Out" and "Time series ("Time Out" and "Time father Out") have been successful sellers in the past year and this new package continues the hit formula. Although it's pegged to the space age, the rhythms and tempos are down to earth and within virtually everyone's digging range. The compositions, mostly by Brubeck and his saxist Paul Desmond, give the group plenty of room to move around in and the results are musically sharp and vivid. In addition to Brubeck's plano and Desmond's sax, topell's plano and Desmond's sax, topell's plano and Desmond's sax, topell's performances are also turned in by Joe Morello on percussion and Gene Wright on bass.

"ADVISE AND CONSENT"

Gene Wright on bass,

"ADVISE AND CONSENT"
(RCA Victor). Soundtrack sets have developed into highly marketable items in the past year and "Advise and Consent" will be no exception. There's going to be a big play on the release of the Otto Preminger pic and there is sure to be a spinning ruboff for the Jerry Fielding score. In keeping wiff the pic's modern-day theme, the score abounds with current tempos, neatly etched and expertly delineated. It's pic music of high quality with enough topflight individual sides to win plenty of programming time.

THE LETTERMEN: "ONCE

gramming time.

THE LETTERMEN: "ONCE UPON A TIME" (Capitol). The Lettermen made their dent in the teen market with several clicko singles but the group shows in this package that they've got a long-range potential and an adult appeal as well. Their styling is neat and precise and in this set, particularly, they display a ballad warmth that's quite attractive. Among the stepout sides here are "My Funny Valentine?" "Young and Foolish," "Polka Dots And Moonbeams," "How Is Julie" and the title song."

vival, and it's good, too.

DINAH WASHINGTON:
"DINAH '62" (Roulette). On the
Roulette label now, after many
years with Mercury. Dlnah Washington still retains the vocal punch
that makes her one of today's outstanding song stylists. Whether
she's working with a zipoy rhyther
section or a big brass backing, her
lyric approach and melody savvy is
clear and pertinent. "Is You is Or
is You Ain't My Baby," "You'se
Nobody Til Somebody Loves You,"
"Red Salis in The Sunset!" and
"Drinking Again" are worth picking out for spotlight play.

"THE COLLEGIATE SOUND"



LAWRENCE WELK sents His Newest Dot Albu Inspired by the OSCAR Winning Song

standing song stylists. Whether she's working with a zippy rhythm section or a big brass backing, her lyric approach and melody savvy is clear and pertinent. "Is You is Or Is You Ain't My Baby." "You're Nobody Til Somebody Loves You." "Red Salls In The Sunset!" and "Drinking Again" are worth picking out for spotlight play.

"THE COLLEGIATE SOUND" (Carlton). The undergrads from nine Ivy League campuses display a lot of group singing savvy in this "live" recording of a concert in which all participated in Hartford's (Conn.) Bushnell Auditorium last February. The groups have a fine sense of harmony work and are equally adept in the pop, folk or lazz grooves. The set is loaded with a lot of collegiate capers but their frivolity is catching. Among the standout sides are the Yaleys' version of "Officer Krupke" from "West Side Story" and the Hartards' Tobacco is A Dirty Word," a satirical comment in the ciggies smoking scare. The Vasar group, called the G-Stringers strangely enough, does very well on a couple of Civil War ballads.

"HOMER & JETHRO STRIKE BACK" (RCA Camden). The team of Homer & Jeturo has been parodying the hit parade successfully for years, and this is another collection in the same vein. As always the flavor is country & Carl Norman.

Longplay Shorts

Schuyler G. Chapin, Columbia's Masterworks director, and Alan Kayes, manager of RCA Victor's Red Seal artists & repertoire, junketing in Europe ... A 25% discount on all albums in Angel's "Great Recordings of the Century" series will be offered during May. Pickwick International established its own branch in Atlanta under the direction of Al Beam ... Ruth Brown's first LP for Philips will be tifled "Along Came Ruth" ... In a speci-1 radio s'ation drive for its "May Is Mantovani Month," London is offering 12 Mantovani LPs for \$10 ... RCA Victor has 11 LPs on its May release schedule, its lowprice subsid, Camdeh, has four.

Singer-actress Ann-Margret, currently in release with Victor's "Ann-

"My Funny Valentine," "Young and Foolish," "Polka Dots And Monoheams," "How is Julie" and the title song.

"Both Sullie" and the title song.

"PETE FOUNTAIN: "MUSIC FROM DIKIE" (Coral). One of the Dikieland beat's forement spokes man today is Pete Fountain and once again he's come through with a power-packed package that drives the vintage lazz tempo across the grooves with a happy zest. Accompanying Fountain's lead clarinet work are such able jazz performers as Charles Tealgarden, Charles Gibbons. Morty Cobb, Sian Wrightsman, Jack Eperling, Eddie Miller and Moe Schnidger. The boys with out a jubilant sound and have plenty of fin with the likes of "By Bye Bit willing" "High Society." (Singer-actres) and he will be the company of a firm with the likes of "By Bye Bit willing" "Will My Willer and Moe Schnidger. The boys will out a jubilant sound and have plenty of fin with the likes of "By Bye Bit willing" "High Society." (Singer-actres) and the keyboarding is concerned to the company of a proposed with plenty of fin with the likes of "By Bye Bit willing" "Righ Society." (Singer-actres) and will will have a national state of the company of the co

Top Singles Of The Week (The 'Best Bets' of This Week's 100-Plus Releases)

PAUL ANKA...A STEEL GUITAR AND A GLASS OF WINE (RCA Victor) ... I Never Knew Your Name
Paul Anka's "A Steel Guitar and A Glass of Wine" (Spankat)
impresses as a smart, rocking item with this singer delivering in
very savuy fashion for solid commercial impact. "I Never Knew
Your Name" (Spankat) is an interesting, big-styled Latin-tempoed
balled

RICHARD CHAMBERLAIN. THEME FROM 'DR. KILDARE'

.... THEME FROM BEN CASEY

PERCY FAITH ORCH JACQUELINE'S JOURNEY
(Columbia) Theme From 'Advise and Consent'.

Percy Faith Orch's "Jacqueline's Journey" (Marpet*) is a colorful instrumental comment on the First Lady's recent trip to India. It's a suninging item with excellent chances, "Theme From 'Advise and, Consent" (Chappell*) is a lilting melodic number in a lush orch and choral arrangement.

CIFT OF LOVE

NINA SIMONE...IN THE EVENING BY THE MOONLIGHT

LA PLUME DE MA TANT
(Deces)

Mi Guantanamera

Kip Walton's "La Plume De Ma Tante" (International Pauline?)

turns up in a cha cha instrumental version brightly arranged for

easy hoofing and listening, "Mi Guantanamera" (Northern*) is an

okay Latin-flavored instrumental offering.

casy hoofing and instrumental offering.

DONNIE BROOKS OH YOU BEAUTIFUL DOLL

(Era) Just a Bystander
Donnie Brooks "Oh You Beautiful Doll" (Remick*) brings back
this oldie in a zestful performance that will gipe it a new round
with the juke set. "Just A Bystander" (Bamboo-May-Deet) is a
more routine entry-in a ballad rocking groop aimed at the
teenagers.

KITTY NOBLE Pve Seen Everything

Kitty Noble's "I'll Be Yours" (Southern*) registers as a highly
promising debut for this songstress who delivers this French ballad with a distinctive and ear-catching style. "I've Seen Everything" (Saturdays) is a more familiarly styled rhythm number
with some gospel overtones.

NIACARA THEME

CAMBRIDGE STRINGS . NIAGARA THEME (London) ... "Ragara Theme" (Gil') is a sweet instrumental number dished up in a highly attractive style via an aits sax solo on top of a string orch. "Blue Tango" (Mills*), the standard, also gets a workover which will cop plenty of spins.

RUTH BROWN Philips). Say It Again.
Ruth Brown's "Shake A Hand" (Angelt) is a deep-dyed rhythm.
& blues entry delivered in authentic style by this fine performer.
"Say It Again" (Raleight) is a sentimental ballad also handled with a commercial edge.

JOANIE SOMMERS. JOHNNY GET ANGRY
(Warner Bros.) A Summer Place
Joanie Sommers "Johnny Get Angry" (Tod') is a bouncy
ballad with a neat lyric pegged for the teenagers who will go for
the sound of this vocal. "A Summer Place" (Witmark*) is a good
lyric version of this pic theme which has already been an instrumental hit.

EYDIE GORME YES MY DARLING DAUGHTER

KRIS JENSEN..... RIS JENSEN
(Hickory)

(Hickory)

Let's Sit Down

Kris Jensen's "Totture" (Acuff-Roset) is an interesting rocking
ballad, with a juve-angled torch luric handled pleasingly by this
singer, "Let's Sit Down" (Acuff-Roset) is an uptempo dice in
a more routine groope. TORTURE

†BMI.

COAST'S BOOMING DISK ACTION

'Miscasting' Rep. Celler

Show business and Washington alike were both taken aback by Attorney-General Robert Kennedy's crack that any extension of the Copyright protection (from 56 to the proposed 72 years), as an interim stopgap, would make for "monopoly."

Considering Congressman Emanuel Celler's history, particularly vis-a-vis monopoly and his penchant for trust-busting, this came as a shock to the legal battery who travelled to the nation's capital for hearings before the subcommittee.

Even Register of Copyrights Abraham Raminstein's lukewarm testimony was a surprise. NBC's legal spokesman was milder in his opposition to the proposed interim stoppap bill that would step up and extend copyright protestion under the old 1909 Act. Paradoxically, Broadcast Rusic Inc., strongly allied with the broadcasters, in this instance was allied with ASCAP in favor of the bill.

It has been strongly suggested that Congressman Celler talk directly to President Kennedy and accent the fact that, perhaps, younger-brother Bobby, the attorney general, "must have gotten a hum steer from some source." It is deduced the ty-radio interests could be that source atthough at least one music publisher, Rodd Evans, was militantly anti-ASCAP at last Thursday's hearings.

Pluggers Irate as BBC Radio Bars Deejays From Picking Own Tunes

White House in Groove

Columbia Records is getting a lot of mileage from the Kennedy administration. The

Kennedy administration. The disk company is currently riding high with Jimmy Dean's alive of "P.T. 109," the sags of young John F. Kennedy's naval exploits in World War II, and its Masterworks release of Pahlo Casals "A Concert At The White House."

Upcoming now is "Jacqueline's Journey," a Percy Faith single. The tune, written by Faith single. The tune, written by Faith in pegged on Mrs. Kennedy's recent goodwill tour through India.

SORD Ends Disk

Club Suit vs. Col,

Walker .loins Fischer

Victor and Cap

Difficult and lifer-ridden existence of the British songlunger has been made even more fruitless, and rustrating by a new rule at BBC Radio. From new on, deelays will not be allowed to compile their own request programs.

Instead, disk selection will fall to the program producers with the rock called is for scripting and delivery chores. And the whole pattern of request programs will be overseen by BBC's Gramophone Dept. chief, Ansa Instone.

Drastic move, interpreted by the music industry as a major alap at the pluggers, follows the Corporation's "embarrassment" at the same record and request appearing in three separate request shows compiled by deelays.

According to Miss Instone: "The new system gives us an overall picture of requests and helps to proide well balanced programs." I don't think it will break the link between the housewife and the compere (as some sections of the rade forecast) and, after all, we employ these men for their personality more than their musical knowledge."

But if the pluggers are miffed at loads a valuable field of activity.

sonality more than their musical inconledge."

But if the pluggers are miffed at leading a valuable field of activity, the jocks, indignation is, in most cases, too violent to print. Apart from being airsid of losing their respective identities, several are bruised at the thought of having selections foisted upon them around which they will have to build a show.

which they will have to blind a show.
Not everyone construes the BBC scilen as harmful, however. Songwriters' Guild of Great Britain, for instance, while sympathetic to the increased difficulties of the songpluggers, believes that it will lead to a wider selection of music which inevitably, must do the industry a left of song

inevitably must go me muses—let of good
Seine schools of thought even argue that with the decreased power of the disk spinners on the major British music outlet, the publishers have an opportunity to regain control of the industry which is now dominated by the record companies.

Johnny Western Forms Black Knight Music

Black Knight Music
Johnny Western, dinger-deffer, has joined the ranks of so many other artists and formed his own publishing operation. Called Black Knight Music, the pubbery is located on the Coast.
Western, who waxes for Columbis; wrote the theme for tv's "Have Gun, Will Travel" series, hence the name of his firm which is pegged to the symbol of the show's hero.

He has written a followup tune to the theme called "The Gunfighter." He will have a disk out on it on Col in June and the tune is also the first registrant in his new pub.

Remit A. Walker has been set as director of educational and standard publications at Carl Fischer Inc. He will be associated with Dr. Quistave Reese, who continue as director of concert and opera publications.

Walker: a Juilliard School of Mucle grad, formerly trackly incremental and cheet.

FILMS AND TY

By MIKE GROSS

In the record industry's opera-fional triangle (New York—Nash-ville—Los Angeles), the Coast is steadily growing in importance on the geographical sois. Although it still seems doubtful that the centre of the domestic disk business will ever move out of N. Y., L. A. has become a potent factor in record company planning.

company planning.

How far the Coast can go in its disk growth remains a moot point, but there's no gainsaying the fact that the renewed impact of films and ty on the record market has given the Coast on impetus that's likely to apiral upward for years to come.

likely to spiral upward for years to come.

Also, the population growth in the west (in the L. A. area alone the count is now up to 12,000,000, & making it one of the foremost territories in the disk buying market. As it now breizh down, N. Y. is still the overall most important region, followed by Nashville for singles market and Hollywood for the album market. In addition, it's expected that the Seattle World's Fate will introduce the went to millions of more Americans and the disk picture could change radically within the next five-to-10 years.

Strang Tiela Values

Key factor in the Coast's elimb of course, is the built-in disk selling values of pic and to tieins. Soundtrackers are having little trouble pushing their way into the bestseller brackets and and disk companies are discovering that the tv stars have a ready-made audi-ence for their record output.

Epic Records, for example, found it had a last property on its hands with George Maharis, of tv's "Route 86," when his initial single "Teach Me Tonight" began to rack up a strong selling score and a similar sales picture. Is being drawn with his first album, "George Maharis Sings."

Now, the record companies are reaching into tv's medical drawer hoping for a disk cash-in. Decasigned Virice Edwards (Ben Casey) and MGM is already out with Richard Chamberiain (Dr. Kildare). Carlion Records is also in there pitching with its "Theme From Ben Casey" by Vallean.

Films, too, are a contributing factor. This year's Oscar winner for "best song," "Moon River," from "Bredkfast At Triffanys" is a best-seller as a single and as a sound-track set, for RCA Victor. The soundtrack, from the Oscar-winning picture, "West Side Story," (Continued on page £2). to come.
Also, the population growth in

'Culture' in Kennedys' Crossfire; Bobby's Dept. Raps Longer Copyright

Victor's 'Collectors Item'

Victor's Collectors Item
A \$50-a-copy collectors item
has dropped in price to \$4.98
through a reissue scheduled
this month by RCA Victor.
The disk, a recording by Florence Foster Jenkins which was
discontinued in 1956, has been
repackaged by Victor for relesse at regular prices.
The original disk, a 10-inch
LP called "Florence Foster
Jenkins Recital," was being
sought for by collectors, according to the N.X. Times, for
\$50 a copy. It's now called
"The Glory (? ? ? ?) Of The
Human Volce" and backed
with an Regish version of
"Faust Travesty" by Jenny
Williams and Thomas Burns.

House Kicking Off Hearings On Disklegger Bill

Washington, May 8.

Hearings ret underway Thursday (10) on Rep. Emanuel Celler's will to alap his criminal penalties on disk counterfeiting for the first time and beef up civil remedies simultaneously.

on disk counterfeiting for the lirst time and beef up civil remedies simultaneously.

Prior to the hearing by the House Copyright Subcommittee, the Electronic Industries Assn., on betialf of 17 phonograph makers on its membership rolls, gave allout endorsement to Celler's proposal. Counterfeiting has been difficult to stamp out because of the fig-by-night nature of the practitioners, coupled with lack of criminal penalities and weakness of the civil damage provisions under the copyright act. Usually, it costs much more to go to court than sain be retrieved from any damage suit.

EIA consumer Productions Division staff director L. M. Sandwick wrote Celler: "Counterfeiting of phonograph records is, in our judgment, as serious a trime as counterfeiting currency since it deprives composers of their royalties, artists and instrumentalists of their performance fees, and arrangers of their conspensation."

Moreover the consumer is gyped because the phony disks can't be made under conditions of "quality control," secording to Sandwick. He added:

"The record dealer who unwittingly takes them into his stock is

mase under conditions of quanty control, according to Sandwick. He added:

"The record dealer who unwittingly takes them into his stock is victimized, the record-buying public is subjected to fraud, and the makers of phonographs are subject to unnecessary claims for service, party replacement, and the like, because it is human nature to blame imperfect performance on the reproducing instrument rather than the recording."

Scheduled to be on hand at the hearing—and as far as is known all behind the bill's objective—will be Abraham Kaminstein, U.S. Register of Copyrights, other copyright specialists and various disk and music publishing legalists.

Passage would seem a little unlikely this session in light of the latesess of getting the hearings underway. With a real push and no controversy, it could make it, however. At any rate, the House sessions could eliminate the necessity for hearings next year when a new Congress convenes.

merchandising

RCA Victor and the Purex Co.
have teamed for a merchandisingpromotion p re m is in campaign.
Victor has produced a special LP
sampling the work of 12 of its
artists, called "Great Songs of
Romance." The platter will be offered to customers at a premium,
price with a special wrapper from
Sweetheart Soap.

Details of the offer will be
printed on 30,000,000 soap boxes
sold throughout the country The
frappers and 31 will buy the disk
which features Henry Mancini, Al
Hirt, Leins Horne, Peter Nero, the
Melachrino. Strings, Della Reese,
Norman Luboff, Chet Atkins, the
Thiree. Sons, Mortom Gould, the
Roston Popis and Anni-Margret.
Advertising and promotion on
the deal will be extensive, including a spot on network "Purex Speclals" featuring Nero, magazine
newspaper coverage. Purex is effering prizes of RCA product such
as tvs, stereos radios, etc. to salesmen, on an incentive plan, and
various in-store point of sale materials have also been readied.

than the recording.
Scheduled to be on hand at the
scheduled to be of hand as far as is known
all behind the bill's objective—
will be harahm Kaminatein, U.S.
Register of Copyrights, other copyright specialits and various slits and various filt be hind the bill be hind the bill be hand as far as is known
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Register of Copyrights, other copyright specialits and various filts and various filts.

The Friars Four, a voc

Washington, May 8.

The cultural visage of the JFK regime, heretofore beaming and benign, is now sporting a blemish. In the eyes of some, Justice Dept., whose helimann is the President's brother, Robert, committed an incomprehensible act of sapping Culture with a blunt instrument.

comprehensible act of sapping Culture with a blunt instrument.

It all happened at a House hearing last week on a stopgap bill keeping alive copyrighted works which will disappear into the vast wasteland of the public domain before Dec. 30, 1967. Objective of House Judiciary Chairman Emanuel Celler (D.N. Y.) is to preyent many valuable works (total ca. 47, 2700), mostly music, from leaving hands, of present owners while Congress theoretically, considers and enacts a general copyright overhaul, including a key proposal to stretch U. S. copyright life to 76 instead of present 56 years.

Shortly after the one-day hearing get underway, it appeared elvious that just about everybody-subcommittee included— was for the Celler resolution. Rep. John Lindsay, GOP second-termer whose so-called silk stocking district encompasses parts of Manhaitan's show business sector, then read the Justice Dept! letter of opposition. Signed by acting Deputy Attorney General Nicholas deB, Katsenbach, the letter was infused with a hostility usually reserved for legislation of bigger and more emotional dimensions.

One line of testimony by advocates was that the resolution would

One line of testimony by advo-ates was that the resolution would cates was that the resolution would be a handy helper in the Grand Deagn of the JFK Administration to push the Arts. Among other things, it would at least serve notice to the nation's creative folk that the Government really is increased in protecting and advancing their economic status.

Since both the President and First Lady had given more than lip service to the culture biltz. Subcommittee Chairman Ed Willis (D-La.) wryly commented:

"What may be good for Jack may

committee Chairman Ed Willis (D-La.) wryly commented:

"What may be good for Jack may not be good for Bobby after all."

The Justice Dept. letter (which had Budget Bureau okay, a routine precedure but meaning it had been cleared by the Executive Dept.) went in part:

"It is understood that the resolution is based on the speculative theory that legislation will be enacted by Dec. 31, 1967, which will extend the present renewal period of copyrights from 28 to 48 years (for a total of 76).

"Menopely" (?)

"The Dept. of Justice is opposed to lengthening the period of copyrights Copyrights and patents are forms of monopolies and should not be extended for periods longer (Continued on page 66)

(Continued on page 66)

Maurice Schwartz LP Getting a Posthumous Release Via Indie Label

Release Via Indie Label
Some of the portrayals of the
late a et or -producer-director,
Maurice Schwartz, will be released
in LP form in May by an outfit
called Remembrance Co. The disk
will feature Schwartz in musical
and dramatic scenes from productions in which he appeared. The
recording was made by the actor
a year before his death in 1960.
The orch for the session was
conducted by Samuel Bugatch, who
also wrote an overture and some
interfudes for the package. There
is an English narration by Wolf
Marvin Schwartz, the actor's children.

Marvin Schwartz, the actors conderen.

Included on the disk will be scenes from "The Golden Chain," "Kidddah Hashem," "The Dybbuk" and the film "Tevye the Dairyman." Among the writers and composers represented on the platter are I. L. Peretz, Sholem Asch, S. Ansky, Sholem Aleichem, Joseph Rumshinsky, Alexander Olshanetsky and Sholem Secunda.

A suit against RCA Victor. Columbia and Capitol brought by the Society of Record Dealers has been dropped. Judge Joseph S. Perry, of Chicago Federal Court diamissed the action last week after the plaintiffs a group of record dealers in the Chi area admitted there was an evidence to support their charges. The suit, which was filed nearly three years ago, asked that the defendants record clubs and other inerchandising techniques; be terminated or modified by court decree. The settlement does not require the defendants to change their operations in any way. The settlement further specifies that no money damages, are to be paid any of the plaintiffs. Termination of the case was proposed by the attorney representing SORD. Commenting on termination of the suit, Stanley M. Gortikov, vergee-general manager of Capitol Records Distributing Corp. said, "Naturally we are delighted the case has been terminated particularly since it now enables positive rather than negative concentration by SORD on problems common to record calers. The industry's dealer population can now profit from the leadership of a resonable oreanization devoting full time to its welfare." Victor, Purex Set Merchandising Tie

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key putlets in major cities, and music programming by the major independent radio

stations.	And have made and an arrangement of the second
. This Last No. Wk. Wk. On	Wks. Chart Label
1 3 7	
2 1 7	SOLDIER BOY Shirelies Sceptor
3 2 9	MASHED POTATO TIME Dee Dee Sharp
¥ 5 16	JOHNNY ANGEL, Shelley Fabares
5 4 9	
6 14 4	
7 10 5	FUNNY WAY OF LAUGHING
8 8 9	
9 6 10	SLOW TWISTING
10 12 7	SHE CRIED
11 16 6	Jay & the Americans. UA SHOUT, SHOUT Ernie Maresco Seville
12 11 6	SHOUT
13 13 5	PT 109
14 15 9	LOVE LETTERS
15 18 5	TWIST, TWIST SENORA
16 7 9	U. S. Ronds Legrande , DEAR ONE
17 24 5	Larry Finnegan Old Town UPTOWN
18 19 3	ONE WHO REALLY LOVES YOU
19 9 9	Mary Wells Motown YOUNG WORLD
20 22 3	Rick Nelson
21 21 3	Walter Brennan Liberty CONSCIENCE
22 17 5	James Darren Colpix SOUL TWIST
23 26 3	King Curtis Enjoy
24 36 2	Perry Como Victor TEACH ME TONIGHT
25 37 4	George Maharis Epic KING OF CLOWNS
2C — 1	Neil Sedaka Victor TWISTIN' MATILDA
27 27 3	Jimmy Soul SPQR
28 39 3	Patti Page Mercury I WISH THAT WE WERE MARRIED
29 — 1	Ronnie & the Hi Lites Joy I CAN'T STOP LOVING YOU
30 40 2	Ray Charles ABC-Par LOVERS WHO WANDER
31 - 3	Dion Laurie DR. FEEL GOOD
32 - 1	Dr. Feel Good Okeh BORN TO CRY
$\frac{32}{33} - \frac{1}{1}$	Dion Laurie FOLLOW THAT DREAM
34 29 7	Elvis Presier
-	GINNY COME LATELY Brian Hyland
	Blue Bells New Town
36 38 5	Bobby Darin Atco
37 20 6	JOHNNY JINGO Hayley Mills YOU BETTER MOVE ON
38 28 11	Arthur Alexander
39 — 1	IT KEEPS RIGHT ON A-HURTIN' Johnny Tillotoson
40 42 3	RUNAWAY Lawrence Welk Dot
41 23 13	Sam Cooke
42 25 10	LOVE ME WARM AND TENDER Paul Anka RCA
43 30 2	NIGHT TRAIN James Brown King
44 41 8	
45 50 2	YOU WERE MINE Frankie Avalen
46 49 3	ITTY BITTY PIECES James Ray Caprice
47 — 1	NUMBER ONE MAN Bruce Channel Smash
48 45 2	HERE COMES THAT FEELING Brends Lee
49 32 2	BLUES (STAY AWAY FROM ME)
50 43 3	SOMETHING'S GOT A HOLD ON ME Etta James Argo

Promoter of Nashville Gig Claims Sam Cooke's No-Show Cost Him \$200

No-Show Cest Him \$200

Nashville, May 8.

Fallure of headliner Sam Cooke to show for the afternoon performance of a two-adayer here last Sunday (29) caused prombter Abe Stein to lose money on a raythm and blues package, which featured Solomon Burke, Ral Donner, The Dritters, The Semations, B. B. King, Barbara George, et al. Stein—who was handling the local promotion for Supersonic Attractions of Atlanta—said more than 600 persons asked for ticket refunds. "It was the difference between making \$1,500 and losing \$200 or more." explained a very irate Stein. "Also it left a bad taste in the mouth of patrons and the owners of the baseball park where the shows were staged. "Cooke called at 3 p.m.," continued Stein with his version of the story, "to tell us he wouldn't be here.

"He showed for the night show, but by that time rumor had gotten out he wasn't with the group and that hurt our crowd too. "When he did appear Cooke only worked for about five minutes. I guess he just doesn't care. He wasn't sick or his bus or auto didn't break down."

Stein said that the aggregate attendance for hoth shows was an integrated audience.

Ink 14 Tanters for Brit.

Ink 14 Tooters for Brit. Nat'l Jazz Fest in July

Nat I Jazz Fest in July.

London, May 8.

Harold Pendleton, National Jazz Federation topper, has signed 14 jazz bands for the second two-day National Jazz Festival, set for late July. Brian Delorme, northern England promoter, reports good progress for his summer fete.

Not all would-be festival stagers are so lucky, however. Lord Montagu of Beaulieu, whose annual jazz festivities last year were wrecked by hooliganism, cannot book sufficent bands to make the bash he planned to stage in Manchester in June. He has postponed it until next year.

Kramer's Expansion

Jubilee Artists Corp., Gary Kramer's booking and management outfit which focuses on gospel artists, has expanded to new, larger quarters in New York and has made some staff additions, In operation since last December, the firm now has 12 religioso disk and concert artists under its wing.

Bisk Action

Continued from page 61

has turned out to be one of Columbia's top selling albums. More of the pie biz's muscle will be felt with the release of the sound-trackers of "Advise and Consent" and "Hatari." Both are in the RCA Victor hopper.

Cal's Expansion

The Coast buildup was pinpointed recently by Columbia's plans to expand its operations there via an additional factory at Santa Maria (Cal.), midway between San Francisco and L. A. It's a \$3,000,000 project that will also serve as a fulfilment centre for its record club. Early last year Colippend new recording studios in L. A. and they're now reported to be producing 40% of Col's entire IP output.

Other companies, too, are soliding the marganest of the companies, too, are soliding of the companies, too, are soliding and they recorded to the companies.

L. A. and they re how reported to be producing 40% of Col's entire IIP output.

Other companies, too, are solidly entrenched in Coast activities. Victor, for example, turned over its Coast operations to one of its key artists & repertoire men, Steve Sholes, who was shifted from the N. Y. base to take over the job. Capitol, of course, has long been based there, and it's been serving as base for such other companies as Dot. Liberty and Imperial. In the buyup of Everest recently, the company's h.q. was shifted to L. A. and Jac Holzman, Elektra Records prez. has also announced plans to switch from N. Y. to L. A. On the lowprice indic level, Premier Albums is eyeing the Coast for pressing and distribution facilities. Philip Landwehr, Premier president, and firm's vecpee Lewis Harris, scouted plant vocations in southern California last week.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. 1	vka. arb
1	2	28	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
2	.1	26	HENRY MANCINI (Victor). Breakfast at Tiffany's (LPM 2362)
3	4	12	KINGSTON TRIO (Capitol) Cellege Concert (T 1658)
4	3	29	ELVIS PRESLEY (Victor)
5	5	68	Sine Hawaii (LPM 2426) CAMELOT (Columbia)
6	6	9	Original Cast (KOL 5620) FEANK SINATEA (Reprise)
7	12	11	Sinstra and Strings (R 1004) LETTERMEN (Capitol)
8	11	17	Song for Young Leve (T 1669) FLOWER DRUM SONG (Decca)
9	15	19	Soundtrack (DL 9098) JOEY DEE & THE STABLITERS (Roulette)
10	7	20	Doin' the Twist at Peppermint Louinge (R 21566) CHUBBY CHECKER (Parkway).
11		14	Your Twist Party (P. 7007) RAY CONNIFF (Columbia)
12	20	6	Se Much in Lave (CL 1720) FRANK SINATRA (Capitol)
			Point of No Return (W 1676) RAY CHARLES (ABC-Par)
13	30	2	Modern Sounds in Country & Western (ABC 410)
14		40	JUDY GARLAND (Capitol) Judy Garjand at Carnegie Hall (WBO 1569)
15	9	26	WEST SIDE STORY (Columbia) Original Cast (OL 5230)
16	8	37	DAYE BRUBECK (Columbia) Time Out (CL 1397)
17	24	103	SOUND OF MUSIC (Columbia) Original Cast (KQL 5450)
18	13	3	ANDY WILLIAMS (Columbia) Moon River (CL 1809)
19		1	AKER BILK (Atco) Stranger on the Shore (129)
20	16	12	FERRANTE & TEICHER (United Artists) Tonight (UAL 3171)
21	26	7	NAT COLE & GEORGE SHEARING (Capitol) Nat Cole Sings George Shearing Plays (W 1675)
22	25	11	BURL IVES (Decca) Versatile Burl Ives (DL 4152)
23	18	9.	ROGER WILLIAMS (Kapp) Maria (KL 1266)
24 ·	19	18	LAWRENCE WELK (Dot) Moon River (DLP 2314)
25	37	4	KENNY BALL (Kapp) Midnight in Moscow (KL 1276)
26	22	3	NO STRINGS (Capitol) Original Cast (O 1695)
27	14	16	LIMELITERS (Victor) Sing Out (LPM, 2445)
28	30	22,	CHUBBY CHECKER (Parkway)
29	28	23	The Twist (P. 7001). ENOCH LIGHT (Command)
30	_	28	35MM Stereo (RS 826 D) LAWRENCE WELK (Dot)
31	35	8	Yellow Bird (DLP 3389) JOHNNY MATHIS (Columbia)
32	23	2	Live It Up (CL 1711) STATE FAIR (Dot)
33		20	Sound track (DLP 9011) DAVE BRÜBECK (Columbia)
34		20	Time Further Out (CL 1690) HOW TO SUCCEED (Victor)
35	42	3	Original Cast (LOC 1066) CHET ATKINS (Victor)
36	45	11	Down Home (LPM 2450) DION (Laurie)
37		1	Runiround Sue (LLP 2009) SANDY NELSON (Imperial)
38		1	Drums Are My Best (LP 9168) FOUR PREPS (Capitol)
39	32	7	College Encore (T 1647) ROBERT GOULET (Columbia)
40	33	16	Always You (CL 1676) SANDY NELSON (Imperial)
41		1.	Let There Be Drums (LP 9159) ISLEY BROS. (Victor) Short (LPM 2159)
42	29	2	Shout (LPM 2156) BILLY VAUGHAN (Dot) Chapel by the Sea (DLP 3424)
43	36	10	MIKE NICHOLS & ELAINE MAY (Mercury) Examine Doctors (MG 20680)
44	27	2	BAY CONIFF (Columbia) Continental (CL 1776)
45	40	2	HARRY BELAFONTE (Victor) Midnight Special (LPM 2449)
46	34	10	CHUBBY CHECKER (Parkway) For Teen Twisters Only (P 7009)
سنده	48	61	RUSTY WARREN (Jubilee) Knockers Up (JLP 2029)
	43		DON AMECHE & FRANCES LANGFORD (Col) The Bickersons (CL 1692)
		10	CHUBBY CHECKER (Parkway) Twisting 'Round the World (P. 7008)
50	47	2	RICK NELSON (Imperial) Album 7 by Rick (LP 9167)

DISKERIES EYE EDUC'L MKT

Victor's Push Into Jazz Field Gains Speed; 4 LPs Out, 5 Set for Market

RCA Victor's move into the Jazz field is beginning to pick up momentum. It currently has four new jazz albums out and has five more set for the market soon, with others on the drawing boards for sessions shortly. A program of jazz singles is also in the works with product due soon.

Of the current packages there re modern outings by Sonny Rol-ns, Paul Desmond and Joe are modern outings by sonny not-lins, Paul Desmond and Joe Morello. In the dixle groove, there is a Turk Murphy LP in release. A new duo of singer Jeanne Lee and pianist Ran Blake is also on the way out, with release probably this week.

week.

In June, Victor has an LP by Charlie Mingus set for release, This session was cut five years ago by the diskery and was, in fact, its first jazz stereo disk. It has never been marketed previously.

never been marketed previously.

July will see four new jazz
albums by the label. Clarinetist
Bill. Smith and the American Jazz
Ensemble cut a session for Victor
in its Rome studios recently and
this will make up one of the sets.
Also represented will be the debut
on wax of 19-year-old vibes player
Gary Burton. In 1957 RCA cut a
session with Nat Plerce and his
band. This unit was supposed to
play the Savoy Ballroom at that
time and the LP was named "Big
Band at the Savoy Ballroom". The
Savoy gig never came off, so Victor
never released the album. Now it
will be issued.

will be issued.

Something of a collector's item, the George Russell Jazz Workshop album that the diskery released originally in 1955, will be reissued in July. This new release will be in mono and will also be made available in stereo for the first time, via the company's "electronic stereo" process.

Other sessions are also in the

stereo" process.
Other sessions are also in the works, with Rollins currently, cutting his second Victor session. It may be recalled that the company made a considerable investment in acquiring Rollins' services in the form of a huge guarantee deal. Both Desimond and Morello are on a one-LP-a-year deal with the label, inasmuch as they are regulars with the Dave Brubeck Quartet which records for Columbia Records. In the dixie line, there is always the consistent waxing of trumpeter Al Hirt.

British Indie Labels Hunt Teenage Chirps After Helen Shapiro's EMI Hit

Major status to which 15-year-old Helen Shapiro has zipped after three straight hits, "Please Don't Treat Me Like a Child;" "Walking Back to Happiness" and "Tell Me What He said," is encouraging in dependent labels here to seek out, and secure full-voiced young femmes.

femmes.

Miss Shapiro suits EMPs (Electric and Musical Industries) needs while America's Brenda Lee fills the gap for Decca in this direction. Now Pye, a leading indie, is weighing in with Julie Grant on the promotional gimmick that she once beat Helen Shapiro in a talent contest.

once beat Helen Shapiro in a talent contest. Rejuvenated Oriole banner, under its new a&r staffer John Schroeder, late of EMI, is also off with a schoolgirl thaust called Susan Singer. Miss Singer, it has been widely publicized, is the cousin of Helen Shapiro and, indeed, they were trained at the same singing school. Oriole has also signed more minor misses in Jackie Trent and Jan Burnette. Having them on the books is one

Jackie Trent and Jan Burnette.
Having them on the books is one
thing, says a top a&r executive,
launching them is another. He
estimates that it is at least twice
as hard to get a femme "off the
ground" as it is a male vocalist.
Former seldom build up any substantial fan following, he says, not
even big enough, that is, to cover
costs of making the disk.

Dutc'a D			
Let's Twis	Again.	n, May 8. Check	er
(Columbi Mexico		Moo	re
London Dance in (Philips)		.Wendla	nđ .
Little Ship (Decca)	Blue	Diamon	ds)
Knock On (Cadence		E. Hodg	es
Mamma (CNR)		. Roberti	
Happy Jose (London)	9 De 197	Ro	
The Young (Columbi Norman		C. Richa	
(Funckle			
(Storyvil			

Det. Sound Fair To Merge With Chi Counterpart

"Sound" will be coming out of only one Fair this summer, after all. Final negotiations are underway to consolidate the International Sound Fair, or liginally scheduled for Detroit's Cobo Hall into the World's Fair of Music & Sound which will be presented Aug 31-Sept. 9 in the McCormick Place expo hall, Chicago.

According to Coleman Finkel, president of the event which was to be held in Detroit in late July, the consolidation stemmed from recognition of industry needs for one unified show where dealer business meetings, educational clinics, diversified products and entertainment of the highest calibre can be presented.

can be presented.

The consolidation will continue to maintain the name set initially by the Chicago show. Aaron D. Cushman will continue as president of World's Fair of Music & Sound with Finkel and Dick Schory in charge of business seminars. Hal Cook, former exec veep of the Detroit show, joins the Chicago show as New York representative.

Among the key exhibitors from the Detroit show that are moving over to Chicago are Columbia Rec-ords, Capitol Records, Warner Bros. Records, and both the record-ing and instrument division of RCA Victor.

\$9,000,000 BIZ SPURS INTEREST

Having developed in recent years to a point where it has a potential \$9,000,000 annual gross, the educational disk market is an increasingly important factor in today's record picture. This is by no means a situation which diskeries have overlooked nor, however, is it one which has been too actively tapped by most labels, considering its potential.

Some disk companies have done

its potential.

Some disk companies have done work in this field, certainly all the majors have product circulating in it, but it, still remains a largely neglected source of revenue for diskeries. Of the larger outlits, some have educational divisions, such as Decca which has a special catalog of educational material culled from its overall total collection.

catago of cutostorian insteriar culled from its overall total collection.

RCA Victor has a deal with Ginn & Co., a leading educational publisher, whereby the pub is the disk-ery's exclusive sales agent for direct representation in schools and colleges. Victor also has a hig educational catalog, including a 21 LP collection called Basis Record Library for Elementary Schools." It also has an "Adventures in Music" series, for the first six grades and has in the works an "Instruments of the Orchestra" LP with special teaching guide. Columbia also has an educational division and several teaching and other relate disks.

Others prefer spot deals on particular pigees of product. In this area it is interesting to consider that institutions and other parts of this market such as libraries etc. See a wide variety of product to fit their needs, not just documentary stuff but also all forms of music from classical to jazz, folk and pop.

Lotsa Custom Work

sic from classical to jazz, folk and pop.

Lotsa Custom Work

There is also the vast area of custom disk work for schools and like institutions. Included in this are disks to help in audiovisual aid projects and other classroom study aid programs. In addition, there are other elements of the overall educational market, the

(Continued on page 64)

Glenn Wallichs **New RIAA Prexy**

New RIAA Proxy

New RIAA Proxy

Onsidering broaching the point with the Music Publishers are seriously considering to proaching the point with the Music Publishers Assn. of RCA Victor.

Rey factors in the consolidation move in favor of Chicago are the larger exhibition facilities and the larger attendance potential.

Erroll Garner Kicks Off

Ist Cont'l Tour in 5 Yrs.

Erroll Garner Wilk lick off his European tour tomorrow (Thurs.) in Munich. He's scheduled to play concerts in Germany, Holland, Switzerland, Italy and France during May, following which he'll play 10 dates in England.

This will be Garner's first European tour tomorrow (Thurs.) in Munich. He's scheduled to play concerts in England.

This will be Garner's first European tour in almost rive years, and his first time in England. His date at London's Royal Festival Hall om May 26 has been sold out for several weeks.

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In conjunction with the tour, Philips Records in England. His date at London's Royal Festival Hall om May 26 has been sold out for several weeks.

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In conjunction with the tour, Philips Records in the Consense of the Work of the Longon Ha

Band Instrument Sales Top 400,000 Mark for 1st Time—\$80-Mil. Gross

British l	Disk Best Selle	
Wonderfu	London, May 8. 1 Land . Shadow	
(Colum	bia)	
Hey Baby (Mercu	ry)	C.E.
Hey Little (Londo)		n .
Dream B		n
(Londor Little Gir		_
(Pye)		•
Rock-a-Ht (RCA)	ıla Baby Presle	y
Twisting	Night Away Cook	e
(RCA)	Me Pretty Le	۵
(Brunsv	vick)	٠.
Tell Me (Columi		0
Nut Rocks		e
(Top Ra	nk)	Ż

British Pubs Eye Way to Improve Pluggers' Image

London, May 8.
Recent press coverage of BBC
Radio's move to "stop song-pluggers pestering disk jockeys" manio's move to "stop song-plug-gers pestering disk jockeys"— whereby the Corporation also took away the deelay's privilege to se-lect his own disks for a request program—has, once again, dragged the pluggers' image through the mire.

lect his own disks for a request program—has, once again, dragged the pluggers' image through the mire.

Spotlighting of the pluggers' supposed shady character has made more than one section of the British music industry boil. One leading publisher, Max Diamond, general manager of Kassner Music, feels that the continued adverse publicity given to pluggers has led the public to believe that the publisher's contact man occupies one of the lowest professions.

He says: "The position is unjust. The man in the street's picture of a plugger, conjured up by the press reports, is of a greasy little snide who palms a fiver here, at enner there and is generally disliked by everyone in the husiness. Even the publisher who employs him is supposed not to be happy about the association."

Other publishers are seriously considering broaching the point with a view to creating an officially-backed, new image for the plugger. Teddy Holmes, of Chappell's, opines: "The MPA is going to have to do something about this. Wording in certain press reports has been most unfortunate. They make all pluggers look like villains. They are always the scapegoats".

Some schools of thought believe that one cause of the low blows

The wind band instrument business is blowing up a storm. According to estimates released by H. & A. Selmer Inc., Elkhart (Ind.) H. & A. Selmer Inc., Elkhart (Ind.) band instrument manufacturers, 410,000 wind band instruments were sold in the U.S. last year. This marks the first time the 'industry topped the 400,000 unit sales mark.

In 1951, estimated industry sales were only 240,000. This figures out to a growth factor of 70% during the past decade.

Woodwhal instruments such as clarinets, flutes, saxonhones, and

the past decade.
Woodwind instruments such as clarinets, flutes, saxophones, and oboes, accounted for 260,000 units in 1961. Brass instruments totalled 150,000 units, with a proponderance of trumpets, cornets, trombones, and a much smaller number of "harmony" instruments such as bass horns and French horns.

Retall value of the instruments sold by the industry in '61 was estimated at about \$80,000. The Selmer estimates are based partially on U.S. Tariff Commission figures. These show that about 39% of the woodwinds sold in '61 were imported, while only 14% of the brass instruments came from abroad.

The U.S. imports far more

were imported, while only 14% of the brass instruments came from abroad.

The U.S. imports far more musical instruments than it exports, but some American firms are making progress in the export trade. Selmer, for example, disclosed that its recently acquired Vincent Bach Corp. subsidiary sold nearly 20% of its output in foreign markets last year, with trumpets, trombones, and accessories being shipped to such unlikely places as Iceland, Russia, Poland, and Uruguay, among others, primarily for use in symphony and opera orchs or military bands.

According to Selmer officials, the most important single cause of growing band instrument sales in recent years has been the grade school band, aided by the population explosion in the grade school, and college hands hage been standard in most schools for many years.

In the past 10 years, however,

many years.

In the past 10 years, however, band instruction has been extended to the fifth and sixth grade levice to the inth and sixth grade level. A strong secondary factor in the current growth of the industry, that was pointed out, is the in-creasing interest of parochial schools in the band program.

Stokowski's Amercian Symphony Orch Bringing Classics to the Masses

New York City got a new symphony orchestra last week, Called the American Symphony Orchestra, the unit has been formed by conductor Leopold Stokowski and will launch its first season in the fall at Carnegie Hall.

It is the aim of this organization to bring the classics to a large audience. An emphasis on a more moderate than usual boxoffice price structure is planned to this end with tickets for a series of three Stokowski-conducted concerts available for \$4 and six presentations for \$8. The series opens Oct. 15, with later concerts scheduled for Nov. 5. Dec. 3, Feb. 25, March 11, and April 15.

The schedule will contain the works of 18th and 19th century masters, along with several modern compositions. The Nov. 5 outing will feature the American premiere of Henry Cowell's Symphony. No. 15. Other composers to be represented include Gabrieli, Baci, Beethoven, Wazner, Shostakovich, Tchalkovsky, Hindemith, Debussy, Martin, Albeniz and Brahms.

The American Symphony Orchestra is a non-profit organization. In addition to the resular presentations in Carnegie Hall, there will be events offered in mearby communities, youth and children's concerts, the comm's sioning and performance of new works by American composers and the presentation of young artists and conductors.

Rodgers-Hammerstein Suing To **Protect From 'Revised' Lyrics**

Williamson Music Corp., Richard Rodgers and the estate of Oscar Hammerstein 2d, individually as composers and as owners of Williamson, have instituted an injunction suit in N. Y. Federal Court against Bill Grauer Productions Inc., Ernie Wilkins (arranger), Mark Murphy (singer) and Colony Record Shop for alleged infringement of "My Favorite Things" and "Til Be Seeing You."

Action is based on although (singer) and Revorted Things and "Til Be Seeing You."

Action is based on although (singer) and Revorted Things and "Til Be Seeing You."

vorite Things" and "I'll Be Seeing You."

Action is based on claimed "unauthorized adaptations and versions" of both songs. This suit differs from recent litigations anent "party" records (risque parodies) but does object to. It he jazzed up versions of the original Rodgers & Hammerstein song ("My Favorite Things" from "Sound of Music") and "Seeing You," by Irving Kahal and Sammy Fain. Williamson publishes both. The new "modernized" lyrics by Grauer Productions (on the Riverside label) are claimed to be "not dig. nified" and "not good for our standards," according to plaintiff's attorneys Philip Wattenberg (&

watenberg; and Howard E. Reinhelmer & Cohn).

This "modern" paraphrase Includes couplets and lines such as "I'll be seeing you in that damin cafe, parking lot across the way, beatup carousel, cheap muscatel, bloodshot eyes, I'll be seeing you in the lineup," etc.

"My Favorite Things" is a potpourrl of modern stylists' names, such as the Hi-Los, Ray Charles, Garner, Peggy Lee, Cannonball, "memories of Billy," etc.—a Tin Pan Alley salute to discologists and a far cry from the tender lyric of the Hammerstein original.

Grauer, it is charged, was not

Grauer, it is charged, was not licensed to record these numbers although he did file a "notice of

BONNIE BOURNE'S CONT'L TREK

Bonnie Bourne, head of Bourne Inc., left for Europe Saturday (5) to huddle with firm's overseas affiliates.
On her itinerary are stops in England, France and Germany. She'll be there about three weeks.

SUPREME COURT: NEW YORK COUNTY

IN THE MATTER

of the
Application of SAMUEL R. ROSENBAUM,
as Trustee, for Leave to Compromise and
Settle Certain Actions Pending in the Courts
of California and New York

NOTICE OF HEARING

se Trustee, for Leave to Compromise and Settle Certain Actions Pending in the Courts of California and New York

To all parties, claimants and interested persons, including all instrumental musicians, leaders, arrangers, contractors and copyists in any way affected by or interested in any of the series of trust agreements, establishing or contributing to the sex-called Music Prevagements and modification of the Recording Industries and the laboration of the Property of the

of the United States and expenses of lings, the trustee will pay the sum of \$50,000 to the parameter and expenses of lingsides in accordance with the order of the California court approving such settlements. Bain, et al., Plaintifis, v. American Redevation of Musicians, of the United States and Canada, et al., Defendants, the California action relating to radio electrical transcriptions and "inglest" and "spot announcements" for radio re television broadcasting use, the trustee will pay the sum of \$50,000, plus an additional \$50,000 to be distributed to musicians who performed in the preduction of three specific series of shows entitled Gaussaoks, Dragnet and Jack Renny, which were the subject of apocial agreements between the companies and said trustee and between the companies and said Frederation, and which were also the subject of special ellegations in the complaint.

PLEASE TAKE FURTHER NOTICE, that the petiting hereit and all enhibits thereto have been slied in the office of the Clerk of the Cogny of New York and may be examined there or may be examined and/or obtained upon request of an interested Stephens, 460 Park Avenue, New York, New York.

PLEASE TAKE FURTHER NOTICE that the plant special musician, leader, arranger, contractor, copyist, settlor, or other party, claimant or interested person who does not appear at said heraing on June 18, 1962, may be barred, if the court so directs following such heraing, from asserting any objection to the petitioner's participation in the settlement of the aforesaid actions.

SATTERLEE. WARFIELD & STEPHENS

SATTERLEE, WARPIELD & STEPHENS
Allorneys for Pelitioner

Office and P. O. Address No. 460 Park Avenue. Borough of Manhatian City of New York

(Advertisement)

British Diskeries' Sales Hit \$3,500,000 in Feb., \$1.145.000 Under Jan.

\$1,145,000 Under Jan.
London, May 8.
Manufacturers' disk sales in
February were valued at more
than \$3,500,000, which is well below the January level of over \$4,645,000 but about 5% more than in
February last year.
Domestic sales, at just over \$2,800,000, were up 4% on a year ago
while exports, in excess of \$613,200, were 12% higher. For the
first two months of the year total
sales were just over \$8,400,000
compared with \$7,938,000 in the
same period of 1961.
Production in February totalled
6,080,000 disks as contrasted to
8,286,000 in January and 6,192,000
in February last year. Output of
albums (33 rpm), just oyer, 1,900,000, was about the same as in
January but 46% more than in
February, 1961.
The four-track extended play
(EPs) production total for February, at 3,950,000; was down sharply
on January (6,800,000) and from
February, 1961 (4,700,000).

Ewen's Latest

"The World of Great Composers" by David Ewen (Prentice-Hall; \$100, is a study of 37 eminent composers from Palestrina to Debussy. Ewen, prolifie in realm of musicology, offers a four-part analysis of each subject in this account. A biography is submitted; then an observation of the composer by a contemporary, next, a critique; and finally, an evaluation of each man in his own words.

Handsomely printed and bound, volume is excellent reference work Rodo,

Educ'i Mkt.

benefits of which are obvious practically no discounting, rapid payment, guaranteed sales and the like.

payment, gustanteed sales and the like.

Partially because its products is a natural for this market and also because its interests have always had a cultural bent. Oaedmon Records has just concluded a deal in the educational area which is a graphic example of what the whole thing can mean. The diskery has set an arrangement with Houghton Mifflin, one of the larger U.S. book publishers, through which HM will sell and distribute Caedmon product for schools, colleges, libraries and book stores throughout the country.

distribute. Caedmon product to schools, colleges, libraries and book stores throughout the country.

Houghton Mifflin is a major textbook publisher, among its other activities, and Caedmon may eventually produce special disks as sort of tieins with the textbooks and various educational programs with which the publisher may be involved. There is also the possibility of the diskery producing platters pegged to sundry other Mifflin books.

Invading the Classroom
Part of the educational picture disks may soon become a more integrated part of the daily classroom routine. Educators have been using them more and more as teaching tools. One possibility which has been considered, for example, would be the issuance of disks to students in much the same way as textbooks are handed out. Which its sales staff will merchandise along with its regular book sales. The publisher will be exclusive sales agent for Caedmon in the educational and book field. The deal goes into effect May 21 and does not affect the label's other distribution arrangements.

Diskeries are constantly looking for more diversified means of getting their product into distribution. In the educational market, there are special disk distributors that work in no other area. The institutions themselves buy disks and they have a buying web, too In all, it is a big and growing field, which appears to be just beginning to really recognize the value of disks. As record companies become more involved in it, a healthy spiral seems to be in the making, one which may have some meaning for the future of the disk biz in the shaping of record-buying and listenting habits of future generations.

On the Upbeat

New York

Arnold Maxin, MGM Records president, will be guest speaker at the May 15 dinner meeting of the Philadelphia Chapter of the American Women In Radio & Television . Andy Williams. Columbia disker, profiled in May 5 issue of Saturday Evening Post ... A new modern jazz series, featuring new groups, started a weekly run at Greenwich Village's Square East Monday (7) . The Italian Song Festival, featuring the San Remo winners; is set for Carnegle Hall May 19-20 ... Jimmy Breedlove's first release for the Okeh label will be "Don't Let It Happen" ... The Long Metcalf Quartet began a week's stand at the Embers Monday (7) ... Connie Francis, MGM thrush now touring Europe, has been selected "Queen of the Annual Venice Song Festival" taking place May 12-13.

The Professional Music Men's annual outing will be held June 14 at Fred Waring's Shawnee Inn Gene Piney is on a personal appearance tour of the east plugging his new Musicor disk, "The Man Who Shot Liberty Valance" The Jay-Cee Record Co. has acquired the Vandan master of "Wine, Wine, Wine, Wine, Wine "by The Night-caps ... Singer Hank Leeds makes his nightclub bow at the Leoton Club next Thursday (17) ... Rod McKuen opens May 22 at Trude Heller's Versailles in Greenwich Village for four weeks.

Joe Kolsky purchased the master of Good Jelly Bess" "A Little Piece At A Time" from Hermitage Records for his Diamond label Eddy Manson, composer-arranger, did another tv commercial for General Electric via the BBD&O agency Buddy La Combe's orchestra filling out a six-weeker at the Van Cleve Hotel, Dayton. Steve Lawrence penned "Tell Hed Van Ts To Twist!" Vaughn Monroe inked for a date at the Wagon Wheel, Lake Tahoe, Nev., Aug. 9-29 ... Joni James goes into the Shamrock Hotel, Houston, for a date that runs until May 16.

May 16.

Goldie Hawkins back on the keyboard at his eastside eatery.

E. H. Kinnear, manager of audio products for Ampex of Canada, elected president of the Dominion Hi Fi Assn. for 1962.

Bernie Wayne tagged to write and emeee the "Miss California Pageant" starting Junt 23 in Santa Cruz, Cal. ... Murphy Campo, who's holding over at Philadelphia's Club 13, now being managed by Mike Gendel ... Buddy Greeo. Epic disker, has been signed for a three-weeker at the Cloister, Chicago, starting June 4. Colpix thrush Millle Vernon will appear in a musical concert with Touke Ellington's orch June 8 at Reading, Pa. ... The Orchids returned to the Roundtable.

In connection with its 1962 membership drive, the New York Committee of Young Audiences is presenting a special typical Young Audiences concert for adults May 15 at the High School of Art. & Design. Skitch Henderson will be guest artist ... The Interracial Fellowship Chorus under the direction of Harold Aks will present its 15th annual spring concert Sunday (13) at Town Hall ... Mike Clifford, 18-year old Columbia disker, set for Freddie's, Minneapolis, from July 5 to 15th Johnny Cash filling one-nighter with his quartet at the Upstairs Room in his homebown, Yonkers, Sunday (13) ... Canneaball Aderiey set for a date at Harper College, Binghamton—(N.Y.). Friday (11) ... Kai Winding Septet does a one-nighter Saturday (12) at State Teachers College, Fredonia, N.Y. Pianist Treva Sherman winding up a two-weeker at the V.I.P. Restaurant.

Alan Bates, head of Interdisc, the overseas distribution outfit, in the U.S. for huddles with diskery execs.

London

Chubby Checker may fly in again this summer for nitery dates Hi-Lo's will be Blighty bound in June, too, for a Vio Lewis package

show with Shirley Bassey and Nelson Riddle . Decca issued Elvis Prealey's "Good Luck Charm" while his "Rock-a-Hula Baby" is still high in the charts. Usually company doesn't release a new Presley disk until current one has stopped selling . Jazzman Beb Wallis had eye surgery.

Wallis had eye surgery.

Jet Harris, bass guitarist, left Britain's instrumental group. The Shadows ... BBC banned B. Bumble and The Stingers version of "Nut Rocker" but, reports EMI (Electric & Musical Industries), he platter is a top selling record. CBS label launched here with well-attended cocktallery tossed by Philips Records ... Eden Kane set for a 10-day round of New York, Boston, Philadelphia, Cleveland, Detroit and Chicago starting June to promote his new release, "I Don't Know Why."

Hollywood

Harry Goldstein, United Artists liaison chief and records div. exec, set for move to Cosnat Records pressing and distribution; he won't make the change, however, until U gives him an okay and finds a suitable replacement. Mel Bly, Challenge Records' veepee, says he now has Jerry Wallace under one year pact, label recently cut two new singles and will release his next, "Mr. Lonely," next month.

month.

Johnny Cash added Gene Autry
to his lineup of country-western
names for first annual country,
western, folk festival, set for
Hollywood Bowl June 15. Leith
Stevens, scoring Columbia's "The
Interns," cleffed "The Scalpel
Twist," which he uses it wild New
Year's Eve scene in pic. Stevens
rounded up tooters Pete Candoli,
Manny Klein, Barney Kessel, Law
rindo Almeida and Shelly Manne
for the sequence . Ernest Gold
and Liberty prexy Al Beanett dis-Manny Klein, Deand Shelly Manne for the sequence. Ernest Gold and Liberty prexy Al Bennett discussed terms; Gold would do an album of his pix themes tentatively titled: "On the Gold Standard,"

ASCAP WRITERS ATTENTION PLEASE

The MINUTES of the past 46 seminanual memberahip meetings (41 in
New Yet and 5 in Los Angeles) will
new the seminew the seminew the seminew the seminew the semileader and spokesman have fought to
remedy and recitiv, glaing in NgUITIES IN ASCAP. I resisted pressure,
and advice by other dissidents to
spike the seminadiated by the semiseminadiated by the seminadiated by the semi
nadiated by the semi
nadia

in security with the By several secondary with the By several secondary with the By several secondary with the Best Secondary with the Best Med Bod Bod Direktons (these have arrived from all parts ountry) and to say I am move grateful for their kind support be an understatement.

Pinky Herman

MUSIC PUBLISHER SEEKS CAPABLE EXPERIENCED GIRL

Francon Music, JU 4-6767

Pop Tunes' Global Spread Opens New O'seas Markets, Atlantic VP Asserts

The overseas picture for U.S. product is changing, and for the better, in the opinion of Miriam Blenstock, v.p. of Atlantic Records and veep of Progressive Music, the diskery's publishing arm. The market has opened up in countries that weren't opened before, is the emphasizes. In this comment she referring to pop and jazz material. She feels that "if it has the tempo" there is a market for U.S. product today almost around the globe.

This (pop) tempo has now spread throughout the world," Mrs. Bienstock avers, and with its spread has grown the desire for Yank product. A strong conspread has grown the desire for Yank product. A strong contributing factor in its rise is that "certain pop product can't be done overseas like we do it here," she feels. The blues quality that is the hasis for so much of the current pop product is an element which is dominantly American. Therefore, Yank artists and writers are just naturally better equipped to turn it out.

turn it out.

The opening of new areas for U.S. disk material has come about in the past year, she believes. Some of these markets include countries in South America and lands in the Near and Far East. The interest begins in a desire for dance music, Mrs. Bienstock says. This ranges from the fox frot to the Twist, she claims, and spreads into other pop and jazz areas.

The Twist has been a big factor

nto other pop and jazz areas.

The Twist has been a big factor in the increase of international interest in U.S. pop product because it has become a global dance vogue. As this happened, doors to countries that had never been even jar have begun to swing open, she states.

Cites Other Factors

Another contributing factor, she opines, has been the more frequent appearances overseas of popartists and their films, etc. This, of course, is a fremendous disk builder and certainly a strong interest, stimulator. Because of the importance of personal appearances abroad, Mrs. Blenstock points out that Atlantic has been considering an overseas touring package of some of its artists. The biggest single factor of it all, she feels, is that American music has been accepted in these previous hesitant lands.

Also a part of the picture, as

cepted in these previous hesitant lands.

Also a part of the picture, as she sees if, is the recent strong Influx of U.S. pop material overseas. It has been big on the charts there and this has helped break the barriers in some other countries. The Twist is but one example of this. With this in mind, Mrs. Bienstock is of the opinion that "any bigselling U.S. disk should be exposed overseas." She relates that Atlantic has a standing agreement to this effect with all of its foreign distributors. All chart records that hit a certain point must be issued overseas, according to the Atlantic program.

overseas, according to the Atlantic program,

The company doesn't specify what quantity the foreign release must amount to. It just demands that all chart product be at least ried. The results have been rewarding, she says. In some cases the diskery has exported a little as 150 or so platters to a foreign outlet instead of asking the local licensee to press a particular litem. The major concern is that some representation of the disk be tried overseas and often these trial balloons have turned out well.

She also notes that Atlantic, which now has distribution deals in 40 countries, tries to plan some of its product for the foreign market swell as the native one. Like any other diskery, the company is constantly looking for salable material for the U.S. market from its overseas associates. Mrs. Bienstock feels that this relationship is also important.

Multi-Lingual Disks

feels that this relationship is also important.

Multi-Lingual Disks
She also says that the diskery is planning to do multi-language recordings with some of its artists. That is, the singers will cut in another language besides English on certain record dates. She believes, however, that the language barrier is not a terribly difficult one and points out that several big disks on pop European charts have been in English.

A big sid to Atlantic's overseas drive; she claims, has been its publishing outlet, Progressive Muste. There are now branches in

agreements in 1957.

For a time the firm had a blanket European distribution deal with one outfit but now "our evolution has been into regional agreements." Mrs. Bienstock relates. In the past two months /alone, the diskery has set deals in foreign lands—Peru, Israel, Venezuela and Turkey. As director of foreign operations for Atlantic, Mrs. Bienstock is responsible for this program.

Mex Diskers See Trouble in Juke Ops' Prod. Plans

Mexico City, May 8.

Mexicon diskeries face strong competition from jukebox owners who are preparing to install their own platter production facilities. While "sinfonoleros" (jukebox inown platter production tachities. While "sinfonoleros" (jukebox interests) are silent on plans, it is learned that they expect to capitalize new firm with at least \$640,000 initially. It's anticipated that the outfit will be sprung on the industry within the next several months.

try within the next several months.
Decision to establish their own
diskery was reached by jukebox
owners because of dissatisfaction,
over certain music ind ustry
proposals to collect royalties from
them Submitting, proposals, were
principal music publishers, the
Mexician Society of Authors and
Composers, local diskeries and the
Dept. of Education via its Dept. of
Authors Rights.

Dept. of Education via its Dept. of Authors Rights.

Music interests, and especially the Society of Authors and Composers, had been waging a battle for years to collect all royalties due its members, Jukebor owners have been notably remiss in coming through with payments.

Some three months ago talks between jukebox associations, and

Some three months ago talks be-tween jukebox associations and music interests came to an abruph halt as both sides did not see eye to eye in matter of safeguarding royalty interests of composers. The Society, diskeries, music publish-ers, etc. flatly turned down a Dept. of Education proposal for a fiscal stamp to be attached to each disk.

stamp to be attached to each disk.
But jukebox owners, who plan to
set up a plant in the Tilainepantia
area, reportedly now will accept
the Dept. of Education proposal.
Further, they plan to pay composers approximately 4½c per platter. Initial production is set at
10,000 disks, with these stamped
and an immediate payment to
composers.

and an immediate payment to composers.

The jukebox diskery will supply all music machines throughout the tountry and will use singers, musicians and composers not affiliated with local music publishers or diskeries.

No accurate census of the number of jukeboxes in Mexico exists. However, it's believed there are around 50,000 boxes which require, a fotal of 2,000,000 platters a month. This market may be lost to diskeries, However, spokesmen for latter are not too concerned, and are awaiting installation of the jukebox plant. Moreover, boxes in provinces don't frequently change platters.

platters.

Still, legitimate diskeries will be watching situation carefully for if jukebox owners really go into high gear, it is conceded that a

JAZZ SINGLE VOGUE ADDS PARKER LABE

The Charlie Parker label is the latest diskery to hop on the jazz single vogue.

single vogue.

The initial release of four singles will be handled by MGM distributors who are also responsible for Charlie Parker album distribution. All the single releases will be included in MGM's radio station subscriber service in order to give the stations more diversified programming selections.

Attists featured in the premiers

Artists featured in the premiere singles are; Cozy Cole, Joe Carroll, Cecil Payne Quintet and the Mundell Lowe Orch.

Hill & Range Sues Two Pubs in Tumbleweeds Renewal Rights Dispute

Sam Fox Publishing Co. and Williamson Music have been named defendants in a suit which seeks to declare the rights of certain parties to the renewal copyright of "Tumbling Tumbleweeds." The action was filed in N.Y. Federal court last week by Hill & Range. court last week by Hill & Range.
According to the complaint, prior to April, 1934, Bob Nolan wrote "Fumbleweeds" and assigned it to Sunser Music. In: 1953, Nolan assigned the rights to Bob Nolan Music without knowing of a prior assignment (or a claimed assignment) of the renewals. On May I, 1956, Nolan assigned the renewal rights to Jean & Julian Aberbach, who assigned it to their Hill & Range firm

Range firm.

The defendants claim the renewal rights under an April 3, 1934 agreement on Nolan's assignment to Sunset. They contend on July 11, 1934, Harry Walker of Sunset, together with Nolan and Harry Hall, assigned the tune to rox. In 1946, Fox assigned the rights to Williamson.

rights to Williamson.

The song will start its renewal period on May 25 of this year. The defendants have notified plaintiffs that if they publish or license the tune, a suit will be brought against them. The defendants are relying on the April, 11, 1934, agreement between Fox, Walker, Nolan and Hall.

Merc Extends Clebanoff

Mercury Records has extended the contract of violinist-conductor Herman Clebanoff through 1956; He will open at the Flamingo Rotel, Las Vegas, June 14 for two weeks.

Carnegie Hall, N.Y., 'Prestige' Date **Pushing Grand Ole Opry Into SRO Biz**

Audio Devices' 1st Qtr. Sales Up 8% Over '61

At the annual meeting of Audio Devices Inc. in New York last week, William T. Hack, president, estimated the company's earnings for 1962 at approximately 60c per

for 1962 at approximately 60c per share.

He reported that sales for the first quarter of '52 were \$2,163,000 or '8% ahead of a similar period last year. Sales from the first four months of this year, he said, will approximate \$2,900,000, an increase of 13% over the same period last year. He added that the total sales for the year would be about \$8,300,000 based on present rate of orders and production. Hack also stated that the firm expects to be in limited production ton the manufacture of television tape by the fall.

At the meeting, Bryce Haynes, company's secretary-treasurer, was elected a director, Herbert Kornbrodt was named vice-president in charge of sales.

charge of sales.

Artia-Parliament Label Renews Its Soviet Disk Deal

The Artia-Parliament label has renewed its contract with Mexhaniga, the U.S.R. trade company responsible for the export of all recorded music. The contract negotiations were carried out by Artia-Parliament execs J. Jay Frankel, Peter Sutro and Howard Singer during their recent visit to Moscow.

The contract provides for the exclusive import on tapes or records, for a five-year period, of all recorded music produced in the Soviet Union, as well as control of all recordings made by Soviet artists on a world-wide basis. It further provides for the export of American recordings to the Soviet Union, tentatively scheduled to begin toward the end of 1962.

A similar contract renewal was carried out with the Czechoslowa kian record industry. Negotiations for the U.S. distribution of recordings were also initiated with several western European companies, with a view foward expanding the Artia-Parliament repertoire.

Nashville, May 8.
The customers are flying in early
this year for the Grand Ole Opry.
And 1982 could set a record at the
gate. The weekly Saturday night
hoedowns at ancient Ryman Auditorium have been playing to SRO
audiences the past eight weeks—
this is more than slightly upbeat
patronage for springtime.
The aggregate turnout for the

The aggregate turnout for the The aggregate turnout for the first four months is more than 8,000 higher than 1961. The pickin' and singin' stanza; now in its 37th year, generally doesn't perk up boxofficewise until the hot weather—when the kids are out of school but has shaken off the winter doldrums earlier this semester.

The past two Saturdays, for in-The past two Saturdays, for instance, saw people—mainly outof-towners — lined up at the
wickets at 3 p.m., or almost four
hours before the first guitar plunk
is scheduled to strike a chord,
waiting to buy general admission
tickets, Beaucoup requests for
reserved seats extend far into the
summer.

summer.

Ott Devine, program director of WSM radio, which produces and broadcasts the 4½ hours of live sessions—all full-sponsored with potential timebuyers eagerly waiting in the wings— can offer no firm reasons for the precedent-setting upsurge in popularity.

Opines Devine, who also belms the Opry operation and bosses its artists bureau—

"We have had some well known.

artists bureau—
"We have had some well known.
guests—Rex. Allen, Johnny Cash,
Sheb Wooley and Johnny Bond to
mention four—and we have added
Jimmy Driftwood and Hank Locklin to our regular roster—but even
on nights when we have no 'featured gracet' and when come. on nights when we have no 'featured guest' and when some of our 'top names' are on the road, the crowds still fill up the place (capacity approx 3,000) twice nightly.

nightly.

"I think," Devine continued,
"that the Opry's appearance at
Carnegie Hall last November generated and garnered favorable
publicity nationally which greatly
aided the 'show. It was a prestige
shot in the arm.

"Of course 'guest stars' add to the lure and we'll use them when they are in this area, but the folks continue to be attracted by the 'oldtimers' such as Roy Acuff. o be attracted by the 'oldtimers' such as Roy Acuf, Ernest Tubb, Hank Snow, Flatt & Scruggs, Minnie Pearl, Bill Monroe, Faron Young, Ferlin Husky and others."

Whiteman Keeps 3-Year Pledge for Joint Concert With N.J. Academy Choir

Trenton, May 8.

Trenton, May 8.

Paul Whiteman kept a threeyear promise Sunday (6) to givea joint concert with the Villa
Victoria Academy Choir, featuring
Elizabeth Angilette, a VV student
who has won local acclaim for her
piano virtuosity. She was chosen
by the dean of American popular
music to be soloist on "Rhapsody
In Blue." Miss Angilette this year
won a scholarship to the Hartt
College of Music at Hartford,
Conn.

Conn.

Whiteman became interested in the Villa Victoria Academy when his two children, Jan and Julia, enrolled there. He had previously presented a baton to Sister Elizabeth Parente, MPF, for her 21 years as leader of the Academy choir and promised one day to perform for benefit of the VV school. Such concert took place this past weekend at the local Memorial Auditorium.

Schuman's 10-Yr. Pa

Schuman's 10-Vr. Peet William Schuman, president of New York's Lincoln Center of Performing Arts, has extended his writing contract with the Theodore Presser Co. for a 10-year period. It was an unusual step in that Schuman's initial contract with Presser, signed in 1956, still had four years to run.

Among Schuman's works during his association with Presser are "Credenum;" "The New England Triptych," "Concerto For Violin and Orchestra," "Symphony No. 7". and "A Song For Orpheus."

Inside Stuff—Music

MGM Records has tied in with 130 Fred Astaire Dance Studios around the country to promote the current album release on the Choreo label of "Three Evenings With Fred Astaire" Arrangements have been made with the dance studio chain calling for free dance lessons to purchasers of the album via a special coupon inserted in each album. The campaign also includes Astaire albums as prizes for dance contests to be held at each studio celebrating Astaire's birthday May 10. Disk jockeys in each city are being invited to act as judges. MGM distributes the Choreo line.

Elliof Lawrence, conductor of "How to Succeed in Business Without Really Trying," has been signed by the Magellan Sounds Corp. as musical director of a series of children's records titled "Sounds of Knowledge." Lawrence has written the words, music and narration for the series, which includes four albums. The records are: "Sounds of Instruments," "Sounds of Birds," "Sounds of the Circus" and "Sounds of New York," Series is being produced by Magellan in co-operation with the Book of Knowledge.

The American Society of Composers, Authors & Publishers has awarded trophles to the Chorus of the Chesapeake (a Baltimore choral group of some 200 voices) and the Sun Tones (a quartet from Miami). The two groups are the first-place winners in the International Competition of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America Inc. These awards are the first to be given annually by ASCAP to the org's winning groups.

Unusual exploitation pitch is the new Commander album of 12 original Johnny Mercer tunes, published by his Commander Music Hollywood, as an auditional, disk jockey and recording showcase The tunes are variously in collaboration with sundry composers Marshall ("Brother") Robbins, son of the late Jack Robbins, g.m. for Mercer, contrived the novel presentation.

Richard Rodgers has donated \$15,000 to establish a fund at the Juilliard School in honor of William Schulman, who retired as president of the school to take over the presidency of Lincoln Center. Rodgers, a member of the Juilliard board of directors and an alumnus of the school, established the fund to defray living expenses of needy

A supplement to the "Rodgers & Hammerstein Fact Rook" has been completed and is available cuffo through the Lynn Farnol Group. The supplement includes information of Rodgers' current Breadway tuner, "No Strings," the filmed remake of "State Fair" and the Hammerstein Festival which was presented April 8 at New York's 46th St. Theatre in behalf of United World Federalists.

Protect From 'Revised' Lyrics

Williamson Music Corp., Rich- Wattenberg) and Howard E. Rein d Rodgers and the estate of Os. helmer (& Conn). ard Rodgers and the estate of Os-car Hammerstein 2d, Individually car Hammerstein 2d, individually as composers and as owners of Williamson, have instituted an injunction suit in N. Y. Federal Court against Bill Grauer Productions Inc., Ernie Wilkins (arranger) Mark Murphy (singer) and Colony Record Shop for alleged infringement of "My Favorite Things" and "I'll Be Seeing You."

vorite Things" and "I'll Be Seeing You."

Action is based on claimed "unauthorized adaptations and versions" of both songs. This suit differs from recent litigations anent "party" records (risque parodies) but does object to the jazzed-up versions of the original Rodgers & Hammerstein song ("My Favorite Things" from "Sound of Music") and "Seeing You," by Irving Kahal, and Sammy Fain. Williamson publishes both. The new "modernized" lyrics by Grauer Productions (on the Riverside label) are claimed to be "not dignified" and "not good for our standards," according to plaintiff's attorneys Philip Wattenberg (&

Wattenberg) and Howard E. Reinheimer (& Cohn).

This "modern" paraphrase includes couplets and lines such as "I'll be seeing you in that damn cafe, parking lot across the way, beatup carousel, cheap muscatel, bloodshot eyes, I'll be seeing you in the lineup," etc.

"My Favorite Things" is a potpourri of modern stylists' names, such as the Hi-Los, Ray Charles, Garner, Peggy Lee Cannonball, "memories of Billy," etc.—a Tin Pan Alley salute to discologists and a far cry from the tender lyric of the Hammerstein original.

Grauer, it is charged, was not licensed to record these numbers although he did file, a "notice of user."

BONNIE BOURNE'S CONT'L TREK

BOINNIE BOURNE'S CONI'L IREK.
Bonnie Bourne, head of Bourne.
Inc., left for Europe Saturday (5)
to huddle with firm's overseas
affiliates.
On her itinerary are stops in
England, France and Germany,
She'll be there about three weeks.

SUPREME COURT: NEW YORK COUNTY

IN THE MATTER

Application of SAMUEL R. ROSENBAUM, as Trustee, for Leave to Compromise and Settle Certain Actions Pending in the Courts of California and New York

NOTICE OF HEARING

as Tustee, for Leave to Compromise and Settle Certain Actions Pending in the Courts of California and New York

To all parties, claimants and interested persons, including all instrumental musiciana, leaders, are at the contractors and copyrists in any way affected by or included any of the setting of the contract of the Recording Industries and the labor agreements, collective agreements and modification agreements between the respective settlors and the American Federation of Musicians of the United States and Canada in any way relating thereto, and to all other instrumental musicians, whether or not members of said American Federation of Musicians of the United States and Canada in any way relating thereto, and to all other instrumental musicians, whether or not members of said American Federation of Musicians of the United States and Canada in any way relating thereto, and to all other instrumental musicians, whether or not members of said American Federation of Musicians of the United States and Canada for the payment of monies to said these or who have entered into agreements with said American Federation of Musicians of the United States and Canada for the payment of monies to said these or who have entered into agreements with said American Federation of Musicians of the United States and Canada, and the County of Low American Federation of Musicians of the United States and Canada, and the States and Canada, and the States and Canada, et al., Defendants (Index No. 670,348), Pete R. Beilmann, Sr., et al., Plaintiffs v. American Federation of Musicians of the United States and Canada, et al., Defendants (Index No. 673,58) and Robert Busic, et al., Plaintiffs v. American Federation of Musicians of the United States and Canada, et al., Defendants (Index No. 673,58) and Robert Busic, et al., Plaintiffs v. American Federation of Musicians of the United States and Canada, et al., Defendants (Index No. 670,548) and compromise any and all claims siring out of the subject-matter of said action, to execute a sipu

relevation films, the trustee will pay the sum of 300,000 to the California court approving such softlement.

4. In Robert Bain, et al., Plaintiffs v. American Federation of Musicians of the United States and Causada, et al., Defendants, the California action relating to radio-relectrical transcriptions and "jugges" and "spot announcements" for radio or television broadcasting use, the trustee will pay the sum of \$50,000, plus an additional \$90,000 to be distributed to musicians who performed in the predaction of three specific series of shows entitled Gausanoba, Dragnet and Jack Benny, which were the subject of special agreements between the companies and said Prederation, and which were also the subject of perial allegations in the compaliant. TLEASE TAKE FURTHER NOTICE that the petition herein and all enhaltes the continued there or may be examined and/or obtained upon request of an interested party at the office of the attorneys for the petitions, Messas, Satterlee, Warfield & Stephens, 460 Park Avenue, New York, New York.

PLEASE TAKE FURTHER NOTICE that the printing and the strength of the petition and all enhaltes the office of the attorneys for the petitions, Messas, Satterlee, Warfield & Stephens, 460 Park Avenue, New York, New York.

PLEASE TAKE FURTHER NOTICE that may instrumental musician, leader, arranger, contractor, copysis, settler, or other party, claimant or inderested person who does not appear at and hearing on June 18, 1965, may be barred, if the courts of directs following such hearing, from asserting any objection to the pelitioner's participation in the settlement of the aforesaid actions.

SATTERLEE, WARFIELD & STEPHENS

SATTERLEE, WARFIELD & STEPHENS
Attorneys for Pelitioner

Office and P. O. Address No. 460 Park Avenue Borough of Manhattan City of New York

(Advertisement)

British Diskeries' Sales Hit \$3,500,000 in Feb.. \$1,145,000 Under Jan.

London, May 8.
Manufacturers' disk sales in February were valued at more than \$3,500,000, which is well below the January level of over \$4,645,000 but about 5% more than in February last year.

February last year.

Domestic sales, at just over \$2,800,000, were up 4% on a year ago
while exports, in excess of \$613,200, were 12% higher. For the
first two months of the year total
sales were just over \$8,400,000
compared with \$7,938,000 in the
same period of 1961.

same period of 1961.
Production in February totalled 6,080,000 disks as contrasted to 8,346,000 in January and 6,192,000 in February last year. Output of albums (33 rpm), just over 1,900,000, was about the same as in January but 46% more than in February, 1961.

recruary, 1961.

The four-track extended play (EPs) production total for February, at 3,50,000, was down sharply on January (6,800,000) and from February, 1961 (4,700,000).

Ewen's Latest

Ewen's Latest
"The World of Great Composers" by David Ewen (Prentice-Hall; \$10), is a study of 37 eminent composers from Palestrina to Debussy. Ewen, prolific in realing of musicology, offers a four-part analysis of each subject in this account. A blography is submitted; then an observation of the composer by a contemporary; next, a critique; and finally, an evaluation of each man, in his own words.

Handsomely printed and hound.

of each man in his own reca-Handsomely printed and bound, volume is excellent reference work. Rodo,

Educ'i Mkt.

Continued from page 63.

benefits of which are obvious: practically m discounting, rapid payment, guaranteed sales and the like.

payment, guaranteed saies and the like.

Partially because its products is a natural for this market and also because its interests have always had a cultural bent. Caedmon Records has just concluded a deal in the educational area which is a graphic example of what the whole thing can mean. The diskery has set an arrangement with Houghton Mifflin, one of the larger U.S. book publishers, through which HM will sell and distribute Caedmon product to schools, colleges, libraries and book stores throughout the country.

distribute caedinon product is schools, colleges, libraries and book stores throughout the country.

Houghton Mifflin is a major textbook publisher, among its other activities, and Caedinon may eventually produce special disks as sort of tieins with the textbooks and various educational programs with which the publisher may be involved. There is also the possibility of the diskery producing platters pegged to sundry other Mifflin books.

Invading the Classroom

Part of the educational picture disks may soon become a more integrated part of the daily classroom routine. Educators have been using them more and more as teaching tools. One possibility which has been considered, for example, would be the issuance of disks to students in much the same way as textbooks are handed out.

Houghton Mifflin is preparing a special catalog on Caedinon product, which its sales staff will merchandise along with its regular book sales. The publisher will he exclusive sales agent for Caedinon in the educational and book field. The deal goes into effect May 21 and does not affect the labe's other distribution arrangements.

Diskeries are constantly looking for more diversified means of getting their product into distribution. In the educational market, there are special disk distributor that work in no other area. The institutions themselves buy disks and they have a buying web, too.

In all, it is a big and growing field, which appears to be just beginning to really recognize the value of disks. As record companies become more involved in it, a healthy spiral seems to be in the making, one which may have some meaning for the future of the disk biz in the shaping of record-buying and listening babits of future generations.

On the Upbeat

New York

New York

Arnold Maxin, MGM Records president, will be guest speaker at the May 15 dinner meeting of the Philadelphia Chapter of the American Women In Radio & Television . Andy Williams, Columbia disker, profiled in May 5 issue of Saturday Evening Post . A new groups, started a weekly run at Greenwich Village's Square East Monday (7) . The Italian Song Festival, featuring the San Remowinners, is set for Carnegle Hall May 19-20 . Jimmy Breedlove's first release for the Okeh label will be "Don't Let It Happen" . The Louis Metcalf Quartet began a week's stand at the Embers Monday (7) . Connie Francis, MGM thrush now touring Europe, has been selected "Queen of the Annual Venice Song Festival" taking place May 12-13.

The Professional Music Men's annual outing will be held June 14 at Fred Waring's Shawnee Inn Gene Pinney is on a personal appearance tour of the east plugging his new Musicor disk, "The Man Who Shot Liberty Valance" . The Jay-Cee Record Co. has aquired the Vandan master of "Wine, Wine, Wine, Wine, Wine The Night-caps . Singer Hank Leeds makes his nightclub bow at the Leoton Club next Thursday (17) . Rod McKuen opens May 22 at Trude Heller's Versailles in Greenwich Village for four weeks.

Joe Kolsky purchased the master of Good Jelly Bess' "A Little Piece At A Time" from Hermitage Records for his Diamond label .

Joe Kolsky purchased the master of Good Jelly Bess. "A Little Piece At A Time" from Hermitage Redords for his Diamond label. Eddy Manson, composer-arranger, did another ty commercial for General Electric via the BBD&O agency. Buddy La Combesorchestra filling out a six-weeker at the Van Cleve Hotel, Dayfon. Steve Lawrence penned "Tell Her I Said Hello," which backshis new Columbia release, "The Lady Wants To Twistt. Vaughn Monroe inked for a date at the Wagon Wheel, Lake Tahoe, Nev. Aug. 9-29 Joni James goes into the Shamrock Hotel, Houston, for a date that runs until May 16.

Goldie Hawkins back on the key-

Houston, for a date that runs until May 16.

Goldie Hawkins back on the keyboard at his eastside eatery. E. H. Kinnear, manager of audio products for Ampex of Canada, elected president of the Dominion Hi Fi Assn. for 1962:

Bernie Wayne tagged to write and emcee the "Miss California Pageant" starting Junt 23 in Santa Cruz, Cal. Murphy Campo, who's holding over at Philadelphia's Club 13, now being managed by Mike Gendel Buddy Greco. Epic disker, has been signed for a three-weeker at the Cloister, Chicago, starting June 4. Colpix thrush Millie Vernon will appear in a musical concert with

signed for a three-weeker at the Cloister, Chicago, starting June 4. Colpix thrush Millie Vernon will appear in a musical concert with Duke. Ellington's orch June 8 at Reading, Pa. The Orchids returned to the Roundtable.

In connection with its 1962 membership drive, the New York Committee of Young Audiences is presenting a special typical. Young Audiences concert for adults May 15 at the High School of Art & Design. Skitch Henderson will be guest artist. The Interracial Fellowship Chorus under the direction of Harold Aks will present its 15th annual spring concert Sunday (13) at Town Hall Mike Clifford, 18-year old Columbia disker, set for Freddie's, Minneapolis, from July 5 to 15th Johnny Cash filling one-nighter dates in North and South Carolina this week.

Gene Krupa plays a one-nighter with his quartet at the Upstairs Room in his hometown, Yonkers, Sunday (13) . Cannonball Adderley set for a date at Harper College, Binghamton—(N.Y.), Friday (11) . Kal Winding Septet does a one-nighter Satucday (12) at State Teachers College, Fredonia, N. Y. Pianist Treva Sherman winding up a two-weeker at the V.I.P. Restaurant.

Alan Bates, head of Interdisc, the overses distribution outfit, in the U.S. for huddles with diskery exees.

London

Chubby Checker may fly in again this summer for nitery dates. Hi-Lo's will be Blighty bound in June, too, for a Vio Lewis package

show with Shirley Bassey and Nelson Riddle ... Decca issued Elvis Presley's "Good Luck Charm" while his "Rock-a-Hula Baby" is still high in the charts. Usually company doesn't release a new Presley disk until current one has stopped selling ... Jazzman Bob Wallis had eye surgery.

Wallis had eye surgery.

Jet Harris, bass guitarist, left
Britain's instrumental group, The
Shadows... BBC banned B. Bumble and The Stingers version of.

"Nut Rocker" but, reports EMI
(Electric & Musical Industries), the
platter is a top selling record...

CBS lawel launched here with wellattended cocktailery tossed by Philips Records... Eden Kane set for
a 10-day round of New York, Boston, Philadelphia, Cleveland, Detroit and Chicago starting June &
to promote his, new release. "I
Don't Know Why."

Hollywood

Hollywood

Harry Goldstein, United Artista Ilaison chief and records div. exec, set for move to Cosnat Records pressing and distribution; he won't make the change, however, untif-U gives him an okay and finds a suitable replacement ... Mel Bly, Challenge Records' veepee, says he now has Jerry Wallace under one year pact; label recently cut two new singles and will release his next, "Mr. Lonely," next month.

month.

Johnny Cash added Gene Aufrymonth.

Johnny Cash added Gene Aufryth is lineup of country-western names for first annual country-western, folk festival, set for Hollywood Bowl June 15. Leith Stevens, scoring Columbia's "The Stevens, scoring Columbia's "The Stalpel Twist," which he uses in wild New Year's Eve scene in pic, Stevens rounded up tooters Pete Candoli, Manny Klein, Barney Kessel, Laurindo Almeida and Shelly Manne. for the sequence . Ernest Gold and Liberty prexy Al Beanett discussed terms; Gold would do an album of his pix themes tentatively titled: "On the Gold Standard."

ASCAP WRITERS ATTENTION PLEASE

ASCAF WRITERS

ASCAF WRITERS

The MINUTES of the past 48 semiannual membership meetings (6) in
New York and 5 in Los Angeles) will
PROVE how earnestly, diligently and
Donestly some of us with myself as
remedy and recitly going in Nocurremedy and recitly going in Noseries in Noseries in Nocurremedy and remediate we helped bring about but must admit having been altogether too NAIVEbelieving that the INEGUITIES could will help an in North and the Negurities of the North American Series in North

Pinky Herman

MUSIC PUBLISHER SEEKS CAPABLE EXPERIENCED GIRL

Francon Music, JU 4-6767

Pop Tunes' Global Spread Opens New O'seas Markets, Atlantic VP Asserts

The overseas picture for U.S. at least a dozen countries, she product is changing, and for the better, in the opinion of Miriam These overseas branches are planned. These overseas branches are usually in affiliation with existent firms. The market has opened up in countries that weren't opened before, "she emphasizes. In this comment she is referring to pop and jazz market in 1955 in a spotty program except in England, where there is referring to the tempo" there is a market for U.S. product today almost around the globe.

globe. "This (pop) tempo has now spread throughout the world." Mrs. Bienstock avers, and with its spread has grown the desire for Yank product. A strong contributing factor in its rise is that certain pop product can't be done overseas like we do it here." she feels. The blues quality that is the hasis for so much of the current pop product is an element which is dominantly. American. Therefore, Yank artists and writers are just naturally better equipped to turn it out.

The opening of new areas for U.S. disk material has come about U.S. disk material has come about in the past year, she believes. Some of these markets include countries in South America and lands in the Near and Far East. The interest begins in a desire for dance music, Mrs. Bienstock says. This ranges from the fox trot to the Twist, she claims, and spreads into other pop and jazz areas.

The Twist has been a big factor in the increase of international interest in U.S. pop product because it has become a global dance to you. As this happened, doors to countries that had never been even jar have begun to swing open,

have begun to swing open,

Cites Other Factors

Another contributing factor, she opines, has been the more fre-quent appearances overseas of pop artists and their films, etc. This, of course is a tremendous disk build course, is a tremendous disk builder, and certainly a strong intérest stimulator. Because of the importance of personal appearances abroad, Mrs. Bienstock points out that Atlantic has been considering an overseas touring package of some of its artists. The biggest single factor of it all, she feels, is that American music has been accepted in these previous hesitant lands.

cepted in these previous hesitant lands.

Also a part of the picture, as she sees it, is the recent strong influx of U.S. pop material overseas. It has been big on the charts there and this has-helped break the barriers in some other countries. The Twist is but one example of this. With this in mind, Mrs. Bienstock is of the opinion that "any bigselling U.S. disk should be exposed overseas." She relates that Atlantic has a standing agreement to this effect with all of its foreign distributors. All chart records that hit a certain point must be issued overseas, according to the Atlantic program.

a certain point must be issued overseas, according to the Atlantic program.

The company doesn't specify what quantity the foreign release must amount to. It just demands that all chart product be at least tried. The results have been rewarding, she says. In some cases the diskery has exported a liftle as 150 or so platters to a foreign outlet instead of, asking the local licensee to press a particular item. This major concern is that some representation of the disk be tried overseas and often these trial balloons have turned out well.

She also notes that Atlantic, which now has distribution deals in 40 countries, tries to plan some of its product for the foreign market as well as the native one Like any other diskery, the company is constantly looking for salable material for the U.S. market from its overseas associates. Mrs. Bienstock feels that this relationship is also important.

Multi-Lingual Disks
She also says that the diskery is planning to do multi-language recordings with some of its artists. That is, the singers will cut in another language besides English or certain record dates. She believes, however, that the language barrier is not a terribly difficult one and points out that several big disks on pop-European charfs have been in English.

A big sid to Atlantic's overseas free just of the company is constituted the control of the provinces don't frequently change platters.

PETER REHLLY JOINS COL.

PETER RE

usually in affiliation with existent firms.

Atlantic and Atco product is all on the Atlantic imprint overseas and began to move into higger market in 1955 in a spotty program except in England, where there is London/Atlantic label. The company first went into the foreign agreements in 1957.

For a time the firm had a blanket European distribution deal with one outfit but now "our evolution has been into regional agreements," Mrs. Bienstock relates. In the past two months alone, the diskery has set deals in four foreign lands—Peru, Israel, Venezuela and Turkey. As director of foreign operations for Atlantic, Mrs. Bienstock is responsible for this program.

Mex Diskers See Trouble in Juke Ops' Prod. Plans

Mexico City, May 8.

Mexico diskeries face strong competition from jukebox owners who are preparing to install their own platter production facilities. While "sinfonoleros" (jukebox interests) are silent on plans, it is learned that they expect to capitalize new firm with at least \$640,000 initially. It's anticipated that the outfit will be sprung on the industry within the next several months. Decision to establish their own

try within the next several months. Decision to establish their own diskery was reached by jukebox owners because of dissatisfaction over certain music in dustry proposals to collect royalties from them. Submitting proposals were principal music publishers, the Mexician Society of Authors and Composers, local diskeries and the Dept. of Education via its Dept. of Authors Rights

Composers, local diskeries and the Dept. of Education via its Dept. of Authors Rights.

Music interests, and especially the Society of Authors and Composers, had been waging a battle for years to collect all royalties due its members. Jukebox owners have been notably remiss in coming through with payments.

Some three months ago talks between jukebox associations and music interests came to an abrupt halt as both sides did not see eye to eye in matter of safeguarding royalty interests of composers. The Society, diskeries, music publishers, etc. flatly turned down a Dept. of Education proposal for a fiscal stamp to be attached to each disk. But jukebox owners, who plan to

of Education proposal for a fiscal stamp to be attached to each disk. But jukebox owners, who plan to set up a plant in the Tlainepantia area, reportedly now will accept the Dept, of Education proposal. Further, they plan to pay composers approximately 4½c per plater. Initial production is set at 10,000 disks, with these stamped and an immediate payment to composers.

The jukebox diskery will supply all music machines throughout the country and will use singers, musicians and composers not affiliated with local music publishers or diskeries.

No accurate census of the number of jukeboxes in Mexico exists. However, it's believed there are around 50,000 boxes which require, a total of 2,000,000 platters a month. This market may be lost to diskeries. However, spokesmen for latter are not too concerned, and are awaiting installation of the

JAZZ SINGLE VOGUE **ADDS PARKER LABE**

The Charlie Parker label is the latest diskery to hop on the jazz single vogue.

single vogue.

The initial release of four singles will be handled by MGM distributors who are also responsible for Charlie Parker album distribution. All the single releases will be included in MGM's radio station subscriber service in order to give the stations more diversified programming selections.

Artists featured in the premiere singles are; Cozy Cole, Joe Carroll, Cecil Payne Quintet and the Mundell Lowe Orch.

Hill & Range Sues Two Pubs in Tumbleweeds' Renewal Rights Dispute

Sam Fox Publishing Co. and Williamson Music have been named

Williamson Music have been named defendants in a suit which seeks to declare the rights of certain parties to the renewal copyright of "Tumbling Tumbleweeds". The action was filled in N.Y. Federal court last week by Hill & Range. According to the complaint, prior to April, 1934, Bob Nolan wrote "Tumbleweeds" and assigned it to Sunset Music. In 1953, Nolan assigned the rights to Bob Nolan Music without knowing of a prior assignment for a claimed assignment of the renewals, On May 1, 1956, Nolan assigned the renewal rights to Jean & Julian Aberbach, who assigned it to their Hill & Range firm. Range firm.

Range firm.

The defendants claim the renewal rights under an April 3, 1934 agreement on Nolan's assignment to Sunset. They contend on July 11, 1934, Harry Walker of Sunset, together with Nolan and Harry Hall, assigned the tune to Fox. In 1946, Fox assigned the rights to Williamson.

rights to Williamson.

The song will start its renewal period on May 25 of this year. The defendants have notified plaintiffs that if they publish or license the tune, a stiff will be brought against them. The defendants are relying on the April 11, 1934, agreement between Fox, Walker, Nolan and Hall.

Merc Extends Clebanoff

Mercury Records has extended the contract of violinist-conductor. Herman Clebanoff through 1958: He will open at the Flamingo Hotel, Las Vegas, June 14 for two weeks.

Carnegie Hall, N.Y., 'Prestige' Date **Pushing Grand Ole Opry Into SRO Biz**

Audio Devices' 1st Qtr. Sales Up 8% Over '61

At the annual meeting of Audio Devices Inc. in New York last week, William T. Hack, president, estimated the company's earnings for 1962 at approximately 60c per

estimated the company's earnings for 1862 at approximately 60c per share.

He reported that sales for the first quarter of '62 were \$2,163,000 or 8% ahead of a similar period last year. Sales from the first four months of this year, he said, will approximate \$2,900,000, an increase of 13% over the same period last year. He added that the total sales for the year would be about \$3,300,000 based on present rate of orders and production.

Hack also stated that the firm expects to be in limited production on the manufacture of television tape by the fall.

At the meeting, Bryce Haynes, company's secretary-treasurer, was elected a director. Herbert Kombrodt was named vice-president in charge of sales.

Artia-Parliament Label Renews Its Soviet Disk Deal

The Artia-Parliament label has renewed its confract with Mezh-knigs, the U.S.S.R. trade company responsible for the export of all recorded music. The contract negotiations were carried out by Artia-Parliament excess J. Jay negotiations were carried out by Artia-Parliament execs J. Jay Frankel, Peter Sutro and Howard Singer during their recent visit to

Singer during their recent visit to Moscow.

The contract provides for the exclusive import on tapes or records, for a five-year period, of all recorded music produced in the Soviet Union, as well as control of all recordings made by Soviet stritists on a world-wide basis. It further provides for the export of American recordings to the Soviet Union, tentatively scheduled to begin toward the end of 1962.

A similar contract renewal was carried out with the Czechoslovakian record industry. Negotiations for the U.S. distribution of recordings were also initiated with several western European companies, with a view toward expanding the Artia-Parliament repertoire.

Nashville, May 8.

The customers are flying in early this year for the Grand Ole Opry. And 1962 could set a record at the gate. The weekly Saturday night hoedowns at ancient Ryman Auditorium have been playing to SRO audiences the past eight weeks—this is more than slightly upbeat patronage for springtime.

patronage for springtime.

The aggregate turnout for the first four months is more than 8,000 higher than 1961. The pickin' and singin' stanza, now in its 37th year, generally doesn't perk up boxofficewise until the hot weather—when the kids are out of school—but has shaken off the winter doldrums earlier this semester.

The past two Saturdays, for in-The past two Saturdays, for instance, saw people—mainly out-of-towners — lined up at the wickets at 3 p.m., or almost four hours before the first guitar plunk is scheduled to strike a chord, waiting to buy general admission tickets, Beaucoup requests for reserved seats extend far into the

Ott Devine, program director of WSM radio, which produces and broadcasts the 4½ hours of live sessions—all full-sponsored with sessions — all full-sponsored with potential timebuyers eagerly waiting in the wings— can offer no firm reasons for the precedent-setting upsurge in popularity.

Opines Devine, who also kelms the Opry operation and bosses its artists bureau—

artists bureau—
"We have had some well known guests—Rex Allen, Johnny Cash, Sheb Wooley and Johnny Bond to mention four—and we have added Jimmy Driftwood and Hank Lock-lin to our regular roster—but even on nights when we have no 'featured guest' and when some of our 'top names' are on the road, the crowds still fill up the place (capacity approx 3,000) twice nightly. nightly.

"I think," Devine continued,
"that the Opry's appearance at
Carnegie Hall last November generated and garnered, favorable
publicity nationally which greatly
aided the show. It was shot in the arm.

shot in the arm.

"Of course guest stars add to
the lure and we'll use them when
they are in this area, but the folks
continue to be attracted by the
'oldtimers' such as Roy Acuff,
Ernest Tubb, Hank Snow, Flatt &
Scruggs, Minnie Pearl, Bill Monroe, Faron Young, Ferlin Husky
and others."

Whiteman Keeps 3-Year Pleage for Joint Concert With N.J. Academy Choir

Trenton, May 8.

Paul Whiteman kept a three-year promise Sunday (6) to give a joint concert with the Villa Victoria Academy Choir, featuring Elizabeth Angilette, a VV student who has won local acclaim for her who has won local acciain for her piano virtuosity. She was chosen by the dean of American popular music to be soloist on "Rapsody In Blue." Miss Angilette this year won a scholarship to the Hartt College of Music at Hartford,

Conn.
Whiteman became interested in the Villa Victoria Academy when his two children, Jan and Julia, enrolled there. He had previously presented a baton to Sister Elizabeth Parente, MPF, for her 21 years as leader of the Academy choir and promised one day to perform for benefit of the VV school. Such concert took place this past weekend at the local Memorial Auditorium.

Schuman's 10-Yr. Pact lliam Schuman, president Schuman's 10-Yr. Pact
William Schuman, president of
New York's Lincoln Center of Performing Arts, has extended his
writing contract with the Theodore
Presser Co. for a 10-year period.
It was an unusual step in that
Schuman's initial contract with
Presser, signed in 1956, still had
four years to run.

Among Schuman's works during
his association with Presser are
"Credenum," "The New England
Triptych," "Concerto. For Violin
and Orchestra," "Symphony No. T"and "A Song For Orpheus."

Inside Stuff—Music

MGM Records has tied in with 130 Fred Astaire Dance Studios around the country to promote the current album release on the Choreo label of "Three Evenings With Fred Astaire." Arrangements have been made with the dance studio chain calling for free dance lessons to purchasers of the album via a special coupon inserted in each album. The campaign also includes Astaire albums as prizes for dance contests to be held at each studio celebrating Astaire's birthday May 10. Disk jockeys in each city are being invited to act as judges. MGM distributes the Choreo line.

Elliof Lawrence, conductor of "How to Succeed in Business Without Really Trying," has been signed by the Magellan Sounds Corp. as musical director of a series of children's records titled "Sounds of Knowledge." Lawrence has written the words, music and narration for the series, which includes four albums. The records are: "Sounds of Instruments," "Sounds of Birds," "Sounds of the Circus" and "Sounds of New York." Series is being produced by Magellan in co-operation with the Book of Knowledge.

The American Society of Composers, Authors & Publishers has awarded trophles to the Clorus of the Chesapeake (a Baltimore choral group of some 200 voices) and the Sun Tones (a quartet from Miami). The two groups are the first-place winners in the International Competition of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America Inc. These awards are the first to be given annually by ASCAP to the org's winning groups.

Unusual exploitation pitch is the new Commander album of 12 original Johnny Mercer tunes, published by his Commander Music, Hollywood, as an auditional, disk jockey and recording showcase. The tunes are variously in collaboration with sundry composers Marshall ("Brother") Robbins, son of the late Jack Robbins, g.m. for Mercer, contrived the novel presentation.

Richard Rodgers has donated \$15,000 to establish a fund at the Juilliard School in honor of William Schulman, who retired as president of the school to take over the presidency of Lincoln Center. Rodgers, a member of the Juilliard board of directors and an alumnus of the school, established the fund to defray living expenses of needy

A supplement to the "Rodgers & Hammerstein Fact Book" has been completed and is available cuffo through the Lynn Farnol Group. The supplement includes information of Rodgers' current Breadway tuner, "No Strings," the filmed remake of "State Fair" and the Hammerstein Festival which was presented April 3 at New York's 46th St. Theatre in behalf of United World Federalists.

Longer Copyright

overhaul bill providing for a longer renewal term.
Lindsay, in view of the lack of elaboration in the letter (specifically failure to state the nature of the copyright monopoly?), commented with some pique that Justice should have displayed the "courtesy" of having a rep on hand to explain.

It's understood such will be forthcoming, either by mail or actual appearance, unless differences are ironed out behind closed doors between Celler and Robert Kennedy. The Justice Dept. opposition itself was no departure from the more or less traditional Justice Dept. stance towards proposals extending patent, trademark and copyright terms. Surprise was in the tone of the letter and fact it emanated from an Administration supposedly more hep to show business and cultural needs than any in modern times.



Oct. 28 thru Jan. 10, 1964-THU

than those now provided by law. The present 56-year monopoly granted to authors is in our view fully adequate to reward authors for their contributions to society. Considering this matter from the viewpoint of the public, which is interested in the early passing of copyrighted material into the public domain, it would seem unwise to extend further the copyright monopoly.

"The resolution is also undesirable in that if it is enacted, and the contemplated legislation extending the renewal period is not enacted, the result would be to extend arbitrarily the period of copyright for a limited class of persons and for an irregular period of time.

"In view of, the foregoing considerations, the Dept. of Justice is strongly opposed to enactment of this resolution."

Lindsay showed signs of irritation over the Department opposition and hazarded the guess that the house is probably untain to the White House is probably untains to work and the contend that same pessimistic forecast would apply to a copyright would be saved from bolivion and those given a british which would be saved from bolivion and those given a british which would be saved from collection in the letter (specifically failure to state the nature of the copyright monopoly?), commented with some pique that Justice should have displayed the "courtesy" of having a rep on hand of explain.

It's understood such will be forthcoming, either by mail or ac of the courtesy of having a rep on hand of explain.

what Justice meant by the "copy-right monoply."

First, he labelled the Celler measure strictly "special inter-ests," designed to keep the royalty payments flowing in from a group of 304 popular standards from the 1906-11 period Warner Bros, through its music subsids, he al-leged, control '77 or about 25% of these valuable properties. (Kaminstein figured of the 47,700 works involved, 70% was music; 15%, books; 10%, periodicals; 5% misc.)

works involved, 70% was music; 15%, books; 10%, periodicals; 5% misc.)

Furthermore, Evans declared that WB's Witmark Music Corphad apparently been tipped off that the Celler resolution was fortbeoming. This was, in Evans book, proof of the pudding the measure was tallor-made for the big ASCAPers who, he said; would benefit from the extension and largely held the rights affected. He based his accusation on a contract Witmark supposedly began using late last year which, for the first time, made proviso for the eventuality of any change or amendment in the copyright term. It was not brought out whether or not this could have been in anticipation of the possible overall copyright law revision, The Copyright Office, recommendations were out early last fall and included the proposed elongation of copyright life to 76 years.

Evans averred that in addition to WB, Metro, Chappell, Shapiro-Bernstein and satellite outfits would be less able to cope with them when their catalogs reached the 28-year mark and rights reverted. The companies with the coin could outbid them in the competition for the large works they, the small ones, had developed.

Another accusation hurled, by Evans, whose testimony was some-

oped.

Another accusation hurled by Evans, whose testimony was sometimes hard-to-follow if not incoherent, was that the resolution in effect amounted to a dodge of 1960 ASCAP consent decree

RRY MAC

TRIO

Apr. 30 thru May 26-RIVIERA LOUNGE, Atlanta, Ga.; May 28 thru June 16LAFAYETTE HOTEL, Lexington, Ky.; July 9 thru Sept.; 29-IHUNDERSIRD MOTOR
ROTEL, Jacksonville, Fla.; Oct. 2 thru Oct. 28-OFFICERS CLUB, Show Air Force
Bate, Sumter, S. C.; Oct. 29 thru Jan. 19; 1963—THUNDERSIRD MOTOR HOTEL,
Jacksonville, Fla.; Jan. 21 thru Feb. 16, 1963—RIVIERA LOUNGE, Atlanta, Ga.;
Feb. 18 thru May 11, 1963—THUNDERSIRD MOTOR HOTEL, Jacksenville; Fla.

Available May 12th thru June 9th, 1963 June 10 thru Aug. 31, 1963—THUNDERBIRD MOTOR HOTEL, Jacksonville, Fla. vailable Sept. 1 thru Oct. 27, 1963 1964—THUNDERBIRD MOTOR HOTEL, Jackso

ASSOCIATED BOOKING CORPORATION.

which bans the payment of royal-ties from the treasury to works whose copyrights were dead. Evans engaged in a shouting match with Rep. Roland Libonati (D-III.), subject of which escaped most because they were shouting at the same time.

most because they were shouting at the same time.

NBC's More Moderate Rebuttal Taking a more restrained opposition tack was senior NBC attorney Harry Olsson Jr., a member of the cepyright groups of National Assn. of Broadcasters and American Bar Assn. He stressed he was speaking only for himself in objecting to the Celler resolution on Constitutional grounds.

His reasoning was that the temporary extension would not serve the purpose of copyright protection as provided in the Constitution—namely to further the aris and sciences. The Celler stop-gapper would extend works already in existence (56 years old, in fact) and thus could not be construed as playing a part in their creation. Olsson testified that he supported the Copyright Office recommendation for a 76-year term because it was based on the longer life span creators can look forward to nowadays. But the temporary, special measure was not to his liking. Subcommittee members countered with the argument that it conceivably could have a salutory effect on creative people simply as a display of concern by Congress in the financial well being of artists.

Olson, however, warned that if

a display of concern by Congress in the financial well being of artists.

Olson, however, warned that if the resolution goes through, there may be other groups seeking a "temporary" solution to their particular copyright problems pending the revision effort. He said he did not want to see the overhaul break down into piecemeal efforts.

Like Kaminstein, Olsson also took exception to the lack of distinction in the Celler resolution between the actual author or heirs, and what he termed the "wealthy entrepreneurs" who at the time the works in question were created often bought the copyright for a lump (sometime a small one) sum with no royalty scheme.

Contractual agreements in the first decade of the century apparently weren't the 50-50 split between publisher and author pro in present day reputable music business circles.

Willis told Ollson he did not buy list arguments—that there was a

Willis told Ollson he did not buy

present day reputable music business circles.

Willis told Ollson he did not buy his arguments, that there was a constitutional issue or that a distinction should be made between proprietor and author. Neither held much water, Willis opined.

John Schulman, vet New York copyright Jegalist and Chairman of the Copyright Subcommittee of the American Patent Law Assn. seemed to view the lengthening of the copyright term one of the most pressing of all the recommendations arising from the marathon Copyright Office Study.

He said that the U. S. is the only major country which allows a copyright to expire within the lifetime of an author. U.K., he said, provides life of author plus 50 years, and the Berne convention countries are talking about plus 80 now.

Describing as a "lush time in our national culture" the 1906-11 period during which the works affected began copyright life, Schulman pleaded that it would be "disastrous" and "tragic" to cut the royalties off from not a few authors still alive and the heirs of those now dead. And he added:

"It is of the utmost importance that the strength and integrity of our copyright system be preserved and that the means of livelihood of our authors, artists and other creative groups be safeguarded."

One of the prize witnesses for Celler proponents was Mrs. Helen Sousa Abert, who is no stranger to Congressional hearings involving ASCAP. Her best point was that, although she still collects royalties from one of her father's classics, "The Stars and Stripes Forever," not, a thin dime comes from U. S. performances. All of it comes from Europe. The copyright in this country passed away about a decade ago.

The famed Sousa martial alrs will be protected in most Western nations until 1982. Mrs. Abert em-

country passed away about a dec-ade ago.

The famed Sousa martial airs will be protected in most Western nations until 1982. Mrs. Abert emphasized it wasn't the shutoff of royalties that concerned iter. Rather, it was the fact that foreign nations should be more appreciative of her father's works, particularly a patriotic march such as larly a patriotic march such as "Stripes," by providing longer pro-tection. "I am American and I ction. "I am American, and I n't like this kind of situation," tive Assn., was among the Celler resolution supporters who voiced bafflement over the Justice Dept. opposition. Predicting overhaul of the 1909 Act will take some four to five years, he said it "just doesn't seem right" for the creative works of the latter part of the first decade to fall into the public domain.

Abeles underscored his belief that, contrary to the implication of the Justice Dept. letter, the pub-lic didn't stand to gain from having of the Justice Dept. letter, the public didn't stand to gain from having copyright expire on works. He stressed that the musical creations involved are in the class of popular standards, works that have achieved a plateau of success through the years, as opposed to sudden flash-in-the-pan variety hits that abound these days.

Robert J. Burton, vicepresident of BMI, put the accent on culture, noting that BMI had virtually no ax to grind since it held only a couple of works which might be protected by the extension.

He said he was thinking about the morale of the many young authors and publishers in his outfit in urging the extension. "We are concerned," he said, "about the American image in the field of art. This bill would be evidence of our national concern for copyright."

Irwin Karp, chief counsel, Au-

Irwin Karp, chief counsel, Au-tors League of America, attemptthors League of America, attempted to debunk any notion that prices of books, theatre tickets, concert admissions fall as result of works

of books, theatre tickets, concert admissions fall as result of works passing into the public domain.

Chairman Willis went along with this idea, averring that the general practice is to charge what the traffic will bear. He learned this bitterly from his experience with picture exhibitors and their pleafor reduced admissions tax which resulted in the same or higher prices for most part.

AGAC and ASCAP

Burton Lane, prexy of American Guild of Authors & Composers, made this point: "As is popularly said, "Someone always gets paid." This is true whether commercial or non-profit organizations are involved. Only authors, whose writings are the raw material of so much commerce, profit and employment for so many, are faced by the utimely end of their participants are left to continue forever. "The passage of this resolution

ever.

"The passage of this resolution will be an act of mercy as well as justice."

Samuel W. Tannenbaum, New York attorney, told the subcommittee that the Section of Patent, Trademark & Copyright Law of the American Bar Assa, had okayed

York attorney, told the subcommittee that the Section of Patent, Trademark & Copyright Law of the American Bar Assn. had okayed a resolution endorsing Celler's measure. He termed it "emergency measure to maintain the status quo" until a new law is passed. Herman Finklestein, ASCAP-general attorney, described the resolution as a step in the right direction by showing "our national awareness of the importance of that unique form of property which these works represent." (1906-11). Finkelstein, in recounting works in danger of having their time run out, cited George M. Cohan's "50 Miles From Boston" which appeared 1907 and had two hits, "Harrigan" and "When We Are Married." Cohan's family have lost rights to "Give My Regards to Broadway," "I'm a Yankee Doodle Dandy" and "Mary's a Grand Old Flag (1906) this year. Finkelstein took issue with the Justice Dept. charge that copyrights pose a monopoly situation in the same manner as patents might. He stressed the similarity between property right and copyrights, contending the only real difference is the fact that no limit is placed on the dyration of one's right to real property while there is one, imposed on creative works.

Others behind the Celler proposal were Philip Wattenberg, New York copyright attorney; Maurice Cheyette for the Estate of Samuel Clemens who recounted Mark Twain's arduous efforts to Keep away the copyright pirates, and the

Twain's arduous efforts to keep away the copyright pirates, and the Motion Picture of Assn. of Amer-

ica.

Latter submitted a cautious statement to the effect that the Celler resolution should be construed strictly as retaining contractual rights now extant unimpaired during the proposed extension period. Cryptically, MPAA added:

"Parenth-Me"

added:
"Parenthetically, it should be noted that if there is no continuation, the works affected would go into the public domain and we swell as all others would be free to use them."

Newport '62' Sets **Artists & Events**

Artists and events for this year's lazz festival at Newport, R.L. to be called 'Newport' 82," are falling into place on the schedule. The edition, to be produced and directed by George Wein, will ruin July 6-8 and will have the central theme, "The Meaning of Jazz."

The artist roster so far includes Louis Armstrong, Duke Ellington, Gerry Mulligan, Count Basie, Dave Brubeck, Dinah Washington, Carmen McRae, Coleman Hawkins, Harry Edison, Yank, Lawson, Sonny Rollins, Jimmy Rushing, Pee Wee Russell, Marshall Brown, Aretha Franklin, Ruby Braff, Paul Desmond, Jo Jones, Bob Briokmeyer, Bud Freeman, Charlie Mingus & Max Roach's Rebels and Carol, Sloan, A gospel entry will be the Clara Ward Singers.

There will be four major conserts presented on the evenings of

Clara Ward Singers.

There will be four major concerts presented on the evenings of the 6th, 7th and 6th. There will also be a matinee event Sunday (8). Tickets will be scaled at \$3.20, \$4.30 and \$5.40. Festival head-quarters have been established at the Viking Hotel and Motor Inn, Newport.

New Com'l TV Scale Ups Brit. Tooters' Pay 200%

Pending the drafting of a final agreement between the commercial tv companies and the Musicians Union, a new scale of fees for tooters has become effective. MU members now receive a minimum of \$33.60 for a transmission to two indie stations (not more than one of which is a major) and a further \$16.80 for any additional stations, taking the show. Besides negotiafing increases in

tional stations taking the show.
Besides negotiating increases in rehearsal fees, the MU secured a 50% increase in pay for a repeat showing. Negotiations with BBC-TV are still going on and it is expected to take a further four or five huddles before any agreement is reached.

From the Warner Bros. Picture; "ROME ADVENTURE"

ROME ADVENTURE DELLA REESE / R.C.A. VICTOR #8021

AL DI LA

RAY ANTHOMY / CAPITOL #4742 AL HIRT / R.C.A. VICTOR #478018 FAUSTO PAPETIT / AONDOM #7160 EMILIO PERICOLI / WARNER BROS. #5205 JOE RENE / EPIC #5-9510 JERRY VALE / COLUMBIA #4-42027

QUANDO, QUANDO, QUANDO

PAT BOONE / DOT #16349

WHAT NOW MY LOVE

GEORGE GREELEY / WARNER BROS. #5264 JARE MORGAN / KAPP #K45 ANTHONY NEWLEY / LONDON DON #9518

MUSIC PUBLISHERS HOLDING CORPORATION

GENE PITNEY SINGS LIBER

FAMOUS MUSIC CORPORATION



MILLS MUSIC, INC.

JOE GLASER, President

50 WEST 57 STREET, NEW YORK 19 JUdson 2-7700
CHICAGO • MIAMI • HOLLYWOOD • LAS VEGAS,• DALLAS • LO Mrs. Abert said.
Julian T. Abeles, general counsel, for Music Publishers Protec

Type of Cafe Where Act Toils May Be as Important as His Material

The cafe in which a performer plays is frequently as important as his material or native ability. A headliner is now regarded to be as good as his or her surroundings and the room in which to project has become an item of par importance.

Importance.

This was proved anew recently with the engagement of Phyllis Diller at the Bon Soir, N.Y. Miss Diller drew a record gross there in less than a month after her engagement at the Copacabana, where not only did she fail to mean anything at the boxoffice but her entertainment value in the room was questionable.

This is virtually a renest of

This is virtually a repeat of earlier history in New York niteries. Peggy Lee, for example, was not a tremendous lure during her last engagement at the Copacabana, but is attracting lines during her current engagement at Rasin pana, but is attracting lines during her current engagement at Basin St. East. Ella Fitzgerald, also of doubtful b.o. at the Copa, is an other top boxoffice draw at BSE. Conversely, the McGuire Sisters, recently at the latter nitery, were down boxofficewise from the previ-

down boxoffleewise from the previous dates in town.

Kaye' Ballard was a disastrous
investment for the Latin Quarter
but a treat for the Bon Soir. There
are other instances in which an
act has falled to pass muster when
playing in another end of town or
moving from a large seater to an
intimery and vice versa.

The responsibility of casting the
right attraction into the right room
has become a vast headache to the

right attraction into the right room has become a vast headache to the talent agencies. Frequently, an act would like a prestige room such as one of the top New York hotels but an agent will feel that his

client will do better elsewhere.
One of the complicating factors
in problems of this nature frequently involves the amount of guenty involves the amount of salary each type of room can play. While New York rooms aren't noted for affluent purses in terms of Las Vegas or Miami Beach, it's still the agent's responsibility to get as much as he can in a manner consistent with advancing a per former's career.

get as much as he can in a manner consistent with advancing a performer's career.

Salaries are frequently determined by the type of room in which an act makes good. For example, clicks at the Copacabna, Latin Quarter or Basin St. East could excite the interest of Las Vegas or Miami Beach spots where salaries are higher. A click at spots such as the Blue Angel, Bon Soir or Living Room may excite only the hungri i, San Francisco; Mrkelly's Chicago; Crescendo, Hollywood, and others in that category. Unfortunately, the salary levels in the latter type cafes are not as high as in the bigger rooms.

The performers have long claimed that it's easier to get over nan intimate room than in a largeseater. However, the agents point out that faults are magnified in the smalles as well, and casting is a knotty problem.

In the case of Miss Diller's date

In the smalles as well, and casting is a knotty problem.

In the case of Miss Diller's date at the Copa, it was a calculated risk to make her eligible for the top loot.

'Self-Employed' Bunny Waitresses Halt Union's Bid at Chi Playboy Club

Bid at Chi Playboy Club.

Chicago, May 8.

A union organizing drive at the Chi Playboy Club is being stymled by e pack of unwilling bunnies. Management wants the bunny waitresses to vote in a representation election petitioned by Chicago Bartenders' Local 278. The union says that the bunnies have signed individual agreements with the club and are thus self-employed. The union began its organizing campaign after several bartenders protested when they were asked to take lie detector tests because two mixologists had been nabbed glving nearly \$500 in free drinks for the bunnies to pass out. A union representative said that a majority of the 55 employees have signed up to join the union—but not the bunnies.

Management, the union and a representative of the National Labor Relations Board will meet tomorrow (Wed.) to determine whether the cottontailed waitresses are entrepreneurs of employees.

Marie McDonald's 8-Day Hong Kong Stand a New Peak for American Act

Hollywood, May 8.

Hollywood, May 8.
Biggest booking yet effected for an American act in Hong Kong has been made by Bob Phillips, local rep of Joe Glaser's Associated Booking Corp. Marle McDonald has been set for 14 performances overeight days starting May 10.
For years, since Hong Kong has boomed as tourist centre, U.S. bookers have been knocking on its door. Recently GAC veep Henry Miller booked Bobby Rydell for two days there (one in theatre, gnother in a nitery) and has other turns set. Miss McDonald's date is lengthiest yet.

other in a nitery) and has other turns set. Miss McDonald's date is lengthiest yet.

Clarence Bodine Jr., British ad agency rep in Hong Kong, is the buyer; he'll spot Miss McDonald in sundry spots, including theatre and two niteries and also a curious one-nighter in Hong Kong city hall, which has a 1,500-seat aud.

Bodine has bought the act for flat fee, plus roundtrip air transportation. Money was deposited in advance with Phillips. Local agents and bookers long have argued there's a potential for American acts as great in Hong Kong as in Tokyo; but the climb toward them has been uphill.

Julie Losch, for Lutz & Loeb, manages Miss McDonald and, has her'set for May 23-June 5 caper at N.Y's Latin Quarter upon her return from Orient.

Hamid Boosts Pitt's New Aud: **No Problems**

Pittsburgh, May 8.
George Hamid, vet showman and owner of the Hamid-Morton Circus, which played here last week, was high in his praise of Pitt's new Auditorium and admitted his reluctance to come in after hearing all the unfavorable reports on the arena.

all the unfavorable reports on the arena.

"This is the most beautiful building in the country." Hamid said, "and where I can understand, certain shows with inexperienced crews having problems, we had none and I'm absolutely delighted with the cooperation I received from the arena officials.

"I read in VARIETY where the sound system was bad, and I can't understand it because the sound was perfect. The equipment is perfect and the men here know how to operate it."

Hamid said that when he got the reports on the building he sent in his superintendent who checked the building and discovered that he would have to put up the show in the same manner as he did outdoors as there are no girders in the avoited.

doors as there are no girders in the

doors as there are no girders in the auditorium.
He said that as recently as last week a rep from the Ringling show warned him about conditions here, and he had also heard unfavorable stories from "Ice Follies" person-el. "But you can't ask for a better building," he added, "There is no place in the country where you can do so much. It is the first time an outdoor circus has been rigged indoors.

indoors.

"I expected the union problems
but if some existed before, there
certainly are none now. We
couldn't ask for better cooperation.
Everybody from Ed Fraher (execu-

countries ask for better cooperation.

The terrybody from Ed Fraher (executive director) on down gave us the control of the co

Derby Gives Louisville Annual Show Biz Hypo

Louisville, May 8.

Round of pre-Derby activities had the town in its usual dither, with Kentucky Derby Festival Parade Thursday (4). Weather was ideal; and an estimated crowd of 150,000 turned out for the bands, floats and Derby-themed entries. Several Derby-eve events drew large attendance, particularly the Kentucky Colonels banquet at a local hotel and Ellis-Mims boxing match at Fairgrounds Colliseum.

match at Fairgrounds Coliseum.
Fairgrounds Coliseum was the site of a Twist and r 'n' r show Saturday (5), with Brook Benton, Fais Domino, Duke of Earl, Bruce Channel, Don & Juan, The Impressions, Marie Knight, Harold Cromer, and the Lou Parks twist dancers. Event drew a near capacity house.

Checker Show In Twin Cities Flop: Unhappy \$7,500

Minneapils, May 8.

A local promoter, Harold Roitenberg, learned to his financial sorrow that there apparently is a considerable drop in the Twist and
rock 'n' roll craze. That is, if the
Twin Cities' painful boxofice take
for an impressive and plentiful
spread of Such fare is a criterion.
Roitenberg had Chubby Checker
here for the first time, headlining
an elaborate two-and-ahalf hour
Twist and rock 'n' roll show at
both the 10,000-seat St. Paul and
8,000-seat Minneapolis Auditoriums
the same night, last Thursday (3).
At \$3.75 top the total potential
gross for the two performances was
\$52,000. But the aggregate take
was only a miserable less than
\$7,500 — \$2,999 in St. Paul and
\$4.413 here.

was only a miserable less than \$7,500 — \$2,999 in St. Paul and \$4,413 here.

Because of what had to be shelled out for the acis and other expenses, the figures represented for Roitenberg a "bundle of lost dough," according to T. B. Skarning, his associate. However, Roitenberg's deal for Checker and the other performers called for the show to play Madison, Wis, and Lansing and Grand Rapids, Mich, for him after the Twin Cities; And, he said, those towns' advance sales were good.

ne said, those towns' advance sales were good.
In addition to Checker, the layout comprised Joey Dee & the Starlighters, Gary (U.S.) Bonds, Dee Dee Sharp, Carroll Bros, Dorells and Bobby Gregg & Friends.

Friends.

Roltenberg suffered the disadvantage of non-publication of the two struck Minneapolis regular newspapers, depriving him of a valuable advertising medium. He was also hit by the spring's first warm, pleasant weather, competish from big league baseball and the just reopened drive in theatres.

St. Paul Name Drought **Ends as Terpery's New Bistro Sets Top Bands**

DISITO DEIS 10p Danus

St. Paul with its 225,000 population and adjacent to its larger twin, Minneapolis, hasn't had a nightclub of its own playing name acts regularly, if at all, for years. But now there's one coming up, at least partially.

The Prom Centre, the Twin Clitics largest dancehall, is turning its main floor foyer into what the management says will be a Las Yegas-type nitery twice a month. Unlike most dancehalls, this Harry Given establishment has a liquor Given establishment has a liquor license which is regarded as essen

Given establishment has a liquor license which is regarded as essential for a cabaret operation.

The new policy will have name bands playing for the dancehall as well as the bistro patrons. It preems May 11 with Wayne King and his band. After June 1, when Given will offer what he calls a "Dixieland Jamboree," he says he has booked Count Basie's band for June 15, with Sammy Kaye, Les Elgart and Dukes of Dixieland to follow in that order,

There's now one Minneapolis supper club, Freddie's, playing name acts regularly. It'll be woney for the supper club, and the supper c

L.A. Jury Finds for Penny in Berg's \$1,800,000 Slander Suit; He'll Appeal

Bralove Fills Summer Schedule For Shoreham's Terrace Night Club

Washington, May 8.
The Shoreham Hotel's Terrace has its bookings set for the summer season. Boniface Bernard Bralove has slated a cancer benefit opener for May 28, with Jane Morgan heading the bill through June 9.

heading the bill through June 9.
Other Terrace bookings are Guy
Lombardo, June 11-15; Tony Martin, June 18-23; Toni Carroll and
Mancheno & Carmellia, June 25July ?; the Buffalo Bills and D'Honau Sisters, July 10-21; Roger Willams, July 24-Aug. 4; Wrightson &
Hunt and Tanya & Blag!, Aug. 718; Pearl Balley, Aug. 21-Sept. 1;
Xavier Cugat & Abbe Lane, Sept.
48, and Alan Gale, Sept. 11-22.
Finishing out the current Blue

48, and Alan Gale, Sept. 11-22.

Finishing out the current Blue Room season in the Shoreman Hotel's in-door swankery are Anita Bryant and Taylor & Mitchell, playing through May 12, and Carmen Cavallaro, set for May 15-26.

The Blue Room will reopen Sept. 25, with a show not yet signed. Two subsequent bookings for the fall, however, are Shelley Berman, Oct. however, are Shelley Berman, Oct. 9-13, and Robert Goulet, Oct. 23-Nov. 3.

Top Names Set In Forest Hills Summer Dates

As it has for the past few years Limelight Productions will again present a program of pop and folk attractions this summer at the Forest Hills Stadium, N.Y. Between eight and 10 programs will be presented this season in a series of weekend dates, June 30-Aug.

Tickets for the performances will be scaled at a \$5 top, with special boxes available for \$7.50. The stadium seats 13,000, of which the outfit estimates 10,000 must be the outfit estimates 10,000 must no sold per date to provide a profit. To facilitate meeting this quota, Limelight last year marketed its tickets in disk stere and ticket agency outlets in N.Y. City and also on Long Island and in West-obsets? chester.

chester.

It also used the Korvette stores as ticket locations, a factor which accounted for considerable ducat sales. This year Limelight is considering another such chain store arrangement either with Korvette or possibly through the Macy-Bamberger ticketselling setup. The outfit is also dickering for the theatre party trade which it began to get involved with toward the end of last year's season. It will, of course, stick with the disk stores and ticket agencies too.

The talent lineup for this sum-

and ticket agencies too.

The talent lineup for this summer so far consists of Bobby Darin,
June 30, the Limeliters and another act yet to be set, July 27,
Theodore Bikel and the Weavers,
July 14; Ella Fitzgerald, July 21;
Tony Bennett and another act as
yet not set, July 28; Johnny
Mathis, Aug. 4 and Sammy Davis
Jr., Aug. 11.

Still in negotiation are consider

Jr., Aug. 11.

Still in negotiation are possible appearances by Judy Garland, Harry Belafonte, Peggy Lee and others. The majority of the dates will be one-nighters, with some possible repeats during the sumer. All will be presented on weekends.

Expanding Fla. Talent **Agency Adds Newsman**

Ft. Lauderdale, May 8. Milo Stelt, president of Florida Attractions Inc., talent agency rep-resenting the Gill Hotel chain, has added Dick Hoekstra to his staff.

Hoekstra resigned as amusement editor of the Ft. Lauderdale Daily News, where he will be replaced by Bob Freund, hereofore the paper's music critic.

Low Angeles, May 8.

Harold F. Berg, national counsel for American Guild of Variety Artists, whose \$1,800,000 defamation of character suit against Penny Singleton, former AGVA prexy, ended last week in a Superior Court jury finding 10-to-2 in favor of actress, will appeal the verdict. According to Nate Cohn, attorney for Berg, case will be taken up to the State Supreme Court.

Substance of Cohn's argument

Substance of Cohn's argument before the jury prior to its two-hour deliberation was that Miss Singleton had libeled and slam-dered Berg and that she had done so "maliciously."

orrea Berg and that she had done so "maliciously." |
William Ferriter, attorney repping the actress, argued that Miss Singleton had made her charges inside a union meeting and thus were privileged. Even if these charges were untrue, he said, so long as she did not make them maliciously they would not then constitute libel constitute libel.

Constitute men.

Cohn told Variety that his appeal, probably to be made this week, will be based on grounds that actress' charges were not

Inat actress, charges were not privileged.

In his suit, Berg claimed Miss Singleton had accused him of fraud in AGVA's acquisition of property at South Fallsburgh, N.Y., to be used as a home for the aged.

N.Y., to be used as a home for the aged.

Withdraws Her Complaint
Actress, who had filed a countersuit against Berg for \$1,200,000 damages on same defamation of character charges, and which was being heard simultaneously with action against her, withdrew her complaint after both sides rested their case and prior to attorneys arguing before the jury.

Berg, a N.Y. attorney, testified that his practice had suffered as a result of remarks made by the actress to the national board of AGVA. He said he had been present at the New Yorker Hotel Feb. 3, 1959, when Miss Singleton made the statements against him. He added too, in his testimony that he had never before been accused of dishonesty, misrepresentation or deceiving a client.

Five-Past Eight' Revue Going 'Cinerama' in Bow At Glasgow's Alhambra

At Utasgow 8 Alliampra
Glasgow, May 8.

A "Chrerama"-type presentation
will mark the upcoming "Five-Past
Eight" revue to be staged by
Howard & Wyndham Ltd. at the
Alhambra Theatre here May 28.
Stage will be widened and transformed into The Starlight Room,
in nitery style.

"We have approached the whole
thing as if we were actually build-

We have approached the whole thing as if we were actually building a big nightclub, so that everything is permanent—for the season anyway." said Dick Hurran, who will produce. "We will also employ a way of using scenery so that the appearance of the Room' can be constantly changed."

Switch, in effect, means that the revue, starring Dickie Henderson as comedian and new singing star

Switch, in effect, means that the revue, starring Dickie Henderson as comedian and new singing star Lena Martell, will be a sophisticated large-scale floorshow. Alterations and new fittings in the theatre will cost over \$60,000.

A new stage area, twice the size of the present stage, will be 65 ft. wide by 50 ft. deep, the new area going right to the back wall of the stage. The orch will be on a rostrum at one side of the stage, almetal, weighing four tons, will sweep down from the back of the other side of the stage. A false proscenium can be dropped in from the "files" to make an ordinary theatre proscenium when required. Howard & Wyndham plan to spend over \$60,000 on costumes for the show. Tod Kingman has designed the starlight Room for impresario Stewart Crulkshank, who is backing the Glasgow production. The Alhambra is shuttering for four weeks from Saturdav (28) to

The Alhambra is shuttering for four weeks from Saturday (28) to permit the alterations. Revue will run from May 28 to end of Oc-tober, with Dickie Henderson starring in first 12 weeks and Stanley Baxter, comedian, replacing him in second half of run.

Restaurant Associates Shelled Out \$2,000,000 for Tavern-on-Green, N. Y.

over of the Tavern-on-the Green in Central Park, N.Y., from Arnold Schleifer, its longtime operator has been colloquially called a \$1,-000 000 deal but is said to involve twice that amount because of stock swapping and other peripheral properties.

ipheral properties.

Schleifer, longtime New York restaurateur, also had the food and beverage franchises for the Wollman Rink in Central Park; the ditto in Brooklyn's Prospect Park; the Flushing Meadows (L.L) rink; the concession at Orchard Beach, the Bronx, and the executive bungalow cafeteria at the N.Y. World's Fair 1984, Flushing These now are under the Restaurant Associates umbrella.

While the Tavarnan thankirana

umbrella.

While the Tavern-on-the-Green, by nature of its pop priced operation under N.Y. Parks. Dept. approval, could not essay the ultra "exclusive" policy that the yester-year Central Park Casino enjoyed, in the Sid Solomon-Mayor Jimmy Walker era, it is presumed that the RA's aura will enhance some of its private diningrooms, VIP functions and the like.

Parketurant Associates operates

pop-priced foodstands in the up-coming '64 Fair but plans an ultra eatery, a la the old French Pavilion during the 1939 N.Y. World's Fair.

during the 1939 N.Y. World's Fair.
Jay Spear, former Hawalian
Room (Hotel Lexington) boniface,
will be in charge of the Tavern,
aided by John Gerecter, formerly
of the Forum and Tower Suite.
Richard. Blumenthal succeeded
Spear at the Hawaiian Room which,
incidentally, is still another RA
operation in Manhattan.

operation in Manhattan.

The Central Park eatery, with ample parking space, has long enjoyed heavy banquet business. In the summer it's a turnaway luncheon and dinner spot for outdoor dining There is dansapation every night but Monday.

Jeannie Carson Ends Her London Cafe Debut

PROBERS SIFT ORIGIN OF PHILLY CAFE FIRE

Philadelphia, May 8.
The Fire Marshal's office is in estigating a blaze that destroyed the interior of the Moulin Rouge midtown nitery the Distric Attorney's office was seeking to

The fire took place about three quarters of an hour after closing the morning of May 3. Owner Morris London had continued to operate the Moulin Rouge after its icense was revoked Jan. 8 by the State Liquor Board, by taking an appeal to the State Superior Court.
Police raiders found "B-girls"

Police raiders found Begins soliciting drinks from customers as recently as April 11, and it. was on this complaint that the D.A. sought to have the spot closed. A decision on the police action is still pending in Common Pleas Court.

Philly Bids For

Seattle Fair's Attendance Hits 1st Big Day as 75,000 Pour Through Gate

Fiddler Turns Avent

Reno, May 8.

Charles Gould, who for almost two years has been helming his Satin Strings (strolling fiddlers) in the lounge of the Hollday Hotel, has formed th Charles Gould Agency with Reno offices to handle entertainers.

tertainers.

In addition to his new chores, Gould will also continue his work at the Holiday. He is associated with John Cohn in the Reine office and with William York in a branch office in Seattle.

Fisher Follows 'Man' Unit Into Cocoanut Grove, L.A., As Tab Show Policy Ends Los Angeles, May 8.

Her London Cafe Debut
After 4 Performances
After 4 Performances

After 4 Performances

London, May 8.

Jeannie Carson made her nitery
do its private diningrooms, type
functions and the like.

Restaurant Associates operates
the posh Four Seasons, the Forum
of the 12 Caesars. Tower Suite
and utilage the day, it also
calers as the Hemisphere Club,
private.

Miss Carson told Vanter:

"I aensed at once that the material I
port restaurant in Newark), etc.
Schleifer's restaurants reported
by have a \$1,000,000-plus sales gross
annually.

When Leo Reisman and Eddy
Dachin were the musical draw
along with the "exclusive" aura, at
the old C.P. Casino, it was likened
to Paris' Bols de Boulogne Restaur
rants—the Cascades, Pre-Cateran,
Armenoville and Palais Royal, RA
has that in mind, but on a lesser
the paris Rail) for the hot-dog and

Her London Cafe Debut

After 4 Performances
London, May 8.

Jeannie Carson made her nitery
dony Rater of what was to
have been a two-week stint. By
moutual consent, and amicably, she
bowed out after four performances,
bowed out after four performances
the post Four Seasons, the Forum
of the 12 Caesars. Tower Suite
Miss Carson told Vantery: "I aensed at once that the material I
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the old C.P. Casino, it was likened
to Paris' Bols de Boulogne Restaur
and I was perhaps not able to
give the cabaret date as music
to defer the material I
my cabaret appearance also
to many American inglitchies
was putting over was not right, at
the dicentennial of the signing of the
dialing club, La Fonda del Sol,
leone's, The Newarker (class air
port restaurant in Newark), etc.

Schleifer's restaurants reported
by have a \$1,000,000-plus sales gross
annually.

When Leo Reisman and Eddy
Dachin were the musical draw
along with the "exclusive" aura, at
the old C.P. Casino, it the distance

First big day at the Scattle World's Fair was Saturday (5), with 75,000 through the turnstiles astronaut Mai. Gherman Titov and 10,000 Camp Fire Girls boosted attendance to highest yet daily fig-ure after previous week daily average of around 20,000.

ure after previous week daily average of around 20,000.

Attendance first week was less than half that predicted but has held up well at that level through wind and rain. Total attendance through Saturday was 514,000 Fair management says total attendance of 8,500,000 for six months run will pay off nut (daily average of over 46,000).

Most Fair officials believe crowds have been good, considering weather and time of year. Tourist season in this area has always been June, July and August and Fair is not expected to masterially change this pattern. Big percentage of advance-sale tix used the first two weeks emphasizes fact that most fair-goers so far have been from Seattle and Pacific Northwest. Influx of visitors from 6ther areas will get underway in June.

Downtown Peer Alse

Low attendance has had blightlaw attendance has had blightlaw attendance has had blightling effect on abow business on the
fairgrounds and downtown biz has
been poor also. Opening night
gala concert in Opera House with
Seattle Symphony. Van Cilburn,
ligor Stravinsky was big with gross
of over \$60,000. But Ceylon Dancers in Playhouse first week drew
disappointing \$14,000 in eight performances, and Shipstads & Johnson's "Ice Foilles" in Arena garnered less than \$100,000 in 14 performances, far under usual take
here.

Royal Swedish Theatre troupe, in Playhouse the second week, drew so-so houses for Stringberg's "Miss Julie," with lesser, and dis-appointing crowds for "The

(Continued on page 70)

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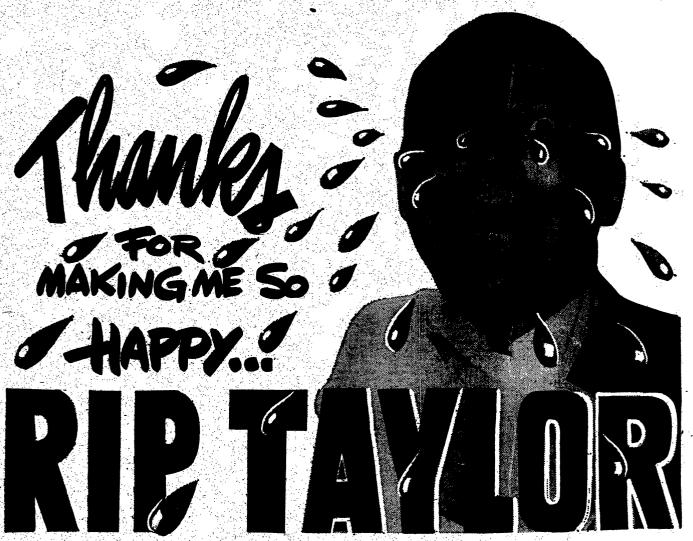
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The comedy star on the bill at the Latin Quarter is Rip Taylor. Rip's avery tunnyman, rve seen and heard a very tunnyman and always enjoy him several times and always enjoy later with the several times and start stories. Rip Has lass and start stories are the tells stories. Rip Has and had to how off lest night after and had to how off lest night after two encores."

NICK LA POLE, New York Journal-American

"Rip Taylor an unusual off beat comedian—When he breaks up, every one breaks up with him."

LEE MORTIMER, New York Mirror

"Rip Taylor, the 'crying' comedian who bawls real tears during his act at the Latin Quarter, is SIMPLY TERRIFIC."

LOUIS SOBOL, New York Journal-American "Rip Taylor, the comic who cries at the Latin Quarter is THE BIGGEST APPRIL SHOWER TO HIT NEW YORK in a longtime, He tells funny jokes and is a very talented young man." MILTON ESTEROW, New York Times

"Rip Taylor's crying comedy is A
REAL LAUGH PROVOKER at the
Latin Quarter."

MARTIN BURDEN, New York Post

"Comedian Rip Taylor is A BIG TALENT not only for television but also at the Latin Quarter," JOHN DAVID GRIFFEN, New York Mirror

Crying comedian Rip Taylor is Latin Quarter SHOWSTOPFER.

"BRAVO, BRAVO, BRAVO to Rip Taylor's comedy 'crying' antics at the Latin Quarter." FARI WILSON, New York Post

"When Rip Taylor cries at the Letin Quarter, EVERYBODY LAUGHS." JACK ELHOTT, Newark Star Leager

"Crying" comedian Rip Taylor is RIPPING SUCCESS at the Latin Uniter." NICK KENNY, New York Mirror A RIPP

TRIFTY

TRIP TAYOr is an interesting newcomer, a personable chap with a comecomer, a personable chap with a combine at the new peak with a
combine gat the new peak with lines good
puts him across him the finish that
MAIN IN THE PRIME MARKETS
on the basis of his audience reception here."

Jose,

"Rip Taylor, the hilarious 'crying' comic GREAT at the Latin Quarter. Yaks are 'Taylor made' for the audience." TED GREEN,

Radio-Television Daily

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ROBERT SYLVESTER, New York News

Mr. Robert Precht

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Chi's Marienthal Bros. Seek to Buy Jacoby's Interest in N.Y. Blue Angel

The Marienthal Bros., Oscar & George, may move into the Blue Angel, N.Y., as partners of Max Gordon, Negotiations are underway for them to buy out the halfinterest of Herbert Jacoby at a reported \$50,000. They are bidding against Nat Sackin, who recently hought the Bon Soir. N.Y., for the Jacoby share. The Marienthal Bros. operate the London House, Mister Kelly's and the Happy Medium all in Chicago.

Negotiations are indefinite at Negotiations are indefinite at this point and have been seesawing back and forth. At last report, Sackin is bowing out of the deal inasmuch as he'd like to purchase Gordon's share as well and become sole owner of the spot. However, Gordon isn't selling.

Marienthals' entry into the New York seen would provide another

Marientials entry into the New York scene would provide another N.Y.-Chicago axis, aside from those operated by the hotel chains. The Living Room of Danny Siegel also have outlets in these two cities.

Jacoby, it's reported, would open Jacoby, it's reported, would open a nitery elsewhere along the orig-inal lines of the Blue Angel in which new talent and fresh faces would be able to get a buildup. The Angel started on this premise, but in recent years has had to rely on names for its major business.

Jacoby's sellout of his shares accentuates anew the difficulties in which all small niteries ultimately find themselves. An act after clicking in an initial airing seeks more lucrative bookings. At the same time, the disappearance of indie agents has dried up a source of supply for the intime rooms; thus they have been forced to revert to repeaters at constantly upgraded wages. This has taken much of the profit out of the operation of the intimate rooms.

Jacoby has been associated with Jacoby's sellout of his shares ac

the intimate rooms.

Jacoby has been associated with intime spots for more than 20 years. He started the Blue Angel with Max Gordon about 1940 after exiting Le Ruban Bleu. Gordon is also owner of The Village Vanguard, N.Y., one of the oldest intimeries in Greenwich Village, which is now on a jazz policy

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\$35 YR.—SINGLE ISSUES \$4

BILLY GLASON, 200 W. 54th St. New York City 19, CO 5-1316

Industrial Show Review

N. M. Home Show

Albuquerque, May 2.
Mel Torme, McCoskey's Dirieland All-Stars (7), Jack Shearing
Orch (7), At Albuquerque Tingley
Coliseum, April 25-29; 50c admis-

Coiseum, April 23-29; 50c admission.

This year's talent line-up for the fourth annual-New Mexico Home Show is divided into specific segments—a solo show by Mel Torme and a dixieland concert—but—it doesn't get across effectively because of heavy competition from about 100 booths on the floor.

Lights aren't even dimmed in the house, and even with usual loudspeakers in the place, an act can't make itself, heard above the din. Torme, in good voice, builds the show generally along the bouncier faster numbers, but still couldn't pull attention away from those commercial booths.

On for 30 minutes, Torme opens with "Misty," jumps into "All Right With Me." then other stock arrangements of some of his better known stuff. Later he sits in on piano for "Blue Moon." He also does drum solo on "Perdido." Backing for Torme section of the show is by Jack Shearing Orch (7) which does a competent job.

Second half of show is McCosky's Dixieland All-Stars (7), somewhat of a local institution. Group comprises seven middleage Albuquerque businessmen who play the two-beat for fun and kicks. Opener is strong on "Hold That Tiger," followed by evergreens, including couple of spirituals "Shall We Gather at the River" and "Down by the Riverside." Plano man Don Blank does a nifty narration on the history of jazz, but it's lost somewhere in

side." Piano man Don Blank does a nifty narration on the history of jazz, but it's lost somewhere in the ensuing off-stage racket. Especially standout in group is trumpeter Dave Williams and Sam Allred's trombone. McCoskey, the leader, proves a strong man on banjo, and explores nicely with it, a practically lost ert.

All-Stars get off well with their closer, "Saints Go Marching In." Chuck.

Condon-Atkins Solid 9G At Knoxville Festival

Knoxville, Tenn., May 8. Knoxylile, Item., may 8.

Jazz was the climax of the Dogwood Arts Festival Saturdsy (5)
at the Knoxylile Civic Coliseum.
More than 4,000 attended to see
Eddle Condon & his All-Stars and
Chet Atkins, a native of east Ten-

Admission ranged from \$1.50 to \$3; an estimated \$9,000 was the gross. Sponsors were the Junior League and Knoxville Chamber of

Lou Walters has been named producer of the shows at the Americana Hotel, San Juan, which has its premiere Nov. 29. Preston Robert Tisch, Loew's Hotels prexy, made the appointment. The Americana will be the latest inn of the 's chain

VARIETT

Shows at San Juan Inn

Lou Walters to Produce

With the new post, Walters will have two shows going. He is also the producer at the Carillon Hotel, Miami Beach. Until recently, he was the entertainment director at the Tropicana Hotel, Las Vegas, from which he resigned.

Hal Zeiger's Hub Click: Ray Charles Solid 18½G. Borscht Capades' 371G

Boston, May 8.
Producer Hal Zeiger had a busy week here bleyeling between two attractions, "Borscht Capades" at the Shubert Theatre (April 23-29) and Ray Charles at Donnelly Memorial Theatre Saturday (28). He became the first promoter to sell out the Donnelly on a onenighter and run a second per formance same night.

With a \$4.50 top for Charles at the 3,450-seat Donnelly, former at the 3,450-seat Donnelly, formerly Loew's State film house, and
now taken over by the Catholic
Church, Zeiger came up with a
record gross of \$18,500. He had
a sellout for the first show grossing \$12,500; and a half house for
the second performance, grossing
out at \$6,000 for the \$18,500 total.

out at \$6,000 for the \$18,500 total.

Producer set up a portable boroffice, a Volkswagen bus parked
directly in front of the theatre to
supplement the small boxoffice at
the Donnelly. With two ticket sellers in the regular boxoffice and
one in the portable bo, window
sale jam was avoided.

sale jam was avoided.

A second performance for Charles was arranged as the big theatre was nearly sold out three days before night of show.

At the Shubert with "Borscht Capades," and cast comprising Michael Katz, Marty Drake, Rickle Layne and "Velvel," Jo-Ann Florio, Larry Alpert and Jeannie Reynolds, a: \$37,500 gross was rung in despite the week which saw mercury rise to 91 degrees on Friday (27) and involved Passover holidays.

Seattle's Big Day

Continued from page 68

Father." Swedes wind up stay and first: American appearance Saturday (12). Third play by troupe. (Monday and Tuesday) was O'Neillis 'Long Day's Journey into Night."

All plays were done in Swedish and expected attendance by large local Scandinavian population did not materialize. In addition, proposed use of reader board at side of proscenium; giving English translation of lines, was not allowed by company. This action was seen as further handicap for ticket sales.

Biz has been slow on Show

seles. Biz has been slow on Show Street, adult entertainment sector, not helped by dropping of grounds admission from \$2 to \$1 at 9 p.m. Gracie Hansen's Paradise International, is one bright spot, with biz not bad. Closing of "Girls of Galaxy" and slow biz has resulted in plans by some operators to beef up shows with added talent. talent.

Advance sales, however, are big Advance sales, nowever, are big for performing arts shows coming in this week. San Francisco, Ballet. opened five-day stand in Opera flouse today (Tues.) and Count Basie orchestra opened five-day run in Arena Monday (7). The 2d annual National Confer-

The 2d annual National Conference on the Peaceful Use of Space opened three-day meeting today, with Astronauts John Glenn, Virgil Grissom and Alan B. Shephard on hand. Vice President Lyndon B. Johnson will speak at concluding banquet in Olympic Hotel Thursday (10).

Femme Accordionist and Painter's Global Play-As-You Go Auto Junket

By HAZEL GUILD

Frankfurt, May 8 A native New Yorker, Shirley Deane, singer and jazz accordionist will soon be the world's top authority on entertainment rates and

dates throughout the world

Miss Deane, along with a British female painter, Erica Suttill, is on the first lap of a global entertainment jaunt which will take two and a half years to complete. They

and a half years to complete. They will be the first women to Journey around the world by cat.

Equipped with a British Land Rover auto and only about \$1,000 in cash, Miss Deane plans to find sufficient engagements in such off-beat places as Damascus, Lahore, Bangkok, Solomon Islands and Lima to pay for her passage while Miss Suttill pays her way by painting.

Miss Deane has proved that a durable entertainer, sans agent, can make her way well in Europe and North Africa, because she has been booked in the world's most officeat spots in her first lap of the

and North Africa, because she has been booked in the world's most offheat spots in her first lap of the journey.

Thirty-year-old Miss Deane (she got her start as an accordionist and singer in Carriegle Hall at the age of 10) has played the club circuit in America, appearing in New York and Chicago. But in 1938 she got fed up with New York and ecided to see the world.

Here's how a determined entertainer, without much cash, can make her way.

With only \$200 in her pocket, and her accordion slung over her shoulder, Miss Deane booked on the Caribbean cruise route with the Norwegian-American lines, getting free transportation in return for doing nightly shows.

Off To Osle

Participating in a jam session in St. Thomas, the Virgin Islands, she missed her ship and took another heading for Iceland, Norway and Sweden, and debarked at Oslo. There she formed the first European "Shirley Deane Trio," a name she has used for her group in the U. S. and throughout Europe, picking up the other pair—usually bass and drums—wherever she happened to be.

"The Shirley Deane Trio has been all sizes, all nationalities, all instruments, but one-third—meremains the same," she commented. The group played Sweden, doing a television show in Stockholm and nightclub dates throughout the land, with the two Norweglan musicians as the rest of the trio Then Miss Deane headed for Africa, working her way from Johannesburg through the Congo, and on to the Middle East.

How to do it?

Whenever she popped up in a major city, such as Salisbury, she headed for the local tourist; office headed for the local tourist; office

How to do it?

Whenever she popped up in a major city, such as Salisbury, she headed for the local tourist office or equivalent of the chamber of commerce and ferreted out the list of hotels, nightclubs and managers in the area. Then she simply

called on them and said, "I'm here and available."

Result? She earned from \$200 to

\$300 weekly.

\$300 weekly.

At Stanleyville, she darted down to a native cafe where a white woman had never before appeared, just to see what the reaction would be to her music. "They liked the rhytim numbers and were wonderful responsive people," she reported.

ported.

In Ethiopia she appeared for the U.S. Air Force base nightches, headed for French Somaliland and played for her passage on a German cargo ship to get from Suez to Somaliland.

Going steerage class to Turkey from North Africa, she wound up with all the engagements she could-handle for the U. S. Air Force nightclubs in Turkey, and after touring that land, she returned to

touring that laut, but a touring the formaty. In Nuremberg, she formed the "Shirley Deane Trio" at the American-operated hotel, the Grand, with two German musicians, and took time off to go to England to buy her Land Rover and take a course in mechanics.

time off to go to England to buy her Land Rover and take a course in mechanics.

Also while appearing for the U.S. Army and Air Force clubs in Germany. Miss Deane has taken some medical courses and is also a specialist in malartology. She plant to use this knowledge throughout the more primitive areas.

She and Miss Suttill are leaving at the end of May on the next lap of the global trek. The jaunt includes the Middle East (they have joined a British bus convoy of tourlists to get through the Pakistan passes, where they have been warned that handlis with machine guns tend to pick off lone travellers), then to India, the Far East including Japan, Australia and the small Pacific Islands, through North and South America.

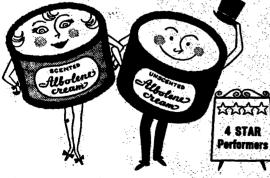
Miss Deane plans to act as her own agent, booking any clubs or restaurants she encounters along

own agent, booking any clubs or restaurants she encounters along

ne way. Also in the works is a book titled Also in the works is a book titled. "Eastward Ho!" recording the methods of island hopping in the Pacific, impressions of the beatniks in Borneo, how to entertain the troops in the Iranian desert, etc. The pair expect to wind up in New York City in about two and a half years, having sing and painted for their keep over the entire slobe.

for t





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ntalneblens, Miaml Beach, April

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Dear Lou, Alex and Glen:

Just a note to thank you for the great performances you gave in the Blue Room.

It was particularly gratifying that during the week prior to Easter, which, as you know, is traditionally a very bleak one for night clubs, you boys established a new attendance record.

> Please keep us advised of your availability for a return engagement at the Shoreham. All good wishes for your continued success.

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May 28 thru June 10-

Chase Hotel, St. Louis, Mo.

June 15—Long Beach, Calif.

17—Storrowtown Music Fair

June 18 thru 24— Carter Baron

Amphitheatre, Wash., D. C.

30-Red Rocks, Colo.

July 3-Idora Park B.R.,

Youngstown, Ohio

4 & 6—Ravinia Festival,

Chicago, Ill.

7—Forest Hills Festival, N. Y.

9-Painters Mill Playhouse, Md.

10—Brown Palace Hotel, Denver

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House Reviews

Paris, Paris
Paris, April 28.
Marlene Dietrich, Paraguayos
(4), Jean-Jacques Debout, Colombo Bros. (5), George Reich Ballet
(14), Bob Brannon, Castel & Sahuquet, Suzanne Gabriello & Jean-Marie Prostier, Daniel Janin Orch
(24); \$5 top.

Marlene Dietrich is a brilliant old pro, in the show biz sense that is. Her emotional appeal, asides, throaty warbling and a hard working finish, all build to make her a sock international act. Even with a \$5 top, this glamor grandma should ahow solid results in her two weeks at this big pop house.

Miss Dietrich makes her usual atrong entrance in her modded sequin gown and segues into "I Can't Give You Anything But Love Baby." Her act is mostly in English, but neatly leavened with French and German soings. It bullds to a rousing climax with a Prench lament before she dona top hat and tails for a sock second part. Her turn winds with high-cicking with a chorus, her noted gams in skin colored tights.

Miss Dietrich is also supported

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Harmonica RASCAL

by a good show, with a special plus for Burt Bacharach's solid arrange-ments and handling of the orches-tra for her. Daniel Janin Orch is okay for listening, backing and medleys. Paraginava.

medleys.
Paraguayos (4) sing catchy
Latino rhythms with three guitars
and a small harp. They are an infectious group with fine projection
and musical ability.
Jean-Jacques Debout is a gangly
shock-haired youth with okay
plaintive lyrics, but sans the much
needed coherence in songalog for
big houses. He is more for intime
rooms.

blg houses. He is more for intime rooms.

Colombo Bros. give out with a dashing acrobatic act full of flexible tumbling and pyramiding with a good yeasty comic element. George Reich Ballet has the right cross between musical comedy flair and more telescoped house heeds to make for fine production segments. Recently reactivated, this group is one of the better house terp units.

ments. Received the petter house group is one of the better house terp units.

Bob Bramson's juggling of hoops and making them roll into little alcoves is a fresh and fine filler. Castel & Sahuquet are an okay comedy duo for anachonristic laughs as they limn an 18th century couple talking with Algerian accents. Suzanne Gabriello and Jean Marie Prosiler team for a snappy em-femcee duo.

This bill shapes as a good vaude entry on all counts and should be in for biz. Miss Dietrich gets 10,000 a week. Advance sales are about \$20,000, with this house mainly geared for direct boxoffice sales.

Apollo, N.Y.
Clyde McPhaiter, Shep & Limelights (3), Ketty Lester, Clay Tyson, Ruth McFadden, Rosy Grier,
Marcels (4), Herman Amis, Reuben Phillips Band (13); "The
Hound of the Baskervilles" (UA).

Current bill at the Apollo is a rock outing which is somewhat tamer than similar gigs at this Harlem showpface mostly due to absence of the usual load of teen screamer acts. The emphasis is on more seasoned artists, although there are some relatively new faces and infrequent Apollo visitors on the cord are real. and infrequent Apollo

the card as well,
Clyde McPhatter headlines the
show. His high ranging vocal attack, punctuated by considerable
throaty ginmickry, takes a little
time to warm up the audience but
one rolling works well for him
on a set of tunes, most of which
are associated with him via the
stroller route.

on a set of tunes, most of which are associated with him via the disclick route.

His ballading of such numbers as "Harbor Lights" scores in the emotional range, along with "Without Love." Upteinpo numbers work out okay for the singer too most of the time, and his overall salesmanship is generally effective after a slew start.

Shep & the Limelights have had some hit waxings over the past year but could use more spark than they show on their personal appearances. Although vocally sound, the group comes over rather blandly end seems to walk through its material instead of putting solid effort into its act.

its material instead of putting solid effort into its act. Ketty Lester seems headed for the nitery route with her handling of "Wide Wonderful World," somewhat in the Lena Horne vein, of "With with the Lena Horne vein, She can do more pop material too, throwing in a touch of religioso here and there for the rab fans. Her "Spiritual Twist" is a nicely designed number which she puts across in stylish fashion.

N.Y. football Giant's star Rosy Grier turns out to have a big blues voice to go with his massive frame. He's somewhat less formidable on a stage than on the Giant line, which shaltad handling has feeling

He's somewhat less torminant a stage than on the Giant but his ballad handling has fe

BOOKED

SOLID

JAN. 3rd

1963

iand nice, technique and his uptempo work is effective. Buth
McFadden also shows a big voice
via a solid belting attack on both
ballad and rockin numbers. She's
a looker in addition to her strong
vocal stylings.

The Marcels render their "Blue
Moon" and "Heartaches" platter
hits in smooth style. Their num
bers are tightly arranged, and they
handle them with a minimum of
flamboyance and generally good
rock values. Clay Tyson is a comic
whose patter is generally weak.
His pantomime material, although
based on potentially good ideas,
also lacks punch. Reuben Phillips
does usually fine job of backing
the acts and turns in some swinging solo work. Herman Amis,
WNJR deejay, emcee the outing
with well-paced effectiveness.

Kall.

Kall.

Palladium, London
London, April 30.
Lestie A. Macdonnell & Bernard
Delfont presentation of "Palladium
variety." Shirley Bassey (Raymond Long, her musical director),
The Temperance Seven, Ted Royers, The Skylons, Sergio Franchi,
Paul Andrews, Richtardi Jr., The
Kuban Cossack Dancers, Lionel
Blair & his Twist Dancers, Lionel
Blair & his Twist Dancers, Mike &
Bernie Winters, Reg Cole's Palladium Orch, Opened April 30, '61;
\$2.45 top.

Two programs of vaude, each running for two weeks, fill the gap between the close of the Palladium's longrunning pantomime and the upcoming aumer show. First bill provides a lively, fizzy, though uneven evening, mainly because of its top liner, Shirley, Bassey.

This slim warbler, poured into a pinkish gown so slinky that she can hardly walk, has improved amazingly. She has a magnetism and command of the stage that is so vibrant that she bandles an hour's vocalizing, and on the first showing could have done more without any audience protest.

Miss. Bassey sticks mostly to wix ditties (for instance, "Almost Like Being in Love," a trademark "Birth-of the Blues," "What is This Thing Called Love," "As Long As He, Needs Me," If I Were A Bell," "The Party's Over Now" and a nostalge superbly projected bouquet to the memory of Al Jolson But she gives them a new look with magle, fluent, educated hands and a sleek professionalism that is galvanizing.

Rest of the bill contributes to a happy evening as prelude to Miss Bassey. The Temperance Seven, an eccentric band, offers

Rest of the bill contributes to a happy evening as prelude to Miss Bassey. The Temperance Seven, an eccentric band, offers a wry, lively, musical stint which "obliges with jazz and other sacred pieces which are the rage of society." A brace of zany comics, Mike & Bernie Winters, appear to have recovered from overexposure and, in this bill, are genial yock satherers.

have recovered from overexposure and, in this bill, are genial yock gatherers.

The Skylons work energetically as acrobats. Equally energetic terping comes from the colorful Kuban Cossack Dancers and Lionel Blair, who leads a Twist team very effectively, and Richiardi Jr., an Argentinian, amazes, though with conventional tricks.

Ted Rogers, after a slow start, gets into full comedy gear with some joshing of tv commercials. Paul Andrews provides some slick-impressions. The only act that seems off key is Sergio Franchi, an Italian singer, whose top notes are overly strident. But maybe that's the fault of the microphone, for even Miss Bassey occasionally grates when she whips into the higher notes.

Reg Cole handles his Palladium orchestra immaculately.

Opening on May 14 is a bill headed by Helen Shapiro, teenage disk star.

Empire, Glasgew
Glasgow, May 1.
Leslie A. Macdonnell presentation of The Andy Stewart Show, with Jack Radchiffe, Johnny Victory, Barry Sisters (4); Sally Logan, James Urguhart, Dixie Ingram, Hope & Keen, Trio Vitalites, Max Kay, White Heather Girls, Leslie Roberts Silhouettes, Arthur Blake Singers, Ian Pourie & band, Gordon L. Rolfe orch.

This is a repeat of the layout which broke attendance records at this city-center vaudery last year. Star of the show, Andy Stewart, young Scot minstrel-comedian, withdrew following stomach surgery, and his place was taken by two Auld Lang Syne, conjedians.

ing the 88'er to offstage disks in guise of a suitor impressing a girl friend.

Show, produced by Iain MacFayden, local radio director, is best in its domestic moments, such as when the eight White Heather girl dancers prance across the slage in native style, when tenor James Urquhart gives out with Scot melodies or when agile Dixle Ingram trips it neatly and fast in Highland routines. This is kernel of the "White Heather Club," toprating Scot tv program which features the absent Stewart.

The Four Barry Sister—vs good in harmony and please w. medley of folk tunes; girls are lookers and can warble a song with the best. Hope & Keen are a couple of merry wisecrackers in good comedy tradition. Sally Logan chirps sweetly, and the Trio Vitalites garner strong palming for a Tyrolean dance.

Max Kay and the Arthur Blake Singers add to the song dept. while the Leslie Roberts Silhouettes merit applause for their Charlie Chaplin dance impression. Ian Powrie's band adds the Scottish skirl, and there's also a hagpipe band. Gordon Rolfe batons the resident house orch, and Jack Horton contribbed the choreography.

Layout, patchy and not too well served decor-wise, misses the youthful brashness and melody of the artist it's named after. Stewart is set to return to lead May 29.

the artist it's named arter. Seem is set to return to lead May 29.

Gord.

Vaude, Cafe Dates

Chicago

Chicago

Phil Ford & Miml Hines into the Drake Hotel May 18-June 14.
Dick Contine, currently at Ray. Colomb's, Chi, till May 17, then to the Holiday House, Milwaukee, May 28 for a week. Novelites set for the Edgewater Beach Hotel May 14 for three weeks. Arthur Lyman down for the same room July 2 for a month. Jo Ann Valskedded for the Kalser Knickerbocker, Milwaukee, May 18 for 18 days. Bill Hendersen inked for for the Flame Room, Detroit, May 4-14. Solomon Burke plays the same spot July 6 for 10 days.

Bill Daina down for Freddie's, Minneapolis, June 4 for a fort-night and the Holiday House, Milwaukee, June 18 for two weeks.

Bill Daina down for Freddie's, Minneapolis, June 4 for a fort-night and the Holiday House, Milwaukee, June 18 for two weeks.

Bill Daina Bussell set for the same club May 24 for a week.

Ketty Lester into the Flame Room, Detroit, June 29 for 10 days, and also for the Phik Poodle, Indianapolis, Aug 24 for 10 days. The Smothers Bros. down for the Seattle Exposition June 10-16. Beverly Wright plays the Crown Room, Indianapolis, May 14 for two weeks.

Jackle Mason and Frank D'Rome set for the Chi Living Room June

Indianapolis, May 14 for two weeks.

Jackie Mason and Frank D'Rone
set for the Chi Living Room June
18 for a fortnight. Joe E. Lewis
inked for two frames at the new
Sahara Motel Aug. 15. Tony
Bennett, currently at the Living
Room, plays the Statler, Denver, May
12-25. George Carlin opens
at the Exodus Gallery, Denver, May
3 for two weeks. Rusty Warren
into Freddie's, Minneapolis, June
19-July 14. Patti Paga down for
a pair at the Vapors, Hot Springs
(Ark.), starting June 11, followed
by Yvenne De Carle for two
Bill Henderson slated for the
Flame Room, Detroit, May 4-14.

49 Years Ago

Regina, Sask., May 8.

Fortynine years ago, Eddie Can-tor and George Jessel nearly went to the local hoosegow for playing baseball on Sunday.

baseball on Sunday.

A news story, dated June 16, 1913, tells about members of Gus Edwards "Kid Kabaret" starting a ballgame in a downtown park "only to be interrupted by the arrival of two policemen who threatened to march them to the station and lock them up."

and lock them up."

A review of the act in Regina's Orpheum theatre said, in part: "Boys and girls of the company are clever and it is really a pleasure to see them perform."

Also: "Will Rogers, the cowboy, is a totally new act here, and Rogers won well-merited applause with his handling of the lariat."

Other acts mentioned were Betty Washington, violin; Jane Connelly & Co., skit; Helen Trix, plano song whistleress; Brent Hayes, banje; La Valera-Melvin Stokes, song and dance; Rose Valerio, wire act.



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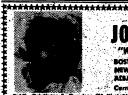


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CURRENT BILLS

NEW YORK CITY

MALL — "Glory of Esiter,"
ad, U.S.A.," Wally Boag, Balfarquis Chimps, Flying Ballet,
ault, Graciella, Corps de Baltites, Raymond Paige Orchestra.

AUSTRALIA
igibourne (Twell)—Edward
ton, Myron Natwick, Jacqueli MELBOURNE (Truesi). Edward Everyst torton Myron Natwick, Jacqueline Rott, an Dunstan. The Company of the Com

BRITAIN

BRITAIN

BLACKFOOL Grewer Circus—Charlie airoil & Co., Bronleys, Hugh Forje & O., Circus Williams Llons, Two Arterias Circus Kinle's Norwegina & Levant Comment of the Control of the Cont

ovennty Manly, artnur mass ougenesselle Roberts Silhouettes, While Heather noters.

In the Silhouettes, While Heather noters.

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Cabaret Bills

NEW YORK CITY ROOM — Afro-C rracuda, Larry Bonii obhny Barracuda, Larry Domino, 1242, 1914d.

BASIN ST. EAST — Peggy Lee, Benny, arter Orc., Johnie Brown.

BLACKIACK — Yymne Carterolo, Dave Salampton, Norean Tate Prio.

BLUE AMEG.— Dave Autor, Luman & S. Lago Sloane, Sobby Short, Otler

ements BON SOIR — Louis Nye, Hadley & nders, Three Flames CMARDAS — Lily France, Lia Bella, emar Horvath, Tibor Bakosty, Dick

imar Horvann rita. CHATEAU MADRID — Mancheno & CHATEAU MADRID — MADRID — Mancheno & CHATEAU MADRID — MADRID — MANCHENO MADRID MADRID — MANCHENO MADRID MADR OPACABANA—Bobby Darin, George by Paul Shelley Orc., Frank Marti

EMBERS Erskine Hawkins Orc., Lee EMBERS-Erckine Hawkins Ore. Leevans Telo.

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MAWAHAN ROOM — Endy Adamo.

Ming Reols & elmont Beamer, Wallani Gomes, Joe elauoha, Liwit Toyo & Iona Ramire, Morel, Afron — Vive Lo Difference, on Wills Jr., Marilynn Alwyn, Lester Morel, Afron Wallander, Morel & Marine Walle, Suranne Munne, Camille Valle, Suranne Munne, Camille Valle, Suranne Munne, Camille Valle, Suranne Munner, Cop Fuer, Marine Marand, Harrison & Fisher, Wittel Work, Mark Monte Continentials, New York, New York

MOTES OF MARK MONTS CONTINUENCE OF THE MOTES OF T

shop, HOTEL SAVOY HILTON—Arturo Ar-ro Orc., Gunnar Hansen Orc., Ray ro Urc., Gallas, Triley.

INTERNATIONAL — Andrews Sisters, INTERNATIONAL — Andrews Sisters, Aviles Orc., Avil

JAZZ GALLERY — Horace Silver, retha Franklin.
LATIN QUARTER — Patrice Wymore, bayis & Rese, Julie Gibson, Wingde Vicory Chorus, Wallenda Ballet, Jeanine Vioteau, Rudy Cardenas, Jo Lombardioren, Irving Fields Occ.
LETT BANK—Dottic Reed, Cecil Young

ombo.
Living Room—Sylvia Syms. Jacques
Living Room—Sylvia Syms. Jacques
Layale. Bob Ferro Orc.
No. 1 Fifth Avenue—Hankinson &
elido, Neomi Shetlon Tou. Selby. Bell.
Limmy Mitchell. Nat Jones Trio.
SAHBRA—Four Ayalons. Esther Tobbi.
6 Fald. Bado & Sharob, Louis Ban-SAMBRA-BAGO & Sharobl, Louis Ban-ett Orc. TWO GUITARS—Alya Uno, Sasha Poll-off, Ivan Neps & Sonis, Kostya Pollan-

y.
SQUARE EAST—"Second City." Alan
rkin. Howard Alk, Severn Darden,
awn Daniel, Andrew Duncan, Lynda
ggl, Eugene Troobnick, Gary Sherman,
irbara Harris.

with Danies gale business of the state of th

oliston.
VIENMESE LANTERN—Rosita & ChimVIENMESE Michel, Ernest Schoen Orc.
VILLAGE BARN—Balph Pope, Peri &
17, Tex Fletcher, Lou Harold Orc., Joe

ay Orc. Village GATE — Carmen Amaya. cho Navarro. /ILLAGE VANGUARD — Anita O'Day o. Al Grey/Billy Mitchell Sextet.

CHICAGO
LUE ANGEL Christian Lamont TwistRevue, Joj Dari, Carmen Ryton;
di Monteço, Petita, Charlotte Rae,
d Carlton, Tito Perei Orc.

CLOISTER — Damita Jo, Jackie Gayle, Rhythma Kings.

COMRAD HIS Allama The Both Mine Locks His Allama The Both Mine Locks Lorraine, Consider, Boulevar-Dons Go, Boulevar-Dens Go, Houlevar-Dens Go, Boulevar-Dens Go, Houlevar-Dens Go, Boulevar-Dens Go, Houlevar-Dens G

lade Orc.

EDGEWATER BEACH — Dorothy Shay,
errace & Elita, Don Davis Orc.

GATE OF HORN—Roses Price & Marie O'Farrell, Luc Poret.

LE SISTRO — Teddy Randazzo, Vic

LE SINTO ENERGY OF THE STATE OF THE STATE OF PARABLE TRIO. And Hirt, Ann Richards.
1.1VING ROOM—A! Hirt, Ann Richards.
1.1VING ROOM—A! Hirt, Ann Richards
1.1VING ROOM HOUSE — Charle Shavers

uartet, Jose Bethancourt 1110, 221, ovak Trio. MISTER KELLY'S — Dorothy Loudon, ommy Leonetti, John Frigo Trio, Marty

NOVER ATTO.

MISTER KELLY'S — Dorothy Loudon, Tommy Leonetti, John Frigo Trio, Marty Kubenstein Trio, Especial Control of the Control of the

Quintet, Dave Green Trio.

LOS ANGELES
COCCABUT SROVE — "Music Man."
Van Johnson. Arthur Lyman Quartet.
Clorias Lyma, Eay Hastings.
DINO'S — Louise Vienna, Jack Eiton,
Steve La Few-Troy Walker & Hustlers.
LE CEAZ' HONSE—Donnie Brooks &
Howard, Tommy Roberts & Evelyn Freeman Combo.

Shanned Tony Roberts & Evely Free-ment Combo.

SLATE BROS.—Gene Baylos, January Jones, Herb Dell Trio.

STATLER HOTEL — Bring on the Girls' Revue, Skimay Ennis Orc. YE 11TLE CLUB—Emmaline Henry, Jerry Holmes, Joe Felir Group (6).

YE LITTLE CLUB-Emmaline Henry, Jerry Holmes, Joe Felir Group (b.)

LAS VEGAS

CALIFORNIA CLUB-Johnny Paul.
DESERT INN — Phil Harris Show, Donn Arden Dancers, Carlon Haves Orc. Lounge: Frankle Carle, Michael Kent. Bare Applion, Mill Hearth. Sam Mechionne. Acaputeo Boys, Three Suns. Bare Andrew Company of the Child Harris Show Mechionne. Acaputeo Boys. Three Suns. Bart Bardon Duncers. Bill Reddie Orc. Lounge: "Vive Les Girls," One Plus One, Taylers Three, Joseph Mack Four.
EL CORTEZ — Miguelito Valdes, Lor-FLAMINGO.—Pear! Balley, Step Brok, Walter Nicks Dancers, Tony Bellson, Nat Brandwynne Orc. Flamingoettes. Lounges Harry James. Billy Eckstine, Feggy Discussed Bardy James. Billy Eckstine, Feggy Discussed Bardy Market Medical Page 1888.

trick.

FREMONT. Fables Rnockouts, Jeta.

FREMONT. Fables Rnockouts, Jeta.

GOLDEN NUGGET—Leon McAdulif Roy
Clark. Billy Thompson, Chick Adams.

MACIENDA — Four Tunes, Johnny
Dienn. Esynotes Cathy. Psyn. Lynne
MINT.—Pat. Horono. "Artists & Models

of "62." Bill Bird. Gil Lamb. Hellzaponopid."

of 75. Bill. Birg. us.

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"Birg. Sturming. Smith. Baby. Bubbles,

Raifeean Dinz. Frank Sorrelli, Murray

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Loyinge. Bob Croshy, Juk. Spots. Sunny

Sanners.

Maureen Diaz, Frank Sorrello, Murray Briscoo, Jack Mann, Dick Rice Ors. Loungs: Bob Crosby, Ink Spots, Sunny, Spencer. A.—Tony Martin, Jose Greco. George Arnold Dancers, Jack. Cathcart Orc. Loungs: Ray Stevens, Braman & Leonard.

SAMARA—Torena Brewer, Davie Banil Orc. Loungs: Ray Stevens, Braman & Leonard.

SAMARA—Torena Brewer, Davie Banil Orc. Loungs. Biodernaires. Tore Benets. Ray Leonard.

Wallis: Peter & Bank, Lloyd Lindroth. SANDS — Leon Horne, Bob Melvin. Garr Nelson, Copa Girls: Antonio Morelli Orc. Loungs: Martin Denny, Dave Button, Morrey Kink, Ernie Stewart.

Indicates. Abbig. Neal. Craige Chimps. Dickens. Abbig. Neal. Craige Chimps. Dickens. Abbig. Neal. Craige Chimps. Silver Stevens. Stevens

MIAMI-MIAMI BEACH AMERICANA—George Arnold Ice Revue, Phil Richards, Shirley Linde, Mitchell & Taylor, Lola & Lita, Johnny Flaniagan, Michael Meehan, Mal Malkin Drc, Ice Models, Margi Lee.

BALMORAL—The Accents, The Voy-

Orc., fee Models, Margii Lee.

BALMORAL—The Accents, The Voyasses, Control of the Control of the

Perry,
PLAYBOY—Yonely, Don Brooks Trio,
Stan Fisher, Linda Hopkins, John Shirley & Bonnie, Jackie Vernon, Sir Julian
Trio, Chico Randall Trio, Norm Geller
Trio. noney PLAZA Four Tempos, The

RONEY PLAZA FOR ANY THICKNEY THUNDERSIND Frontie Scott, Ritchie Branch, Berp Vaughan Quartet.

RENO-TAHOE

Adre Marot, Dalta Qu Orc. HARRAH'S (Rene)—B. Deedy & Bill, Hank Pen Martin Denny, Margaret HARRAH'S (Taboe) seem: Danny Kaye, Dunhilla, Dorbee Dancers & Singers, Leighton Noble Orc. Leunger: Lancers, Harry Sabhitt and Debby Ray, Jerry Colonis, Hi-Tones, Carlo Lancers, Harry Sabhitt and Leonard, Town Pipers, Charles Gould.

MAPSS—Vagabonds, Freddie Bell, Joe Loco, Revue, Joe Karnes, NEVADA, LODGE (Telses)— Ann Edwards, Lounger, Louis Levilla, Peren, Nevado, Louis Carlos, Leunger, Tony Lovello Revue, Nevion Brothers, WAGON, WHEEL (Tabes)— Arthur Washen, Welley Brothers, Bobby Page, New Louis Revue, Louis Royales, Schlate-Cats, Ron Rose, Call Esablata.

SAN FRANCISCO

BLACKHAWK—Oscar Peterson BLACK SHEEP — Earl Hines BLACK SMEEP — EAR HIMES VACA BICH Dean.
EARTHQUAKE McGOON'S—TURK MUP-Phy'S Orc.; Clancy Haye.
GAY W'S—Hay K. Goman. Bec & Ray Goman. Dick Keegan Gro., Jerry Shrkey.
FAIRMONT — Joe E. Lewis, Ernic HARMONE SERIES OF LEWIS. Ernie Hecknehr Offe.

HARMONER Marty Marsala Ore, Halb Satton. Charlet Mannö. Gen Heller Charmon Series Harmone Series Marty Marsala Ore, Halbaston Coltrare & Mew FACK'S—Vernon Alley Ore. CPURPLE ONION — JIM Nabora Don Coltrare & Mew FACK'S—Vernon Alley Ore. CPURPLE ONION — JIM Nabora Don Coltrare & Mew FACK'S—Vernon Alley Ore. CONION — JUN Nabora Don Coltrare & Mew FACK'S—Vernon Alley Ore. SUGAR MILL — Virgin Islands. Steel Band, Limbo Dancers.

Sand, Limbo Dancers.

SAN JUAN

CLUB CARBE — Katyna Ranieri, Miuelito Miranda Orc., Pepito Arvelo Five.

La BOTELLA — Jerri Davis, Fayne
lackburn, Luchi de Jesus.

LA CONCHA—Shepard & Jourdan, Phil
erry, Noro Morales Orc., Nestor Torres
ive. EL CONVENTO DE LATA OFC.

EL CONVENTO PEPS LATA OFC.

Obliquez Olivo Five

FIESTA ROOM — Paco Michel Harry

Harriet, Pepito Torres OFC. Barletta
ueralt Five.

FLAMBOYAN CLUB—Caracolillo Span
Ballet, Cesar Conception OFC. Joe

FLAMBET, Cesar Concepcion with Ballet, Cesar Concepcion Vallejo Five, MOULIN ROUGE—Humberto, Morales

Five.

OCHO PUERTAS ... Luis & Soledad.
Renee, Luis Riviera.

SAND & SEA ... Hal Hester.

TROPICORO Rafael de Cordova Ballet,
Charlie Fisk Orc.

French Sound & Light

Continued from page 1 ing through October, seven nights

ing through October, seven nights a week.

Debut of "Bell" is geared to the "Freedom Week ceremonies, which will bring ex-President Harry S. Truman to Independence Hall, on July 4. Deal for the actorless illuminated pageant was arranged between Lumadrama Inc., of New York, and the Old Philadelphia Development Corp.

Based on the French system "Son et Lumiere" designed by Paul Robert Houdin, "The American Bell" presents in imaginative lighting and sound effects the events leading up to the signing of the Declaration of Independence. The lighting indicates the Colonial bonfires fed by British propaganda sheets and official orders, with the rooms in the State House lighting in turn as the founding fathers gather for the fateful meeting. The climax brings a triumphal burst of sound with the building bathed in brillilance to symbolize the new light of liberty.

Cost of the production is expected to run close to \$250,000 Avalon Foundation, of New York, advanced the Old Philadelphia Development Corp., a non-profif group, the sum of \$50,000 to initiate the project Lumadrama is advancing \$157,000 for the actual installation work.

tiate the project. Lumadrama is advancing \$157,000 for the actual installation work.

Admission will be charged (\$1.50 for adults, 75c for children) and Lumadrama will cut: \$1,500-a-week, or the actual cost of operation—whichever is less. Lumadrama will also receive 10% of gross, and the balance will be used to repay the Old Philadelphia group. When capital costs are repaid, Lumadrama and OPDC will get one-third and two-thirds, respectively. Installation ultimately reverts to the Philadelphia organization.

Lumadrama is introducing "son et luminer" for the first time in America. System has been used overseas to illumine such historical sites as the Palace of Versailles, the pyramids of Egypt and Nelson's flagship.

Gag Titles

Gag Titles

Washington, May 1.

Alluding to ex-Vice President Richard M. Nixon's firstperson book, "Six Crises," the
gag around Washington is that
Elizabeth Taylor will undertake an autoblography. She's
going to call it "Sex Crises,"
Another joke about the
Nixon book is tied to a broadway musical hit. The story is
that he should have titled his
book, "How to Try in Politics
Without Really Succeeding."

New Acts

ROSITA & HER CHIMBOS (3) Songs, Instrumenta. 25 Mins. Vianuese Lantern, N. Y.

Rosita & Her Chimbos comprise Rosita & Her Chimbos comprises a femme singer and two male cohorts who accompany her vocally as well as with a pair of guitara. The net result is pleasing harmonically and pictorially. They have a strong sense of rhythm as well as a good act design which has a degree of choreography, plus a song assortment that has universal appeal.

The trio was imported from Europe—by impresario Max Loew. While their immediate background is of the Continent, their musical influences are geared toward Latin America. The tunes are melodic and comparatively simple and their arrangements stay in that category. In addition, the boys provide a strong beat which catapulis their efforts even further into audience acceptance. All their items are sung personably with injection of humor whenever possible.

Rosita is a charming singer and the lads have a good appearance in their Latino outfits. The trio should be good for a wide variety of situations.

DANNY MARTIN

16 Mins. Ak-Sar-Ben, Omaha

Ak-Sar-Ben, Omaha

Although he's been around, chiefly on club dates, comic Danny Martin has never crashed the New Acts file.

He unveiled excellent talent at this date, doing three different stints during the Abbe Lane-Xavier Cugat show's first half, He opens with standup patter, all clean and with a clever format. He returns for a guiffaw-raing session of comedy magic, and finally bows off, after a balloon-blowing session, in which he produces everything from the usual swans to four-motor airplanes.

four-motor airplanes.

Martin is original and hard working—a good bet for any medium.

Trump.

TONY VALLO Comedy 20 Mins. Frolic, Revere

Tony Vallo, out for some time, first as a singer, and then as a double. Vallo & White, comedy team, is now essaying a comedy turn showing plenty of class and wellow. polish.

opolish.

Opening with song, special material; "Jokes," the 220-pound, darkhaired husky comic segues to oneliners and family type stories in Yiddish and Italian. His big effort is a dramatic word painting preface to "Mama," which he renders with powerful baritone. Vallo uses fresh new material with delivery to match. Looks good for all visual spots, big rooms, niteries, musicomedy, vaude, tv.

Guy.

THE CATCH CLUB (3) THE CATCH CLUB (3)
(LEITY Pack, Dave Reznick, Ted
Rusoff)
Songs
40 Mins.
The Ash Grove, Los Angeles

The Ash Grove, Los Angeles

Personable, Intellectual looking trid of singers (Larry Pack, Dave Reznick, Ted Rusoff) add a new novelty dimension to folklore that is particularly striking for the college trade. Organized six months ago at UCLA, they program a collection of bawdy English restoration songs (catches) done in comic safire, styling that are hilarious in lyric content alone and a bright "new" idea in the field. "No Kissing At All," an excerpt of musical dialog from Henry Purcell's. "The Faerle Queen," is their strongest entry, with Reznick featured in a takeoff of the femme alto that usually sang these roles Similarly bright is "Sweet Sir Walter." with a wealth of double-entendre bawdiness, and "I'll Tell My Mother." latter title of a forthcoming Capitol album, first record in a new pact signed after an audition last February at the Ash Grove.

Act is greatly visual, which may be a prechem for records in tongs.

signed after an auditor.
ruary at the Ash Grove.
Act is greatly visual, which may
be a problem for records, but songs
themselves are colorful and untapped thus far. Only problem is
fact they all sound alike and, aside
from bits of nice comedy business,
tend to get wearing.

Dale,

INMAN & IRA oongs 15 Mins

Songs
18 Mins.
Blue Angel, N. Y,
Inman & Ira are a pair of Negro
folk singers from the midwest who
have oriented their appeal to the
new wave of nitery goers. Their
work is generally in the ethnic
vein. They dwell on spirituals,
work songs, folk music—and numbers which portray feeling. They
are enthusiastic in their projection
whenever the spirit of the song
permits, and they conjure up images of chain gangs, scenes of revival meets with considerable
vigor.
On night caught, the duo were
handicapped by a comparatively
small audience for this spot. They
failed to reach their full potential
during this show, but indicated
that they have the material for
better responses. The duo work
earnestly and hard and perhapathere should be a wider variety
in their work that would give them
a fuller range of expression.

Jose.

BETTY & JAN Songs, Comedy 35 Mins.

Songa, Comedy
35 Mins.
Tidelands, Houston
Betty and Jan Rhodes are a
mother-and-daughter team, talented and young, Jan being a precocious 10-year-old. Act consists
mainly of special tunes, written by
Ken Welch, that bring many
chuckles, sometimes out-and-out
yocks. Pipes are as similar as their
mother-daughter dresses and dark,
close-cut hair with bangs. Jan has
unusual talent for a child, and is
only waiting for the right booking
to be "discovered."

Betty and Jan harmonize well,
both are belters and Jan is showing,
an as yet undeveloped talent for
mimicry. Welch's clever lyrics
keeps this from being more than
a "cute" agt (Jan wants mom to
read her a story—"Lolita"—and
as a show biz child, asks if she
can go to school today, this being
her birthday).

Team draws top mitting for
"Mutual Admiration Society" and

her birthday).

Team draws top mitting for "Mutual Admiration Society" and closing medley of standards. "Hard-Hearted Hannab," with Jan

Hard-Hearted Hannah," with Jan playing the vamp with pink box, garter and eigaret holder, also draws more palming than a convention of eardsharks.

Act is catching on attendancewise, but it is handicapped in that it is unknown and is hardly the type turn at this stage to carry the type turn at this stage t

LUCHO NAVARRO

Impressions
20 Mins.
Village Gate, N.Y.
Lucho Navarro, of Chilean
origin, has been in the local
niteries, but as yet no brief has
been filed in his behalf in the New been filed in his behalf in the New Act sector. Navarro is an impressionist whose subjects are wide and interesting. He rarely bothers with individual voices or sounds unless it is part of a panorama, but seeks, to encampass entire scenes, and the bigger the better. Thus he'll tackle a military display with artillery, planes overhead, and the marching of infantry. There is also the scene at a bullfight, as well as fiddling around a shortwave radio band.

fiddling around a shortwave radio band.

Navarro has mastered mike technique excellently. He infuses a sense of humor in his work and is able to get across noises with great fidelity. He is entertaining, but he needs specialized situations at this point until he has a commentary that is as amusing as his sound catalog.

Jose,

20TH'S 'LISA' THEME **AS UA LABEL SALUTE**

Theme music from 20th-Fox's

"Lisa," as recorded by Ferrante &
Teicher on the United Artists label, is being used by the record
company as the focal point of its
month-long salute to the plane due,
"Lisa" album was recorded last
week for release this week to coincide with picture's first dates
and the salute.

Copacabana, N. Y. Bobby, Darin, George Kirby ops Girls (8), Joseph Mele Orch ank Marti Band; \$5.50 minimum

The accent is still on youth at The accent is still on yourn at the Copa on the audience and performer end. With the prom season blooming, owner Jules Po-dell has dug into the catalog of young diskers to please the youth-ful crowds roaming around town days.

The booze intake of such THE DOOZE INTAKE OF SUCH AN audience is probably much less than in the fall months here when a Joe E. Lewks is headlining, but they do fill the tables and they do whip up an appreciative excitement that forces a performer to give just a little bit more.

Rohly Darin howave cave treet.

Bobby Darin, however, gave just a little too much at first show opening night last Thursday (3). He was on for more than 80 minutes, which is a long stretch even for a multi-alented youngster of his style. He was hampered by an untuned guitar, which created an embarrassing stage wait, but even without that, it's a long affair. His songbag, stuffed with 20 numbers, is a heavy load and his patter byplay (in Italian and Yifish) with ringsiders, bandsmen and house electrician is strained and diminishes some of the impact he achieves when he does what he knows best—sing.

No fault can be found in the No fault can be found in the eniging department. After the mike was picked up during his fourth number (a goof that should have been remedled in rehearsal), it was exciting sailing most of the way.

the way.

His pipes are packed with power and he knows just the right thing to do with a rhythm ballad like "Just in Time." a slow-folk tune like "Danny Boy" and the other ballad, work and folk songs that round out his catalog. And when that guitar was finally tuned, Darin did an expert job selfaccomping on "Cotton Fields."

His trademark, "Mack The Knife," is, of course, included, but at this point in his career he

Knife," is, of course, included, but at this point in his career he makes the likes of "Saints Go Marching In," "Bill Bailey," "Two Got A Woman," "What'd I Say" and "Ace In The Hole" sound just as exciting. The Copa orch is augmented for his turn, and his personal batoneer, Richard Behrke does an excellent job with it.

opes an excellent fob with it.

The comedian opening the bill
in the Darin layout is vet impressionist George Kirby in his
first Copa assignment. Kirby has
lost none of his sharp carboning
techniques.

techniques.

His inserts of comments on the south and integration, which most Negro comedians put into their acts these days, are okay but his real accrers are the personality etchings that cover a wide variety of show hiz personalities with a keen sense of their vocal rhythms.

keen sense of their vocal rhythms.

He's put together a 25-minute
session for this outing and it's all
fine. Later, during Darin's turn,
he comes on in drag to vocalaccomp on "Sweetheart From
Venezuela." It was stretching
pretty hard for laughs but the audience responded so it'll probably
stay in

Due to show's length, the Copa gals were limited to one number, "A Rag, A Bone, A Hank of Hair." It's a holdover from previous shows and the line cart's be blaused for seeming to be a bit tired of it:

for seeming to be a bit tired of it.

As usual, the work of the Joseph
Meie orch and the Frank Marti
band supply a good rhythm base
for terping or just background
music listening.

Gros.

Shoreham, D. C.
Washington, May 2.
Anita Bryant, Burt Taylor & Bud
Mitchell; Bob Cross Orch (14); \$2
cover.

There are few young vocalists with the talent and personality of Anita Bryant, who is registering in her first fortnight in the vast quarters of the Shoreham Hotel's Blue Room. While she doesn't do much club work, she has an act of sufficient dimension for the large rooms.

Miss Bryant, nee Miss Oklahoma a few years back, has scrubbed and healthy good looks in the girl next door cliche. Her friendliness and good taste sparkle as she sings. The voice is big. Her errangements, by Lon Norman who also conducts, mostly start out slow and sweet and hit a crescendo of highly charged belting. They are, growd stirrers. To close, she

uses "Whole World in His Hands,"
which, for her, is a real rouser.
Burt Taylor & Bud Mitchell, a
young comedy pair and fine showmen, score with the Blue Room
set. Their Peace Corps spoof
clicks here where the political
slant is always preferred in humor.
Taylor was a vocalist before the
act was formed, and he's deft in
putting across a song, as well as
in the straight man format. Mitchell carries out the foolishness
and is funny.

and is funny.

The Bob Cross Orchestra back The Bob Cross of the show expertly and has crack arrangements for dancing the old carp.

Room At Top, London

Meaning the Top, London

"Nearing the Top," produced by
William Donaldson, directed by
Steven Vinaver, written by
Terence Brady, Noel Carter, Leonard Webb and Steven Vinaver,
With Carole Shelley, Terence
Brady, Noel Carter, Leonard
Webb, Frank Holder Orch., \$5.35
minimum.

Intimate revue may well provide the Room at the Top bookers with a happy solution to its talent problems, as single acts of a consistent standard are not always easy to come by. The first attempt, a month back, to bring something of the "Beyond the Fringe" atmosphere to the suburbs, was only partially successful, but this second try is a decided improvement, though there is ample scope formore.

more.
For "Nearing the Top" there's a completely new cast and substantially better material. One or two weak items could either be improved or even eliminated. But taken as a whole the revue has its bright moments and shows some evidence of wit and originality. Steven Vinaver's click direction is also a help, and there's no time-wasting between the sketches in his 45-minute show.

In most cases the talent is su-

sketches in his 45-minute show.

In most cases the talent is superior to its material, but as three of the four artists contributed to the sketches they only have themselves to blame. Carole Shelley, currently appearing in a West End show, is a lively and attractive artist with a distinctive flair for reque

Of the three males. Noel Carte Of the three males, Noel Carter makes the biggest individual impression, though there are also brisk contributions by Terence Brady and Leonard Webb. Frank Holder's combo backs the show smoothly, as well as being on the rostrum for all the dance time. A third revue is now in preparation and its skedded to open May 29.

Myro.

Harrah's, Reno

Riverboat Follies (15) with Rusty Draiger, Johnsy Mann Sing-ers (5), Andre Marot Co., Delta Queens (5), Don Conn Orch (7); no cover, no minimum.

With the advent of the tourist eason at hand, Harold Smith Sr. season at sanc, rarrois small Sr. is again reverting to established policy of offering a package variety show during the summer months. Current edition, as name indicates, follows riverboat theme and shapes up as one of the best shows the club has presented in recent seasons.

Puncs, Las Vegas, May, 3.
Poliy Bergen, Paul Winchell,
Earl Barton, Hal Borne, The Countrymen (4), Barton Dancers (14),
Bill Reddie Orch (21); presented
by M. A. Riddle; stage direction,
Eddie Lynch; lighting, Freddie
Tabor; choreography, Earl Barton;
\$4 minimum.

Polly Bergen looks good and sounds good in her current outing, which for the most part is a silck turn imbued with class. She's an annual with such as sounds good in her current outing, which for the most part is a siled turn imbued with class. She's an expert songseller with such as "Wild Rose," "Then I'll Be Happy," "Smoke Gets. In Your Eyes," "Bye Bye Blackbird," "Moon River," "The Party's Over," and a Helen Morgan medley. Outstanding is "If The Devil-Answers, Hang Up," and three folk songs she does with her father, Bill Bergan, who also sings and strums guitar.

Bad taste is shown in a bit of special material which is supposedly the theme song from the upcoming Halian film, "The Bible." In this, Miss Bergen sings a swingy ditty called "Swing Along With God," and although it's presented as a tongue-in-cheek spoof, it's certain to shock many in both the hip and square category.

"The Countrymen," four young singers from Whittler College (John Yates, Bruce Hobbs, Terry Santo, John Caylor) do a fine job of voice blending with Miss Bergen, and Hal Borne is a strong assistant as her planist-conductor fronting the Bill Reddle orch (21). Paul Winchell is comedy star of the session, and although most of his gags are familiar to Strip regulars, they seem to get a new lease on life when coming from the lips of his dummies, Jerry Mahoney and "Knucklehead." Winchell is a handsome man, a smooth technician, and a top-level showman.

Choreographer Earl Barton is featured in his own new production number tagged "Good Nuft For Jazz" and handly demonstrates that he's one of the best dance planners and performers in the biz He surrounds himself with 10 talented girl and four boy terpers.

terpers,
This show is in until May 31
when Frankie Laine and Charlie
Manna open.
Duke,

Village Gate, N. Y. Carmen Amaya & Co. (15) Lucho Navarro; \$2.50 admission plus two drink minimum.

Art D'Lugoff's Village Gate has Art D'Lugoff's Village Gate has taken a swing off its normal orbit with the booking of Carmen Amaya, who, likewise, is a new girl in this part of town. However, it seems that the changes are salubrious for both parties, the spot having one of its bigger openings of the season, Miss Amaya also proves that her artistic success is not a matter of local geography.

also proves that her artistic success is not a matter of local geography.

Opening before an audience that included some of her flamenco contemporaries, Miss Amaya dances as though she is trying to prove that she has no peers in this field. She comes near deciding that point with a rowdy and frenzied exhibition of the Castilian folk art. Together with a gifted troupe of flamenco dancers, singers and guitarists, she provides a rousing and colorful recital that encompasses a wide orbit of heel clicking stomps.

Miss Amaya has brought with her a talented company. While most of its members work in comparative anonymity, the outfit impresses as one of the livelest she or any other flamencoist has ever assembled for exhibit in New York. The company eschews any bint of formality. They work vigorously, with only preconceived outlines of their routines.

The result is a colorful and flerce cataloging of gypsy dances that provokes vocal applause. The audience, incidentally, comprised mucho batinos who supplied the Castilian equivalent of "go-go-go" throughout their performance, also interspersed were shouts of "ole."

Miss Amaya dances two numbers,

some of the best shows the club has presented in recent seesons.

The Delta Queens, in a couple of productions choreographed and staged by Fran Malone fall to score in several sections during the opening sessions but the low spots can undoubtedly be remedied with time and more concerted effort. Tightening of the routines, with more emphasis on the terping, less on the gimmicks, would undoubtedly enhance the appeal.

Rusty Draper, a fave in this intimery, is in for a third encore with basically the same presentation—obviously what tablers expect. He proves a strong talent on both the vocal and guitar work. Mid-way high point of the 80-minute show comes with the Andre Marot Co, presentation of marionettes in clever staging with smart material. Andre, assisted by Don George, wins full attention, with a tousle-toupeed mannequin with a tousle-toupeed mannequin with a small, and four Hungarian dancers.

The Johnny Mann singers, five strong, give out with titles from the riverboat era and also lead a community sing. Quintet gets good palming for the efforts.

Full show is backed in capable style by the Don Coan Orch.

standouts. One of the unbilled femme terpers impresses as a wild and uninhibited flamencoist. She runs off with secondary dance honors. The solo guitarist, andres Batista, is truly of virtuoso calibre. His pluckings have delicacy as well as vigor. Although he comprises the most formal part of the show, there is still that gypsy feeling throughout his work. The company singer, Jose Diaz, also shows the untamed strain of the Spanish gypsy.

Spanish gypsy.
Other act on the bill is opener
Lucho Navarro (New Acts).

Chi Chi, Palm Springs

Palm Springs, April 27.
Marie McDonald, Dave Barry,
George Prentice; Bill Alexander's
orchestra (7); cover, \$2.

This bistro has more shifts these days than an old Minnesota football team. This week it shifted from an announced Mamie Van

ball team. This week it shifted from an announced Manie Van Doren to an unannounced Marie McDonald and held Dave Barry over from top billing in a split week to support of Miss McDonald for the holdover.

Miss Van Doren had to pull out at rehearsal due to a sudden illness. Miss McDonald, who was vacationing here, was booked to fill the emergency. On the way back from the Chi Chi to her villa with her three children in the car, she had to make a sudden stop. Tina Marie, her five-year-old daughter, hit the ceiling and was knocked unconscious. Miss McDonald rushed her to the hospital.

The child was still unconscious when the singer went on stage.

The child was still unconscious when the singer went on stage. Nevertheless, Miss McDonald sang, well and was called back for several encores. She opened as the pre-blonde McDonald (jet black hair) and an attractive new colfure and wore a sequined blue evening dress slit up one of her gorgeous gams. She's still "The Body."

She sang "I Want You To Know The Real Me," "Under My Skin,"
"All The Way," "You And The Night And The Music," "Why Was I Born?", "Man Who Got Away," "Lazy River" and "Dixie Lullaby" among other numbers and did well with them.

Dave Barry, who had a four-day

with them.

Dave Barry, who had a four-day head start on Miss McDonald, was in fine form. He had a lot of fresh material ("Eddie Fisher was like a guy trying to flag down the Super-Chief with a burned-out match"). He sang his "That Old Black Label" and then went into his routine of sounds, ending "I've done all the sounds I know but there is one sound only you can there is one sound only you can do." The house gave him that sound—several rounds of it.

sound—several rounds of it.

Show opens with a fast puppet show, run wholly by George Prentice. Bill Alexander's orch backstopped. Okay considering shuttle-cock character of the free-for-all

COCK CHAIRCH.

Bookings.

Miss McDonald holds to May 8 when Paul Gilbert comes in for a weekend.

Scul.

Eddys', K. C.
Kansas City, April 27.
Fay DeWitt, The Continentals (4); no cover weekdays; \$1 cover Saturdays.

Fay DeWitt is a firstimer at Eddy's and a newcomer to the entertainment front hereabouts, following her recent stands at the Blue Angel and other N. Y. spots. Her set in 40 minutes spreads over a wide range of songs and subjects with a comedy treatment throughout. The result is a light and frothy session of fun much atuned to the nightclub audience and appreciated by the patronage here.

Songs are the DeWitt forte, aithough all are her own and have various special twists, from her catty intro, "You've Got To Be a Nut," to, her choice "Ben Casey," introduced here but sure to be

catty intro, 'rou've Got to Be a Nut," to her choice 'Ben Casey," introduced, here but sure to be front line wherever she goes. "Dublin Town" joshes the folk singers especially well, and her twist versions a la show biz names draw a fine round of laughs. Between these and a number of other special bits, she ribs the ringsiders, tosses several asides, has a story or two, and generally registers with customer approval. Seldom seen here is a comedienner, and Miss DeWitt brings home the point that laughter via the lighthearted femme is a desirable night-club commodity.

She stays through Mey 10.

Sahara, Las Vegas
Las Vegas, May I:
Teresa Brewer, Dave Barry,
Moro-Landis Dencers (18), Louis
Basil Orch (18); produced by Stan
Irwin; choreography, George Moro;
stage direction, Sy Lein; 34 minimin.

Teresa Brower had an ailing throat on opening night, but she did such a fine job of singing over it only the hyper-critical would have noticed slight tone variations from her distinctive styling. In her charming adult-juvenile manner, she wisely sticks to the numbers her fans expect to hear, including a medley of her most popular platters. platters.
She revives a dandy bit of Lyn

She revives a dandy bit of Lyn Duddy-Jerry Bresler special: material called "Jenny The Jinx," and gets splendid cooperation throughout the turn from the terping-chirping male Terry Tones (6). Herb Buchanan smoothly batons the Louis Basil orch (15) during Miss Brewer's songalog. Dave Barry, a longtime fave standup comedian in Vegas, bringa a volley of new and topical material with him on this trip, adding to his stories that still get laughs.

to his stories that still get laughs even from those who have heard them. His sound effects, corraled into a number dubed "I Like Sounds," are classic chunks of

audio.

A More-Landis Indian fantasy production number is held over, which features the 18 "most American Girls In the World."

Next: Victor Borge, May 29.

Duke.

Camelot, N. Y. Jay & Americans (4), Chicklets (2), Devon & Premiers (5), Con Astone Quartet; \$4 minimum.

Around the middle of the cur-rent Twist show at the Camelot, eastside nitery which has been pegging its shows to the terp to craze for several sessions, a num-bing monotony sets in. If persists for the remainder of the near-hour

craze for several sessions, a numbing monotony sets in. It persists for the remainder of the near-hour turn.

It's not that the participating groups aren't energetic, because that's one thing they could never be accused of. It's just that there is very little variety in what they do, either visually or rhythnically. They often turn a good thing into a far less potent item by too many "one more times" and "he's all right nows" which only tend to kill much of the impact and momentum of the routines. The fact that there is little effort to make the show physically flexible during the set (all the groups come on at the beginning and stay on together throughout in much, the same spot on the stage area) doesn't help much either.

Jay & the Americans have scored on wax via the UA label with a few rock items during the year. They are less an example of the redundant type of song stack and present some nice tunes like. Tonight" and other disclicks. Leader Jay Trainor has a nice set of pipes which he uses to a more melodic advantage than some of his' screaming counterparts and this is an advantage for the nilery circuit. His trio of backup men make with the "do do ahs" effectively and terp okay.

Devon & The Premiers do the backing for the show. Leader Devon also steps down for some stop twist of the backing for the show. Leader Devon audience endurance and in so doing does himself damage. The Chicklets are a pair of temme terpers who offer a non-stop Twist display throughout the entire set. For physical endurance alone they rate applause and their hoofing, in those tassled 20's costumes the femme Twisters have reprised lafely, is effective House band. the Con Astone Quartet, handles the intermission rock for

reprised lately, is effective. House band, the Con Astone Quartet, handles the intermission rock for audience dancing in solid style, with nice sax, guitar and drum

work.
Almost everyone in the show is a present college student and, with a present college student and, with the prom season now moving into swing, it can be figured that the Camelot will be drawing heavily from this market. The night caught, the club was doing fairly solid biz with the adult Twist addicts and it would appear that the terp craze hasn't lost foo much of its momentum yet.

Kalt.

Pigalic, London

London, May 8.

Bernard Deljout presentation of Windfred At we'll spectacular. Staged by Billy Petch; decor, Tod Kingman. With Miss Atwell, Mel Young, Alberto Triana (6), Kim Darvos, Peter Dixon, Vicky Grey, Carole Collins, Margo Mansergh, Chiquita Lopez, Jack Nathan and Tony Scott Orches; \$6.75 minimum.

Chiquita Lopez, Jack Nathan and Tony Scott Orchs; \$6.75 minimum.

Wimifred Atwell is back after two years in Australia, where she shed 70 lbs.—and looks all the better for it. Here in the new Pigalic revue, she gives the show the star appeal it needs. She's booked for a minimum of eight weeks, but with the tourist season just getting under way it's a reasonable prediction that her engagement may be extended.

The new production is an ambitious undertaking by London standards, with a mixed dancing line, half-a-dozen nudes, a miniature pool featuring a nude underwater swimmer, and a steam effect which covers the entire stage. There's a strong emphasis on eyeappeal in Billy Petch's production, and that's the obvious come-on for the out-of-towners who should soon be flooding in to the capital.

Miss Atwell caresses her Steinway with almost loving care (and lotsa energy) for such numbers as "Mexican Twist," I Only Have Eyes for You." "Swanee" and the Exodus' theme music, but shemand the audience — undoubtedly gets the maximum pleasure when she switches to her honkytonk piano and belts out a succession of rivithmic tunes.

Not so good however, is an attempt at vocalizing while the finstruments are being switched, and there are some uneasy lines in her special some. "You've Got to Have a Gimmick."

a Gimmick."
Newcomer to Europe from the U.S. is Mel Young, a comedy mining impressionist with a highly rishle style. His takeoffs of Pearl Balley and Rosemary Cloonev deservedly have the customers

Balley and Rosemary Clooney deservedly, have the customers rolling.

In more earnest format, the Alberto Triana, comorising one male and five senoritas, give a couple of Ively dancing displays, Spanish style, including a not-too frenetic version of the Twist.

Kim Darvos, and Peter Dixon pleasantly, fill their respective chores as resident vocalists, Vicky Grey contributes a rather colorless, Item with bamboos, and Carole Collins is the attractive watersprite in the bathing pool scene.

The slick backing of the Jack Nathan orch is particular in evidence during the star's stint, with Arums and guitar on stage with Miss Atwell, and the rest of the combo partly concealed behind drapes. Tony Scott's agreeation takes excellent care of the Lating American dance music. Myro.

Monticello, Fram'gh'm
Framingham, Mass, May 4.
McGuire Sisters, Tony Ripost,
junist conductor; Staged by Murray Kane), Nick Dehlarco, Nana
& Fred Albee (2), Johniny Archee
Orch (200), \$7.50 minimum, \$1.50
cover weekday, \$8 minimum, \$2.50
cover Saturday.

McGuire Sisters, in new setting hereabouts, Caesar Tamagno's big Monticello nitery, are proving their draw with smash sold out opening and same story for rest of their nine-day stay. Albeit paying a record price for the McGuires, Tamagno has come up with his first big winner of the season.

big winner of the season.

In two shows opening night, first for an enthusiastic audience of adults, and second at 12:30 for prom parties, McGuires came off bouncy and effervescent. Ruining through a longish stint embracing their start in show biz, with off-stage voices of Arthur Godfrey and station announcers, they're vital with their, hit records, comedy hijinks, terping, and nostalgic vaude turn bit.

Sister's pioing is fine, and har-

hijinks, terping, and nostalgic vaude turn bit.

Sister's piping is fine, and harmonics come through slick. Their fiddle bit, "I Love a Violin," with extra violins in the arch, is show-cased as high spot, but audience reaction is greater for the trip through nostalgia and song and dance bits. Also familiar to customers is their Coca-Cola commercial "our song." Phyllis takes the solo spot for sock carbons of Judy Garland singing "Over Rainbow," Louis Armstrong's "Saints" and Eartha Kitt, and her sense of comedy is undiminished.

They build up "Danny Boy" for

They build up "Danny Boy" for production values, throw in their

version of Andrews Sisters doing "Bel Mir. Bist Du Schoen," and windup is highly humorous "McGoo Sisters" vaude sketch with sisters singing "Let Me Entertain You," and going through snappy You," and going through snappy song dance routines.

sisters singing "Let Me Entertain You," end going through snappy song dance routines.

On the bill with the girls is Nick De Marco, an interesting new-comer with a comedy style that's highly commercial and draws laughs on a variety of subjects. A personable chap who punches ecroes his material in deft manner, he plays the audience like an accordion with delayed action jokes. Opening night, the young comic showed the polish and assurance of a vet. While his subject matter deals with every day foibles, and mores, he prepares a different approach that is a cross between literacy and hokum. It all blends nicely for maximum sock laugh value.

Nana & Fred Albee produce a brand of terp work that nets them rounds from the packed house. Their fancy footwork embraces ballroom, modernistic impresh and some breathtaking spins with a neat trick in which lad spins femme by one hand in ever widening swoops inches from stage.

Show is cut by Johnny Archer's house orch supplemented with violin section, with Tony Riposa conducting the McGuires. It's a big click for Tamagno who has been building his club with top names. It's axiomatic that he's struck the right combination this time.

me. Show, in for nine days, exits

Lide, Paris
(FOLLOWUP)
Paris, May 1.
After six months the present Lide spec, "Pour Vous" (For You), is as fresh as ever in costuming and the pacing has been smoothed a bit. The terping has become more robust and evident while the overemphasis on nude gyrations has been softened. A couple of new acts, though seen before, measure up to their predecessors. This still remains the top show of its kind extant even if it still has some flaws and is not as perfect as some of the previous shows.
The dashing Bluebell Girls (16)

of its kind extant even in it sinh as some of the previous shows. The dashing Bluebell Giris (16) now get more terp chances in production numbers that were somewhat hampered by tableau preferences when the show first began But a Mexican number and a Versailles bit still rely too much on groupings rather than swirling dance aspects.

An operetta sequence of having Marie Antoinnette sing during the Versailles number has happily been cut. The heavily stressed nude Folies-Bergere-type bits between terper Marion Conrad and ballet dancer Vassill Sulich have also been toned down to aid pace and taste. Miss Conrad's strip, though done with tongue in cheek, still seems out of place on this big stage after the parading nudes. The bright ventriloquist Senor Wences has been replaced by the pixie-like pickpocket and sleight of hand tyro Dominique, and the latter is about as effective as his predecesor. Szony & Claire, the boff acro-ballroom dance due, bow out in June to be succeeded by the juggling of Palermo & Phillips.

George Matson is still a ribtickling hit in his record mime takeofis: Edwardos (4) are even more rapid and bright in their acrobatic flair while Marvyn Roy is as suave as even in his magico turn of bringing lighted lamps into play at will.

flair while Marrym Roy is as suave as ever in his magico turn of bringing lighted lamps into play at will.

The Hollywood Sepia Dancers (6) and the Arden Boy Dancers (6) do their chorus boy terp chores well. And the various meccano effects of dancing waters, fireworks, a flight of pigeons, the swimming pool and the ice rink with the twirling flashy skating of Arnold Shoda are up to par. Second part of the show comprises previous numbers from other shows and is mainly for tour jat bus stops. It has a New Act with the Dassie Bros. (2), a clever, tunny knockabout pratfall acroturn.

Withal, the Lido is the most

funny knockabout pratfall acroturn.

Withal the Lido is the most, sumptuous, inventive and elegant show of its kind. But it has not come up with the usual new fillir this year.

The dual Paris and Las Vegas chores may make it more difficult to find enough new turns.

Some fresh offbeat acts, a shying away from tableau effects in the production numbers and more invoyations in the mecano bits would make the noted Lido even more apticing.

Mosk.

Cave, Vancouver, B.C. Homer & Jethro, Colleen O'Sul-livan, Cardette Dancers (4), Chris Gage Orch (7); \$1.50 admission,

livan, Cardette Dancers (4). Chris Gage Orch (7); \$1.50 admission.

It's the first time around for yet RCA Victor satirists Homer & Jethro, and hefty audience enthusiasm for their opening night attested to the booking acumen of Cave's Ken Stauffer and Bob Mitten. Pair are by no means unknown in these, parts due to their group of the professional polish the display with a live audience.

Tone for their stint is established at the outset when pair come on conservatively dressed and quietly intro themselves as "The Everly Bros. of the Stone Age." Keynote of low pressure comedy is sustained throughout the 45-minute session that follows, and the act deserves its billing as clown princes of parody.

They open with a slick takeoff on "Jambalaya," and the two old prosigo to work with a receptive audience, albeit some, conditioned to more sophisticated fare, were frankly curious at first. Homer & Jethro waste no time warming these latter up, getting hearty yocks with their parody versions of "Fascination." "Let Me Go, Lover" and "16 Tons."

Patter, interspersed and taken in turn by the twosome, is often high-powered corn, but done so casually. Both boys click solid-work with their perfect timing, that it has an infectious spontaneity. Both boys click solid-work with their electric guitars. Duo took two merited encores, Closing with clever "Billboard Song."

Calleen O'Sullivan is a comely and shapely tapster, who offers

Duo took two international closing with clever "Billiboard song."

Colleen O'Sullivan is a comely and shapely tapster, who offers some neat hoofing and has an effective cornet performance on "Sugar Blues" to her own tap accompaniment while playing. It's a nice gimmick and adds a big plus to her dancing. Miss O'Sullivan, who has tw and film credits, previously teamed in an adagio routine. She is breaking in this single after a rest due to an automobile mishap in San Francisco.

Next up, Cave's first full-length Broadway musical in-the-round. "Pajama Game." starring Susan Johnson and Larry Douglas. It opens Thursday (10). Shaw.

Saddle & Sirloin, Tueson Tueson, May 2. Denis & Rogers, Jo Hanson Quartet: no cover, \$2 minimum Fri-Sat.

Fri-Sat.

English-born entertainers, Denis & Rogers, perennial Las Vegas sounge act, are scoring in their second engagement at Jim Sfarnas' intimate nifery in a year. The two has added a number of American folk and western tunes ("El Paso" and "Streets of Laredo") to their repertoire since coming to this country in 1955.

Bearded (Johany) Denis solos and whistles to his own strong guitar accompaniment and serves as foil to wife (Netta) Rogers' slapstick antics and mugging. Distaff member joins on vocal duets and accompanies on cock tail ariums. Act has added Echo box mike techniques since last time around.

Team encores with slick arrangement of "My Fair Lady" hits, a neat backstop for such single numbers as "Green Sleeves" and "Waltzing Matilda" Palming is heavy for this twosome, strongest pair heard here since The Gaylords.

Margaret Ann and the Ernie May 9.

lords.
Margaret Ann and the Ernie
Mariani Trio come in May 9.
Alez.

Padded Cell, Mpls.

Minneapolis, May 2.
Peter, Paul & Mary; \$1.50-\$2 admission.

Among the up and coming histro performers who have played the Padded Cell during the past two years, Peter, Paul & Mary, currently ensoneed in this room for a fortnight, rate as the most promising. Riding their Warner Brosdisk, the rollicking, folksinging trio dishes out a Paul Bunyan portion of entertainment which ought to sate the most critical nitery goer's appetite.

Boniface Art Martin has hiked his admist to \$2 weekends for this show, highest in the spot's history.

heavy deejays plugging should bring the patrons swarming.

To those unfamiliar with the act, first sight is a trifle startling, Peter Yarrow and Paul Stookey are a pair of bearded, Bohemian-looking guitarists, Mary Travers is a lanky, sexy, hipswinging thrust with shoulder length blond locks. Their annearance is a surgine at-

guitarists, Mary Travers is a lanky, sexy, hipswinging thrust with shoulder length blond locks. Their appearance is a surefire attention grabber, and the effect is sustained with their opening selection, a bouncy spiritual.

Trio scores with excerpts from their LP including current folk favorities "Lemon Tree" and "Where Have All the Flowers Gone." Its their comic bits, however, which elevate the turn to the top bracket in the folksinging genre. Best of the comedy numbers is "Come, Let's Play in Traffic" in which Stookey does hi fimpreshes of an ancient filver, a truck and an Austin Healey involved in a race. Group's rock 'n' roll parody of a smallfry tune, "Dog Named Blue," is another show-stopper.

Together scarcely a year, Peter, Paul and Mary exhibit plenty of showmanship and polish. They easily establish rapport with a nightclub audience. Backing them for this engagement, localite Charlie Gater provides neat sup-

nightedub audience. Backing them for this engagement, localite Charlie Gater provides neat sup-port on bass. Trie remeins through May 13 with Will Holt & Dolly Jonathan next. Rees.

Film Fest In D.C.?

Continued from page 1 America, the Screen Directors Guild and other trade units have indicated their enthusiasm for the idea.

The fest plan was one of a series of developments reported on by Stevens here before his departure for the film festival in Cannes. Stevens believes that a Washington fest would provide "a good opportunity to confirm American leadership in the film world."

ship in the film world."

He also reported that the agency has given its final okay to the new procedure, designed to give an independent look to U.S. fest entries, whereby pix for Berlin, Venice and Edinburgh will be clipsen by the committee repping the Hollywood guilds (as was done for the Cannes meet). The USIA will not exercise any veto over selection.

Stevens announced that the U.S.

selection.

Stevens announced that the U.S. ambassador to France, retired Lt. Gen. James M. Gavin will make an official appearance at Cannes—a development which Stevens finds particularly significant.

James Stewart will be U.S. delegate to the Berlin festival next month, Stevens said, noting the stepped up presence of U.S. film-makers and stars at all the com-

month, Stevens said, noting the stepped up presence of U.S. filmmakers and stars at all the competitions.

Director Fred Zinnemann, according to Stevens, has conveyed his guild's desire to lend a hand in brightening America's image overseas via "the potent medium" of films. Zinnemann has had informal chais on the subject with White House aide tand film critic Arthur Schlesinger Jr. and Presidential cultural consultant August Heckscher. At the same time, the Directors Guild has informed Attorney General Robert F. Kennedy that it liked his idea of sending more articulate, intelligent spokes men for America to tour foreign nations. The SDG volunteered the services of its members in this cause.

Stevens himself says he will strive to iron out any wrinkles hampering the best possible posture of the U.S. at Cannes and other fests by talking over the differences of opinions with officials at the French meet.

Folsem in Sprague

Folsem in

Riverside, Reno Reno, May 3.

Ben Blue Revue (9), Dona Arden Singers & Dancers (16), Lou LeVitt Orch (10); \$3 minimum.

Ben Blue, in his debut here, is putting his mark on the Reno scene with a series of vaude routines that showcases the vet comic-pantomimist to full advantage. And he's surrounded himself with lots at learn from his Santa Monica club, with the full package wrapped up in perfect rapport. To deviate from the sketch bits, he's upstaging Allison McKay in a couple of straight vocal-titles that establish the thrush as a potent songseller.

upstaging Allison McKay in a couple of straight vocal titles that establish the thrush as a potent songseller.

Following an opening holdover number by the Donn Arden Singers & Dancers, with Jeanine Adair and Phil Montgomery handling the vocal chores in capable fashion, Blue takes the spotlight for a bit of warmup chatter for good tabler response.

Albeit some of the stuff is dated, he commands good reaction with his Blue-styled (also blue-styled delivery. The vet pro works with ease, and feels out tablers to offer that selection of his wide range of material that reaps best results. In this case, the indigo seems to score most effectively.

Winning top endorsement is his familiar panto on a humblebee, with a boy-girl theme and park setting. Also commanding belly-laughs is the honeymoon on a rain routine, Carefully worked into the skits are Sammy Wolfe, Sid Fields, Mack Pearson, Ray Qualey, Miss McKay, and Ilona Adams (who scores strongly in the vaude bits with eye appeal and thesp talents).

Miss McKay, in her solo spot, belts in good form the likes of 'Are You Having Any Fun' and "Rockabye." She's a red-tressed looker with much stage personality and effective presentation. Thrush siso impresses working with Blue and two others of the troupe as the Four Happiness Boys on carbons of such as Johnnie Ray, Elvis Presley, Ted Lewis and

on carbons of such as Johnnie Ray, Elvis Presley, Ted Lewis and Pat Rooney.

Cannon & Bryant go it alone to duo on "It's a Good Day,"

"You'll Never Walk Alone," "Well All Right" and "St. Louis Blues," the latter done with boys doubling on drums.

the latter done with boys doubling on drums.

Exit is full company, with the Arden crew included, in a choral offering with Blue as director. Discords and spoofing make for sure winning returns. Full show is backed by the Lou LeVitt orch.

Billy Williams Revue due in May 28.

Crescendo, L. A.

Los Angeles, May 3.

Arthur Lyman, Gloria Lynne,
Ray Hastings: \$2.50 cover plus
two-drink minimum.

Seasonal Slide Starts on B'way; 'Milk' \$59,749, 'American' \$53,624, **'Sound' \$51,827, 'Subways' \$40,825**

Broadway began its end-of-thegeason decline last week with a
post-Easter boxoffice cave-in. Substantial drops, running as high as
\$22,675 for one musical, were
registered. The list of entries,

Last week, \$37,689. stantial drops, running as high as \$22,675 for one musical, were registered. The list of entries, which has already begun thinning out, will be depleted further by the closing next Saturday (12) of "Purlie Victorious," "Ross" and possibly "A Gift of Time."

possibly "A Gift of Time."

"A Funny Thing Happened on the Way to the Forum." the next-to-last entry of the season in the regular-run category, preemed last night (Tues.). Upcoming is "Bravo Giovanni," slated for a May 19 debut at the Broadhurst Theatre. The sellouts last week were "How to Succeed in Business Without Really Trying," "Man for All Seasons" and "No Strings." The only closing was "A Passage to India."

Estimates for Last Week

Estimates for Last Week

Keys: C (Comedy), D (Drama),

C (Comedy-Drama), R (Revue),

MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operatia),

Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is or Friday-Saturday nights and the lower for week-nights), number of seats, capacity gross and stars.

Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of faxes.

Grosses have been reduced by commissions where theatre parties are mentioned.

mentioned.

are mentioned.
Asterisk denotes show had cut-rate tickets in circulation.

All American, Winter Garden (MC) (7th wk; 56 p) (\$9.40; 1,404; \$75,000) (Ray Bolger), Previous week, \$59,237. Last week, \$53,624.

Camelot, Majestic (MC) (74th wk; 593 p) (59.40; 1,626; \$84,000) William Squire, Patricta Bredin, Robert Goulet). Previous week, \$33,779.

Last week. \$63.347.

Carnival, Imperial (MC) (56th wk; 444 p) (\$8.60; 1.428; \$68,299). Previous week, \$67,559. Last week, \$49,838.

Come Blow Your Horn, Atkinson (C) (63d wk; 501 p) (\$6.90-\$7.50; 1,090; \$43,522). Previous week, \$25,751.

Last week, \$21,184.

*Gideon, Plymouth (D) (26th wk; 24 p) (\$7.50; 999; \$45,000) (Doug-s Campbell). Previous week

Last week, \$17,260.

Gift of Time, Barrymore (D) (11th wk; 84 p) (\$6.90-\$7.50; 1,067; \$42,000) (Henry Fonda, Olivia de Havilland). Previous week, \$21,-

Last week, \$13,200. May close next Saturday (12).

How to Succeed in Business Without Really Trying, 46th St. (MC) (30th wk; 232 p) (\$9.60; 1.342; \$66.615). Previous week, \$67.395 with parties. Last week, \$67.368 with parties,

I Can Get It For You Wholesale, Shubert (MC) (7th wk; 52 p) (\$8.60; 1,461; \$60,000). Previous week, \$54,529.

Last week. \$50.941.

Man for All Sezsons, ANTA (D) (24th wk: 189 p) (\$6.90-\$7.50; 1,214; \$49.500) (Paul Scofield, Thomas Gomez, George Rose). Previous week, \$49.512. Last week, \$49.446.

Mary, Mary, Hayes (C) (61st wk; 484 p (\$6.90-\$7.50; 1,139; \$43,-380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare), Previous week, \$43,470.
Last week, \$42,529.

Milk and Honey, Beck (MC) (30th wk; 239 p) (\$8.60.\$9.60, 1,280; \$62,805) (Robert Weede, Mimi Benzell, Molly Picon, Tommy Rall). Previous week, \$63,061.

Last week, \$59,749.

*My Fair Lady, Broadway (MC) (320th wk; 2,545 p) (\$8,05; 1,900; \$72,311) (Michael Evans, Margof Moser). Previous week, \$52,594. Last week \$36,954.

No Strings, 54th St. (MC) (8th wk; 60 p) (\$9.20; 1,434; \$66,700). Previous week, \$67,450.
Last week, \$67,415.

*Purlle Victorious, Longacre (C) (32d wk; 252 p) (\$6.90-\$7.50; 1,101; \$40.019). Previous week, \$10.376. Last week, \$7,823. Closes next Saturday (12).

*Ross, Hudson (D) (19th wk; 151 p) (\$7:50; 1,065; \$40,000) (John Mills) Previous week, \$17,866. Closes next Saturday (12). Last week, \$13,143.

Shot in the Dark, Booth (C) (29th wk; 229 p) (\$6.90-\$7.50; 807; \$32,-400) (Julie Harris). Previous week,

Last week. \$28.730.

Sound of Music, Lunt-Fontanne (MD) (123d wk; 980 p) (\$2.60; 1,407; \$75,000) (Martha Wright). Previous week, \$47,002. Last week, \$51,827.

*Subways Are for Sleeping, St. James (MC) (19th wk; 149 p) (\$8.60-\$9.40; 1,615; \$69.500) (Sidney Chaplin, Carol Lawrence). Previous week, \$54,795.

Last week \$40,825.

*Sunday in New York, Golden (C) (23d wk; 181 p) (\$6.90-\$7.50; 773; \$30,000). Previous week, \$12,513.

Last week, \$9,342.

Last week, \$3,342.

Take Her, She's Mine, Biltmore (C) (20th wk; 156 p) (\$6,90-\$7.50; 936; \$40,108) (Art Carney, Phyllis Thexter). Previous week, \$36,414 with standby John Beal subbing at two performances for costar Carney.

Last week, \$28,844.

Thousand Clowns, O'Neill (C)
5th wk; 36 p) (\$6.90-\$7.50; 1,976;
\$44,730) (Jason Robards, Jr.), Previous week, \$40,811.
Last week, \$37,402.

Closed Last Week

*Passage to India. Ambassador (D) (14th wk; 109 p) (56.90-\$7.50; 1,155; \$43,000) (Eric Portman, Gladys Cooper, Zia Mobyeddin). Previous week, \$17,440, Closed last Saturday at an estimated \$100,000 loss on a \$133,000 invest-

Last week, \$19,633.

Opening This Week

Funny Thing Happened on the Way to the Forum, Alvin (MC) (88.60-\$9.40; 1,100; \$64.341) (Zero Mostel)

Mostel).

Harold S. Prince presentation of musical with book by Burt Shevelove and Larry Gelbert and music and lyrics by Stephen. Sondheim. Capitalized at: \$300,000. opened last night (Tues.) at,a cost of approximately \$240,000 and can break even at around \$36,000.

Last week, \$21,831 for seven preview performances at the Alvin.

Jean Stapleton in 'Apple' **Tryout Out for Bill Putch**

Tryout Out for Bill Putch
An adaptation by Mildred Jordan
and Lucile Logan of the former's
novel, "Apple in the Attic," will be
preemed this summer by William
H. Putch at the Totem Pole Playhouse, Caledonia State Park,
Fayetteville, Pa. Putch, in his ninth
season as producer-director at the
spot, will open an 11-week season
there June 16. The lead role in
"Apple," which Putch has under
option for Broadway production
next fall, will be played by his
wife, Jean Stapleton.
The staff for the Playhouse includes Clark Hobbie, designer,
Michael Foley, stage manager, iyan
Sherman, musical director, and
Betty Knepper, interior decor.

Rodgers' Tony

Redgers' Tony

The Varietre listing last week of the Tony Award winners inadvertently omitted Richard Rodgers, cited for his "No Strings" score, and, in a mixup with the N. Y. Drama Critics Award, credited "Night of the Iguana" as winner in the non-existing Tony category of best American play,

FLORENCE MUSIC FESTIVAL

No Contemporary Opera and Little Concert Moderalty

Florence, May 8.

"Maggio Musicale" Festival in Florence this year will offer no contemporary opera and even the concerts will play nothing more contemporary than music by Gianfrancesco Malipiero in a concert to the concert will provide the concert to the conce elebrate this composer's 80th

francesco Malipiero in a concert to celebrate this composer's 80th birthday.

The operas to be given are Mozart's "Idomeneo" (with Cesare Valletti in the lead) "La Molinara" by Giovanni Palsiello and an unknown work of Traetta not performed since the 18th century. There will also be an open-air, performance in the Boboli Gardens of Gluck's "Iphlegenia in Tauris" and various performances by the Danish Ballet. Solo recitals by planists Benedetti-Michelangell and Svlatoslav Richter round out schedule. In view of the fact that the Teatro Comunale is now airconditioned, there will be a popular summer season of Puccini and Verdi operas—Bhoeme. Traviata, Tosca and Rigoletto. Renata Tebaldi will sing "Boheme." Season will run from June 24 to Aug. 2.

Glasgow Theatre And Arts Centre to Be Sold

Aris Centre to Be Sold

Glasgow, May 8.

The Falcon Theatre and Arts
Centre, formerly the Empress
vaudery, is to be sold, but will not
shutter finally until June 23 so
that existing production plans can
be carried out. The centre was
envisaged two years ago to put
Glasgow on the cultural map, but
Glasgow on the cultural map, but
glied through lack of public and
civic support.

Glasgow Corporation recently
turned down a proposal that they
should buy the Falcon for \$123,000
and lease it back to the trustees
rent free as well as providing an
extra \$15,000-a-year grant. The
corporation listed 10 reasons for
rejecting the proposal after calling
in theatre experts. The drama and
arts center envisaged by the trustess would have cost \$750,000 to
complete.

Plan Broadway Musical Of Nicolas Darvis Book

Of Nicolas Darvis Book
Paris, May 8.
Nicolas Darvis has written a musical version of his book, "How I Made \$2,000,000 on the Stock Market." Jack Wilson, an American, has written the lyrics and music for the tuner, which Darvis hopes to coproduce on Broadway next season with an established management. The musical is titled, "Did Darvas Make \$2,000,000?"
The book was the subject of controversy in New York when charges were levelled that the \$2,000,000 title figure was an overstatement of earnings. Darvas an acrobatic dancer, formerly of the Darvas & Julia team, says he has another book slated for publication this summer in New York by Lyle Stuart.

LONDON SHOWS

LONDON SHOWS

(Figures: denote opening dates)
Advis: Strand: 9-21-51).
All for Truth, Lyric Brimith (3-1-42).
Sevend Fringe, Fortune (5-1-62).
Sevend Fringe, Grade, Grade Reckets, Mermaid (4-11-62). Signost. C-mbridge (2-9-62). Scatterin', Royal East (4-2-62). School for Scandal. Haymarket (4-5-62) Seynd of Music, Palace (3-15-11). Stop the Morid. Globe (7-20-61). Time. to Laugh. Piccadilly (4-24-62). Two Stars, Garrick (4-4-62). Write Me a Murder, Lyric (3-28-62). Young in Meart, Vic. Pal. (12-21-60).

couns in Meart. Vic. Fal. (1221-60).

Becket. Globe (12.12-61: closed last Saturday (5) after 247 performances.
Nii. Carbornedum, Arts (4.12-62: closed alst Saturday (5) after 249 performances.
Old King. Cols. Palledium (12.20-51).
Thurber Cranival. Savor (4.11-62: closed April. 28 after nine performances.

April 28 efter nine performances.
SCHEDULED OPENINGS.
Privates Public, Globe 6:-10-620.
Everything in Garden, Duke (5:16-62).
Leck, Daughlers, Mermaid (6:17-62).
Mary: Sunchine, Comedy (5:17-62).
Minstrels, Vic. Palace (5:25-62).
Come Back, Lyric H'amith (5:30-62).

Inside Stuff—Legit

The recent sellout of "The Unsinkable Molly Brown" in Denver, prompted the Theatre Guild-American Theatre Society to buy display ads in local papers plugging the advantages of TG-ATS subscription. The blurbs in the Denver Post and Rocky Mountain News read, in park, "Mrs. Molly (Unsinkable) Brown Regrets—that thousands of Rocky Mountain Empire Theatre lovers were unable to secure tickets for the Denver engagement of the sensational Broadway success. Theatre Guild-American Theatre Society subscribers had no problems. Their regular seats were mailed far in advance of playdate. There was no waiting in line, no telephoning, no bother of mail orders, no forgetting and no disappointments." The ad went on to give a pitch for the shows brought to Denver through TG-ATS sponsorship in the past, listing eight of the big ones, and wound up with a coupon for readers to clip and mail for further information.

The pro-con over Federal subsidies for the arts has spawned at least one, possibly more, signature campaigns favoring Government support. Already, circulating petitions is the Committee for the Promotion of Government Subsidization of the Arts, with a Manhattan post-office box. Outfit lists Victoria Beller as chairman Trudy Gasparinetti, president; and Ilona Hirschl, treasurer. Group states it is "not political or self-beneficial in any way"; that it isn't supporting any particular bill, but that any serious investigations of the controversy would, suggest the need for subsidies. "Somewhere there must be a beginning"—meaning the petition campaign. While it's getting petitions out generally, the plan is to concentrate on schools for the various arts.

The cross-country hop of the road company of "Carnival" from Boston for its opening recently at the Curran Theatre, San Francisco, involved unusually fast transportation for a touring show. The musical, moved by Sutherland Travel Service, closed Saturday evening April 21 at the Colonial Theatre in the Hub and rang up the following Monday night (23) at the Curran. The company of 64 and the physical production planed out of Boston the Sunday morning following the tuner's closing there.

Road: 'Bravo' \$32,028 in 5, Philly; Belafonte SRO \$103,800, Toronto; 'Norway' \$78,306, 'Molly' \$56,765, L.A.

The big news on the road last week was Harry Belafonts, whose own show with singer Miriam Makeba featured registered a sellout in the initial frame of a fortnight's stand at the O'Keefe Cen tre, Toronto. "Carnival" was big in its second week on Civic Light Opera subscription in San Fran-Opera subscription in San Francisco, while other strong entries included "Song of Norway," the CLO entry in Los Angeles, and "Unsinkable Molly Brown," also playing that city. The Broadway-bound "Bravo Glovanni" did nicely in the first five performances of its Philadelphia engagement.

The road list was again reduced last week with the closing Saturday (5) of "Advise and Consent" in St.

Estimates for Last Week

Estimates for Last Week
Parenthetic designations for outof-town shows are the same as for
Broadway, except that hyphenated
T with show classification indicates
tryout and RS indicates road show.
Also, prices on touring shows include 10% Federal Tax and local
tax, if any, but as on Broadway
grosses ure net: Le., exclusive of
taxes. Engagements are for single
week unless otherwise noted,
Where subscription is men-

Where subscription is men-tioned, the gross is the net after the deduction of commissions. Grosses for split weeks are pro-lected when shows play guaranteed

CHICAGO
La Piume de Ma Tante, Mc-Vickers (R-RS) (3d wk) (\$5.50-85; 2,175; \$72,500). Previous week, \$44,099 with Theatre Gulld-American Theatre Society subscription. Last week, \$41,400 with TG-ATS subscription.

Sound of Music, Shubert (MD-RS) (25th wk) (\$5.95-\$8.50; 2,100; \$72,000) (Florence Henderson). Previous week, \$71,021, Last week, \$59,750.

Tenth Man, Blackstone (D-RS) (4th wk) (\$4.95-\$5.50; 1,447; \$42,-000). Previous week, \$22,841 with TG-ATS subscription. Last week, \$20.929.

DETROIT

Irma La Douce, Fisher (MC-RS) (1st wk) (\$6.95; 2,081; \$75,000). Previous week, \$24,673 with TG-ATS subscription, Pabst, Mil-

waukee.
Last week, \$37,693 with Fisher
Playgoer subscription. Continuing
newspaper strike is figured to
have hurt business.

Song of Norway, Philharmonic (MC-RS) (2d wk) (\$5.90-\$6.75; 2-570; \$83,400) (Patrice Munsel). Previous week, \$77,100 with Civic Light Opera subscription.
Last week, \$78,306 with CLO subscription.

Unsinkable Molly Brown, Bilt-more (MC-RS) (3d wk) (\$6.50-\$7; 1,636; \$64,000) (Tammy Grimes). Previous week, \$57,862 with TG-ATS subscription.

Last week, \$56,765.

PHILADELPHIA

Bravo Glovanni, Forrest (MC-T)
(1st wk) (\$6.60-\$7.50; 1,760; \$65,000) (Cesare Siepi). Previous week,
\$50.161, Fisher, Detroit.

epu.101, Fisner, Detroit.
Opened here last Wednesday
might 2) to one affirmative notice
(Murdock, Inquirer) and two negative (Gaghan, News; Schier, Bulletin),

Last week, \$32,028 for five per-formances.

formaces.

SAN FRANCISCO
Carnival, Curran (MC-RS) (2d
wk) (\$6.25-\$6.90; 1,758; \$64.900)
Anna Maria Alberghettil, Previous
week, \$61,373 with CLO subscription.
Last week, \$62,512, with CLO
subscription.

SUBSCRIPTION.

ST. LOUIS

Advise and Consent, American (D-RS) 455; 1,863; \$50,000) (Chester Morris, Farley Granger), Previous week, \$40,840 for one performance at the U.S. Air. Force Academy, Colorado Springs, and four performances with TG-ATS subscription at the Auditorium, Denver.

Last week, \$39,420 with TG-ATS subscription. Ended tour here Saturday (5).

TORONTO
Belafonte, O'Keefe (R-RS) (\$6;
3,211; \$103,723).
Opened here April 30 to two
raves (Evans, Telegram; Whittaker,
Globe and Mail) and one qualified
approval (Michener, Star).
Last week, \$103,800.

WASHINGTON
My Fair Lady, National (MC-RS)
(\$5.50-\$6.95; 1,673; \$61,879; (Ronald Drake, Caroline Dixon), Previous week, \$31,125, Shrine Mosque, Richmond.

Opened here May 1 to three endorsements (Carmody, Star; Coe, Post: Donnelly, News).
Last week, \$40,151.

'Murder' Was Profitable

Last week, \$37,693 with Fisher Playgoer subscription. Continuing newspaper strike is figured to have hurt business.

LOS ANGELES.
Old Vic, Orpheum (Rep-RS) (3d wk) (\$4.50-\$5.50; 2.212; \$77,000). Previous week, \$53,300 for "Romeo and Juliet."

Last week, \$47,006 for "Macbeth."

Last week, \$47,006 for "Macbeth."

See Heavy Russ Flavor at Edinburgh Fest This Fall; Top Musical Talent

By GORDON IRVING

Edinburgh, May 8.

It will be a Russian-flavored Festival at Edinburgh next August. The largest concentration of Soviet artists ever gathered in Western Europe is to appear at the International arts junket, according to Lord Harewood, the Fest artistic director.

Guest of honor is to be Dmitri Shostakovich, the leading Russian conductor, Largely because of his efforts, the best of Russian musical talent will be present to play his works. This will include eight of Shostakovich's string quarters and six of his symphonies, including the first performance this side of the Iron Curtain of the composer's Symphonies Nos. 4 and 12.

Already, they're naming it the "wodka and caviar" festival, with nine leading Russian artists set to appear in city theatres during the threeweek season.

The Soviet contingent includes Gennadi Rozhdestvensky, who will make a return trip to Edinburgh and share in conducting the Philharmonia Orchestra. Others are Galina Vishnevskay, soprano and femme of Rozhdestvensky, David Oistrakh, violinist, Sviatoslav Richter, pianist; and Missiav Rostropovich, cellist, also making a return visit. Recitals are to be by the Borodin String Quartet. Then the Belgrade Opera will present 12 operas in Russian. These include the British preem of Prokoflev's "Love of Three Oranges" and "The Gambler," by the same composer.

During, the second week Aug. 27-Sept. 1, Amalia Rodrigues, the Portuguese artists, will sing fadosongs, the Portuguese equivalent to flamenco. For the third Festival week, the late-night show is to be in the Festival's own "Big Top," It will be "Plain Song and All That Jazz," and with Rory and Alex McEwen, folk-singing brothers, and the Sandy Brown Jazz Ensemble presenting Scot folk tunes and jazz. On the legit side, the Royal Shakespeare Company from Stratford Eng., will stage the world preem of Christopher Fry's "Curtmantle" It is 'set for production Sept. 3 to 8 at the Lyceum Company will also present Shakespeare Troilus and Chessical Aug. 25, 2nd John Whiting's "The Devils" Aug. 27-Sept.

Set Play, Ballet Sked For Puerto Rico Fest: 'Dead Season' as Opener

The fifth annual. Puerto Rico Theatre Festival will open Thursday (10) in the Tapia Theatre, and 10) in the Tapia Theatre, in old San Juan. with a production of Manuel Mendez Ballester's "Tiempo Muerto" ("Dead Season"), directed by Leopoldo Lavandero. It will be the first performance of the play written in 1940.

The second offering with be

the first performance of the play written in 1940.

The second offering will be "Circe or Love," by Supreme Court Justice Emilio S. Belaval, a three-act satire of government bureaucracy written last year. It will be directed by Jose de San Anton, with set by Fernando Riyero.

The third play will be "El Inciss H" ("Article H"), a three-act play by Cesar Andreu Iglesias, to be directed by Andres Quinones Vizcarrondo. It previously won honorable mention on the annual Ateneo draina competition.

The festival- will also include three new productions of the Ballet de San Juan to be offered May 31-June 3. The fifst will be "The Wise Dr. Mambiu" with music by Jack Delano, administrator of government-radio television network; choreography by Ana Garcia, and sets and costumes by Irene Delano.

The second ballet production will

cia, and sets and costumes by Trene Delano.
The sécond ballet production will be "The Hope," with scenario by Luis Rafael Sanchez, based on his blay of the same name. Music will be by Frank Martin, sets and costumes by Lorenzo Homar and choreography by Juan Anduze. The final work on the ballet program will be "Spanish. Fantasy," with music by the French composer. Julies Massenet, choreography by Frederic Franklin.

Takarazuka Opera Co. **Walks Over Taped Music**

Toyko, May 8.

Seventyfive union members, who had been demanding \$14 monthly pay boosts, walked out on a performance of the Takarazuka Girls' Opera Troupe in protest over the substitution of taped music for the full show that was to last three and a half hours. It was the first time in the 50-year history of the company, that taped music was used. The walkout was in the unit's home base of Takarazuka, near Osaka.

A union spokesman characterist who

Osaka.

A union spokesman charged the taped music was a device to disrupt negotiations. The management declared, however, that the tape was only an experiment for use on provincial tours. The 2,700 patrons of the show, called "Made in Nippon," had their money refunded.

Tucker's Career, Films to 'Music'

By JESSE GROSS

Over three and a half years of touring in "The Music Man" has whetted Forrest Tucker's appetite for legit. His long road run in the musical ended last March 17 with the closing in Boston of the first touring edition of the show. He had been with the production since its start Aug. 18, 1958, in Los Angeles. The actor's innegarance in the

start Aug. 18, 1958, in Los Angeles.
The actor's appearance in the musical was a move from films to legit. He was one of three Hollywood names recruited for three major editions of the tuner, which Meredith Willson wrote with Franklyn Lacey as book collaborator.

major editions of the tuner, which meredith Willson wrote with Franklyn Lacey as book collaborator.

Robert Preston, who had been travelling the LA. to N.Y. route for Main Stem assignments, played the title role originally on Broadway. Van Johnson, in a return to legit, moved from the west coast to the West End for the lead role there in the British edition.

In putting in 43 months on the road, Tucker displayed exceptional stamina. Except for taking eight Monday nights off a year in life of an annual week's vacation, he did not miss a performance until about four months prior to the show's Boston wrapup, when he was out for three showings.

Despite his long stint with the musical, he's now slated to do it in stock this summer following his return from a delayed European honeymon. Johnson will also be playing strawhat dates in the musical this year.

Tucker's first stock date will be at the Starlight Theatre, Kansas Cily. opening June 25 after a week's rehearsal. That will be followed by Starlight Theatre, Kansas Cily. opening June 25 after a week's rehearsal. That will be followed by Starlight Theatre, Kansas Cily. opening June 25 after a week's rehearsal. That will be followed by Starlight Theatre, Kansas Cily. opening June 25 after a week's rehearsal. That will be followed by Starlight Theatre, Kansas Cily. opening June 25 after a week's rehearsal. That will be followed by Starlight Theatre, Kansas Cily. opening June 25 after a week's rehearsal. That will be followed by Starlight wice on tour.

His summer stint in "Music Man" will be followed by a four-

Toledo Aims Increased Subscription Next Year

Subscription Next Year
Toledo, May 8.
The Toledo Civic Playgoers Assn.
is planning its fifth season next
year on the basis of an increased
membership of 3,000 and an operating budget of \$53,000. During the
current semester four plays were
offered, "Music Man," 'Critic's
Choice." "The Miracle Worker"
and "The Best Man," each a twonight stand in the Rivoll Theatre.
The membership campaign is
scheduled for fall.

Streock & Davis Will Partner for **B'way Production**

optioning the American rights an undisclosed London hit, lock is president of the Brooks stume Co. and Davis is the band-

Stroock is president of the Brooks Costume Co. and Davis is the band-leader-orchestra contractor.

Stroock leaves New York with his wife, Bianca, next Sunday (13) for five weeks in Europe and intends to purchase costumes and explore the possibility of forming an international costume company to be made up of leading American and European firms. The purpose of such an organization would be to provide films, legit and television with a wide selection of costumes and to service U.S. and foreign producers of imported shows with all patterns and research used for the original presentations.

Stroock's family is keeping busy in other show biz areas. His daughter, Ceraldine Brooks, has been nominated for an Emmy Award in the Leading Actress classification and his other daughter, Gloria, is married to Leonard Stern, producer of the upcoming fall ABC-UV series, "I'm Dickens.

He's Fenster," starring comedians Marty Ingels and John Austin.

Santiago Chilly For Vivien Leigh

there in the British edition.

In putting in 43 months on the road, Tucker displayed exceptional stamina. Except for taking eight Monday nights off a year, in lieu of an annual week's vacation, he did not miss a performance until about four months prior to the show's Boston wrapup, when he was out for three showings.

Despite his long stint with the musical, he's now slated to do it in stock this summer following his return from a delayed European honeymon. Johnson will also be playing strawhat dates in the musical this year.

Tucker's first stock date will be at the Starlight Theatre, Kanssas City, opening June 25 after a week's rehearsal. That will be followed by Starlight Musics, Indianapolis.

The star, who earned over \$3,000 weekly on the road, is being guaranteed more than twice that in a stock, against a percentage of the gross. Incidentally, he played both Kansas City and Indianapolis twice on tour.

Bis summer stint in "Musicaman" will be followed by a four week Octoher booking in "Silver Leigh and the Old-Vic open with master of the Imperial Scenic Studios, Fit Lee, NJ, has opened his own firm: Feller Scenery Studios, in Mannattan For the present, he's operating out of the office of the Schumer Theatrical Transfer Co.

Feller's first scenic construction job was for the current comedy, "A. Thousand Clowns," to which has proyided the turntable stage on a rental basis. The firm also built the scenery for last night's (Tues.) opening. "A Funny Thing Hap pened on the Way to the Forum," and he's doing the settings for the road edition of "How to Succeed in Business Without Really Transfer Co.

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Feller's first scenic construction job was

Javits Boobytraps Cultural Aid With Unread Philly Banker Piece

Canadian Musical Spoof Will Preem at Winnipeg

Will Item at Willings, May 8.

Vet radio-tv scripter Len Peterson's musical "Look Ahead," preems Friday (11) at the Manicoba Theatre Centre, semi-prohouse here, The show is being directed by its John Hirsch. Peterson had a critical success, "The Great Hunger," in Toronto last

Great Hunger," in Toronto last year.

Morris Surdin has written music for this show, said to be a spoof on Canadian myths, which was aided in writing by a \$5,000 Canada Council grant. The cast includes Helene Winston, Evelyne Anderson, Joan Karsevich, Len Andree, Erie Donkin and Pat Mannering.

Ted Shawn Fest At Jacob's Pillow

Lee, Mass., May 8.

Jacob's Pillow Dance. Festival. for its 30th consecutive season will present some works for men dancers only, starting with Barton Munaw, June 28, and on the following week presenting him in the role Impresario Ted Shawn created for "Kinetic Molpai."

Shawn and his then company of male dancers held the spotlight for the first seven seasons at Jacob's Pillow, near here. "Kinetic Molpai" was givn a number of times, by the Shawn troupe, between 1935 and 1940, winning strong audience approval. Munaw will "recreate" Shawn's role.

Other. special works for men dancers will be offered "now and then" through the summer, several being world premieres. Femmes will not be overlooked. Mme. La Meri will return with her dances of the Orient; Myra Kinch & Compeny (now on second tour of U.S.) will appear again. Ditto, Carola Goya and Matteo.

Shawn stated that he is "in negotiations" with other world figures. He expects talent of Spanish, African, Korean, American origin for "richest possible feast of dance in the Ted Shawn Theatre (used for the 21st season) are: Thomas Andrew's Santa Fe Opera Festival, with Igor Youskevitch and Natalie Krassovaska as guests, the week of July 10, also the New England Civic Ballet. Edward VHIella will be ginest with latter company, in "Spectre de la Rose." Shawn calls him "the greatest of our American-born ballet premier denseurs." On the same program, Pauline Moner (who could not fill her scheduled engagement at Jacob's Pillow last summer) will present a new work premiered last winter with the Hartford Symphony Orchestra.

The Festival will have performances for 10 weeks, through Sept. 1. The first weekend, four will be given; the remaining weeks, six—with shows Tuesday through Set. 1. The first weekend, four will be given; the remaining weeks, six—with shows Tuesday through Set. 1. The first weekend, four will be given; the remaining weeks, six—with shows Tuesday through Set. 1. The first weekend, four will be given; the remaining weeks, six—with shows Tuesday through Set.

Washington, May 8,

Washington, May 8.
Sen. Jacob K. Javits, New York's own culture buff, has succeeded in knocking his own cause in the Congressional Record. In a recent issue of the Government periodical, the New York Republican inserted a lengthy study by a Philadelphia bank publication about how to bulwark the financial structure of the performing arts.

The Senator, in Introducing the

The Senator, in introducing the article (by Lawrence C. Murdock Jr. and co-bank workers for the Federal Reserve Bank Business Re-Federal Reserve Bank Business Review last month), is author of a bill to set up a U. S. Arts Foundation for Federal aid to American eulture. He told the Senate that he had in hand a study by bankers tof, all folks) which "convincingly demonstrates why Federal aid is necessary" to give Uncle Sam proper cultural help.

However, the article didn't "con-vincingly demonstrate" anything

However, the article didn't "convincingly demonstrate" anything except apparently that Javits had not read it. The article actually concluded that culture biz should face up to the hard facts of American economic competitive realities. like all other enterprises.

As it happens, the Senator had done the same thing on the same subject during the last session of Congress. On that occasion he included among a medley of clippings supporting his aid bill, inserted in the Record, one from a publication which spoke in very disparaging terms of Javits' efficacy as a proponent of culture-aid measures.

measures.

It pooh-poohed Actors Equity prexy Ralph Bellamy for allegedly cultivating. Javits who, during a Democratic Administration, could pull little or no weight for the cause. The Senator and his staffers had a laugh about the mistaken insertion when it was called to their attention last year.

The Philly banker's may resited.

attention last year.

The Philly banker's mag recited the pro and con arguments on the question of Federal subsidy and them gave its own conclusions. They were generally to the effect that the performing arts peoplemight lift themselves up by their own bootstraps by simply applying the tried and true methods of mod-

(Continued on page 80)

Lady' in for Smash Run In Return to Melbourne With New Prof. Higgins

With New Prof. Higgins

Melbourne, May 8.

"My Fair Lady" received an ovation on its return received an ovation of the original company was replaced in April, 1960, by a second, so the first could proceed to Sydney and thence to Brisbane.

The show ran 91 weeks in Melbourne. The second company eventually went to Adelaide and then to New Zealand, where it is still playing.

It is anybody's guess how long the present company will remain in Melbourne. Michael Denison, public, has taken over the role of Higgins from Robin Bailey, who's returned to England.

Officially, "Lady" is scheduled to remain in Melbourne for three months as Denison is supposed to be out here for only 12 weeks. However, J. C. Willismson, joint n.anaging director John McCallum hopes the soing and dance edition of Shaw's "Pygmallon" will have at least a six-month stint in Melbourne.

Then it will do a repeat visit to Adelaide and then on to Perth.

Assisting Shawn are John Christian, as associate director, and Mrs. Grace B. Badorek, as business manager;

Flood of Ticket Orders

For Crazy Gang Finale

The Victoria Palace boxoffite has been swamped with around 6,000 applications for tickets for the Crazy Gangs farewell show May 19. The house seats 1,550. So Jack Hylton and the Gang decided that tabs should be alletted by hallot.

The draw was held before the press last Tuesday (1) with Anne Hart, leading lady from the Crazy Gang show, "Young In Heart," in charge.

Met Pit Tremors Re Ousted Members As Concertmaster Also Down the Chute

LECTTIMATE

Oscar Weizner has been fired by the Metropolitan Opera from his post as asso. Met concertmaster. The dismissal, which is understood to have been upheld by Local 802, American Federation of Musicians, was the result of charges by the Met management that Weizner made a concert appearance which he was not supposed to while the Met season is in progress.

The incident in question was a factor of the Met and the content of the management of the management of the metropian such a move and are considering such a move and are considering seeing counsel as to what, if any, action they can take.

Met season is in progress.

The incident in question was a concert on Staten Island some weeks ago! Weizner says he played it on his own time, not the Opera's and action ought to have no bearing on his first chair at the Met. Opera management felt different, however, and he was subsequently canned.

canned.

It is believed that Welzner is dissatisfied enough with the decision to try to appeal it to other authorities, perhaps the National Labor Relations Board, since the union upheld the Met decision. There is also a possibility that Lester Salamon, the French horn player dismissed by the Met over a year ago for "incompetence," may also become involved in such an action. His beef is that when, at the time

for "incompetence," may also become involved in such an action. His beef is that when, at the time of the Met-union hangup over wage scales etc, the case involving his dismissal from the Met orchestra was included in the general arbitration proceedings conducted by U.S. Labor Secretary Arthur Goldberg. Thus his case was not handled according to the terms of heriginal arbitration procedure. Salamon feels that his case was sluffed off when handed to N.Y. City arbitrator Keel, a specialist in transit squabbles. Musician claims that it should have been decided by Goldberg, himself, but latter ducked the personality issue. Ordinarily there is no appeal possible in an arbitration decision. But in this instance, it is felt that the original terms of the arbitration weren't adhered to and so Salamon is reportedly considering trying to reopen the case. Keel up-

Touring Shows

(Figures cover May 6-20)
Brave Givenni (tryout)—Forrest, Philly
(7-12, moves to N.Y.).
Garnival (2d Co.)—Curran, S.F. (7-19).
Irms Le Deucs—Flaher, Del. (7-19).
La Plums de Ma Tente—McVicters. Chi Fair Lady (2d Co.)—Nati

my Pair Ledy (20 Co.—National, Wass., 19).
Old Vic, Geary, S.F. (7-19).
Prescription: Murder—Mostly one-niters 12): Royal Alexandra, Toronto: (14-19).
Song of Norway—Philharmonic, LaA.
19). ind of Music (2d Co.)—Shubert, Ch

Tenth Man—Blackstone, Chi (7-19).
Unsinkable Molly Brown—Biltin
L.A. (7-19).

OFF-BROADWAY SHOWS

OFF-BROADWAY SHOWS
(Figures denote opening dates)
Blacks, St. Marks (54-61).
Brecht an Brecht, de Lys (13-62).
Brecht an Brecht, de Lys (13-62).
Fly Blackbird Maytait (23-62).
Fly Blackbird Maytait (23-62).
Golden Apple, York C12-23).
Howers and Carlotter of the Carlotter of Pairs, Vandamm (42-63).
Pair of Pairs, Vandamm (42-63).
Pair of Pairs, Vandamm (42-63).
Pair of Pairs, Vandamm (42-63).
Resmershelm, dil St. (6-11-62).
Alcestis, Mermid (422-63): closed April 29 after oight performances.
Carlotter of Pairs, Carlotter of the Carlotter of the

formances. Difficult Woman, Barbison (4-25-52 closed April 27 after three perform closed April 27 after three performances.
Side of Perselse, Sher Sq. (2-21-63);
Closed last Sunday (6) after 87 performances.
End (4-95-53; closed April 86 after one performance).
Witches' Sabbath, Mad, Ave. (4-19-62);
Closed April 32 after 14 performance.
16 SCHEOULED OPENINGS
17 Years Fees, Stage 73 (6-10-52).
Anything Goes, Orpheum 5-15-33).
Anything Goes, Orpheum 5-15-33.
Horrizan Month. Madday (6-3-62),
Heresy, Rodala (6-4-52).

Stock Review

The Purification
Los Angeles, April 21.

alys Vanguard presentation et a in one act by Teanessee Williams, selectory Arthur A. Settleman; selectory arthur Carlo C

removed April & Tanacho Playhouse, Los Angeles: \$3.30 top.

Theatre Vanguard, swinging from the optimism of Thornton Wilder, to the negativism of Tennessee Williams, is presenting one of the latter's early, obscure oneact dramas, for four weekends. "The Purification" apparently was written under the influence of Frederico Garcia Lorca, the late Spanish exponent of dramatic violence. It also stresses the familifar Williams preoccupation with passion, lust, lurid sex and the condict of truth and mendacity. The author's flow of words is enough to submerge an audience. The locale is the sunbaked southwest, where a rancher who vainly coveted a girl, murders her when he finds her in the incestuous embrace of her brother. The play is the trial, the "search for truth," and the resolution is the double suicide of the two antagonists. As the play ends, the long-awaited rain begins.

Arthur A. Seidelman, has vigorously staged the drama. Rob Salvio, as the brother-lover, carries most of the loquaclous load convincingly. Greg Mulleavy, as the rancher, has less lines, but reveals a range of emotions. Chell Hurdle is curiously bland as the judge-moderator.

A lengthy curtain-raiser, "Portrait of Williams," adapted and

moderator.
A lengthy curtain-raiser, "Portrait of Williams," adapted and narrated by Michael C. Ford and directed by Seldelman, uses excepts from Williams, works, with a narrative thread of autobiographical musings. It is in many respects superior to the play that follows, although the narration is faulty. faulty.

Scheduled B'way Preems Swedish Repertery, Cart (5-14-62), Cen-Can, City Center (5-16-62), Brave Gipyanni, Broadburst (5-19-62), Brigadeen, City Center (5-30-52), Fiorello, City Center (6-13-62),

Dance Review

New York City Ballet (CITY CENTER, N.Y.)

New York City Ballet
(CFTY CENTER, N. Y.)

Preceded by a week's stand of the full-evening "Midsummer Night's Dream," which seemingty is being forced beyond its lukewarm popularity as a "you gotta, like it, it's Balanchine" item, the New York City Ballet's season really opened last Tuesday (I) with a repertory program of "Episodes" "Pas De Deux, "La Valse' and "Symphony in C." Collectively these make a better case for reservation-free enjoyment, and for Balanchine genius.

Separated now from the original Martha Graham second part, "Episodes" remains a curiosity, a sort of burlesque in ballet idiom of the acrobatics of barefoot modern dancing. Balanchine seems to be saying that the human anatomy is a marvelously manipulative mechanism, but aren't some of the posture possibilities ludicrous? He proceeds to prove the case for reservation their posteriors, intrincately entangled. But the satire remains somewhat private remains somewhat private. The physical discipline of the troupe is tested in the grotest of inhibition (it might be serious art) which protects exhibits at abstractionist galleries.

The physical discipline of the troupe is tested in the grotest will be streamy and the elgances of the Bizet-based "Symphony in C." To sit in mounting wonder and respect through the entire four ballets is to again puzzle why this company, was passed up two years ago when the State Dept, with curious bischose another to represent the U.S. in Russia. Really sophisticated political pickets would be passing out leafted a yocating american maximum use of art as propaganda m

to the Russians rather than negatively objecting to the Ukranian at the Met Opera being oneupman ship for the Soviets. Land.

VARIETY By JACK PITMAN

"RINGLING CIRCUS A TOP SPECTACLE AS 'GREATEST SHOW' KICKS OFF"

and Barnum & Balley's three '62 is one of its best editions in recent years. The '62 ng wingding is enriched by some new or ret components, plus production values per stager Richard Barstow that are strong and, to one reviewer, more vital than the provious year's. The hig ensemble numbers, perorce wew stuff by the sheer profusion of color and far have an exceptional damie this time."



New York World-Telegram and Sun By KENNETH MAYO

"10,000 GIANT

"Adjectives, of course, cannot adequately describe the show. The production numbers—four, count 'em, four-are more colorfully costumed and more spectacularly produced them ever before. Broadway's Richard Barstow directed them."

The New York Times By GAY TALESE

"It was like most other circuses in Madison Square Gar-den—which is to say marvelous."

—— Staged and directed by——

RINGLING BROS. AND BARNUM BAILEY CIRCUS

New York Daily New By JOHN CHAPMAN

New York Post By FRANCES HERRIDGE

was the same great three-ring show but with a new mick here and there. One of the elephants had learned

New York Journal-American
By MORT YOUNG

Direction: WILLIAM MORRIS AGENCY

Personal Manager: VAL IRVING 424 Madison Ave., New York, Plaza 5-8932 XXX

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DEVERLY HILLS

CHICAGO

LONDON

PARIS

ROME

MADRID

Herb Rogers Skeds Stock Season For Tenthouse, Music Theatre, Chi; Advance Sale Ahead at Ft. Worth

impresario with a corner on the North Shore, has set a 10-week season for both his Tenthouse and

Music Theatre in suburban Highland Park. He's buying some pack and mounting the others himself. Jed Horner will be resident

director of Tenthouse.

director of Tenthouse.

Starting its 15th season June 28, the Tenthouse will open with Raymond Burr in "Critics' Choice" for a fortnight, and following a three-week period still open, the Ozzie and Harriet Nelson package of "Marriage-Go-Round" will come in for a week, with Lyle Talbot costarred. Rogers himself is packaging "A Raisin in the Sun." with Claudia McNeil, for a strawhat tour, opening at his theatre Aug. 7. The Tenthouse season will vlose with Walter Pidgeon and Martha Scott in "The Complaisant Lover."

At the Music Theatre, which will

Scott in "The Complaisant Lover."
At the Music Theatre, which will notch its 13th year, Vivian Blaine will do two weeks in "Gypsy" to open the season June 22. The other shows, in order, will be "Do Re Mi." with Peggy Cass; "Music Man," with Van Johnson, and "West Side Story" and "Boy Friend." Stars are yet to be signed for the last two shows.

Casa Manana Sale \$39,769
Fort Worth, May 8.
The Casa Manana season ticket
sale is already ahead of last year,
six weeks in advance of the openfing June 4. A person -to-person
campaign is being conducted.

campaign is being conducted.

The total season sale for this summer's fifth season was \$39,769 as of last week, compared to last year's final total of \$36,944. A goal of \$20,000 in special plan sales, including season tickets, has been set by Casa Amigos, a local citizens booster club. Last year's figure was approximately \$120,000.

The seven 1962 productions are
The Desert Song." June 4-16;
Feter Pan." June 18-30; "Bye Bye
irdie," July 2-14; "Fanny," July
6-28; "High Button Shoes," July
0-Aug. 11; "Dann Yankees," Aug
3-23, and "Flower Drum Song,"
132, 27-Sept. 8.
Ramon Nevarro, a star of silent The Seven 1922 productions are The Desert Song," June 4-16; "Peter Pan," June 18-30; "Bye Bye Birdie," July 2-14; "Fanny," July 16-28; "High Button Shoes," July 30-Aug. 11; "Damn Yankees," Aug. 13-25, and "Flower Drum Song," Aug. 27-Sept. 8.

Chicago, May 8.
Herb Rogers, a leading local silo
mpresario with a corner on the
forth Shore, has set a 10-week

producer Michael Pollock is director for the season.

John Holden at Elitch

Denver, May 8.

John Holden, stage manager of Elitch Gardens Theatre last season, will be director for the 1962 summer. A director of winter stock in Palm Beach for five seasons of professional stock in Canada, he took over direction of the company last year in the final week of the season while still stage manager. This summer's 10-play season opening June 18 marks its 71st year of continuous operation.

of continuous operation

of continuous operation.

Stockbridge Schedule
Stockbridge; Mass, May 8.
The Berkshire Playhouse willopen its 31st season here June 25
with "Critics Choice." The producers are Joan White and her
husband, Robert Paine Grose.
There will be 10 productions,
several of them musicals, to be
presented during a 12-week span.
"The King and I" and "A Thurber
Carnival." will hold the boards for
two weeks each, the others for one
week apiece.
"A Streetcar Named Desire."
"Send Me No Flowers." "You
Never Know" (a musical version of
'Candlelight"), "The Enchanted."
"Under the Yum-Yum Tree." "Life
with Father" and "Speaking of
Murder."

Murder."
William Miles, for years producet-director at the Playhouse, will probably direct one production. H. K. Beskette is business manager and Nance Moysesian will have charge of publicity.
The Playhouse is owned by The Playhouse is owned by The Three Acts Society, Inc., a non-profit organization.

gold, in "A Taste of Honey," will be the second week offering. The season will also feature a series of Monday night Jazz pro-grams, as in past seasons.

New Spot at Rochester, N.H.
Rochester, N.H., May 8.
The Rochester Music Theatre will open its first season, July 11 for an eight-week schedule of musical comedies, including "Finian's Rain-bow," "Kiss Me, Kate," "Carousel' and "South Pacific." Shows will be

and South Factorial and Presented in the Municipal Auditorium.

Bob LeBlanc will head the operation, with Charles Van Metre and Renato Perez as production aides.

Peterborough Shutters Peterborough, N.H., May 8.

Peterborough N.H. May 8.

The Peterborough Players summer theatre will be dark this year due to the death of its director, Mrs. Edith Bond Stearns, of Chicago. Performances will be resumed in 1983, however, after reorganization of the theatre.

Mrs. Stearns founded the Peterborough Players and was the theatre director for 38 years through last summer.

Saratoga's Musicals
Saratoga, May 8
Seven musicals will be presented
bis summer by a resident comouny

Seven musicals will be presented this summer by a resident comoany at the rechristened Spa Music Theatre, on the State Reservation, in Saratoga. Raymond Rizzo has been ramed by State officials to operate the refurbished 580-seater.

Rizzo, professor of speech and director of productions at Iona College, New Rochele, N.Y., assumes the reins at the playhouse wanased for 14 seasons by John Huntington. The new producer was stager the last two summers for George Patrick at the Playhouse in Lake Luzerne, 30 miles from Saratoga.

The strawhat played straight

The strawhat played straight shows under Huntington's manage

'Pajama Tops' Booked For 8-Week Run in Seattle

8-Week Run in Seattle
Hollywood, May 8
Pajama Tops," farce currently
in fifth year at Le Grand Theatre,
Hollywood, has been booked into
the Moore Theatre, Seattle, outside
but nearby the World's Fair, for
eightweek run starting July 2, June
Wilkinson will star in Stan SeidenZev Buman production.
The producers have also set
three-week tour of Alaska, Portland and Vancouver, immediately
following. Additional bookings
are being handled by the Independent Booking Office, N.Y.

Call Bing Unfair to the Hoity-Toity

He Opens Met in Atlanta With One-Act Elektra'-Deprives Society of Its Showoff Intermsision

Metropolitan Opera's six.day, seven show stand ending Saturday (5) was a complete sellout for every performance at 4,400-sea, willby-Kincey Fox Theatre, chain's flagship. But socialite Atlanta will be a long time recovering polse from what they consider a curve tossed at them by Met's General Manager Rudolf Bling.

It had to do with opening performance, which turned out to be Richard Strauss' "Elektra" instead of that same author's "Salome". Not too many were enchanted overthe selection of the latter opera as the season opener and when the change was announced many of the cognoscent turned in their seats, which were snapped up by an eager public, many of whom did not know that "Elektra," like the opera originally scheduled, was a one-acter.

Atlanta folk, like everybody else,

Atlanta folk, like everybody else,

Javits Boobytraps

Continued from page 77 ern American business sans Treas-

ern American business sans Treasury coin.

The article said in part, "The performing arts differ in many ways from other industries—the strength of the profit motive is just one example. Nevertheless, all private enterprise, the arts included, must face up to the same hard facts of financial life.

"They must cover their costs in one way or another if they are to survive. It is possible that some of the things other industries have done about high and rising costs might be applicable to the performing arts."

Among suggestions tendered for the performant of their pather than controlled.

ing arts."

Among suggestions tendered for self-help rather than subsidy were capital spending to rejuvenate antiquated theatres and concert halls in the same fashion as an industrialist renovates a factory, research and development to develop the same factory and the same fashion are selected.

search and development to develop"new products and processes" or,
in the performing arts fields, new
audiences and sources of revenue.
The piece also proposed market
surveys to find out what's going to
be an entertainment turkey before
it's put in the oven, mentioned the
need to "follow customers", as the
retailers have in setting up suburban branches, especially applicable
to musical tents and summer stock.
According to the article, the need

According to the article, the need r better financial data is one of or netter mancial data is one of the most pressing ones for the per-forming arts business. "At pres-ent," it said, "there is little infor-mation available to support thor-ough analysis."

Tucker's Career

Continued from page 77

Whistle" at the Drury Lane Play, house, Chicago. The Drury management will produce the show there and if the reaction is good Tucker intends taking over the vehicle for a tour.

Prior to his "Music Man" assignment, Tucker's acting had been confined mostly to pictures with his legit activity relegated to little theatre productions on the Coast. "Music Man" not only kept him busy for the last few, years but it

theatre productions on the Coast.

"Music Man" not only kept him
busy for the last few, years but it
was also through the musical that
Tucker, a widower, met his present
wife, Marilvn Fisk, a dancer in
the show. Their overseas jaunt includes London, where Tucker, was
active in 1954-55 as emcee of the
BBC variety show, "Rooftops." He
also did film work in London.

The selection of Tucker for the
road company of "Music Man"
stemmed from his assignment in
the film version of "Auntie Mame,"
which was directed by Morton Da
Costa: The stager, who was also
responsible for the overall direction of "Music Man," was Jooking
for a lead for the touring edition
of the tuner, produced by Kermit
Bloomgarden with Herbert Greene
(in association with Frank Productions Inc.).

In preparing for his legithurer

tions Inc.).

In preparing for his legituner debut, Tucker took intensive dancing instruction from choreographer Onna White. He also took singing lessors from Greene who, in addition to his managerial status, was also the show's vocal arranger.

like to dress up and an opera first-night audience here makes big with the feathers.

Their chagrin showed way down to here when they read up on the Strauss opus and learned that there would be no intermission for them to strut

Edith Hills Coogler, woman's editor of The Atlania Journal, caught the spirit of the crowd and let fly both barrels at the vehicle which dared to deprive Atlet fly both barrels at the vehicle which dared to deprive Atlanta's bon ton of its real pleasure in plunking out nearly \$250,000 annually for seats to the opera. Miss Coogler wrote: "As an utter, utter tragedy, the opening night was a great success. It was a tragedy in every sense of the word—no one could wish for

more.
"Socially, it was an absolutely smashing tragedy. Socially, it is not so much the opera itself that is the high spot of Atlanta's year. It is the intermissions. Well, Monday night there WERE no intermissions.

day night there WERE no intermissions.

There was the customary rush for seats before the lights went out because the ladies don't like to crawl over strangers in the dark.

Then there was the customary rush for cars, because there is a certain prestige in being the first out of the parking lot.

But between arriving and leaving there was ... nothing but the opera. It was a long one-acter of unalleviated hysteria in the 100-decibel range. This is somewhere in between the sound of a cocktail parfy and a jet engine.

in between the sound of a cocktail-party and a jet engine.

"Keen operagoers could tell that the women smelled like Chanel. No. 5 and the men still emanated an aura of mothballs. Under the circumstances it might just as well have been blue jeans and sneakers." sneakers.

was much more

oluding this:
"The lack of intermission forced the audience to rely on the Met for the evening's sole diversion. It vas a novel experience for At-

This engagement marked first time opera tickets were sold to Negroes. A few, certainly less than 100, attended each performance. There were no incidents.

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"His work glitters with an evil

NEW YORK TIMES



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LARY SOLLOWAY Miami Beach Sun

KOFOED, Miami Herald

"A great 'Merton of the Movies'." **MUIR, Miami News**

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CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the Vantery Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

run a wild goose marannon.

charge.

Parenthetical designations are as follows: (C) Comedy, (D) Drama (MC) Musical Connedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Affair" (D). Producers, Bonard Productions (65 E. 55th St., N.Y.; Pl. 2-5720) & Donald Seawell. Cast of all British types. Available paris: man, late 20's, large, fleshy; femme, 25-30, attractive; man, 80, waspish; man, 40, handsome; man, 30-35 sardonic, gentleman; 'man, 35-40, ardent gentleman; two men, 50-55, handsome, elegant. Apply thru agents or mail photos and resume to above address.

"Carnival" (MC). Producer, David Merrick (264 W. 44th St., N.Y.; LO 3-7520). Parts available for tenors and sopranos. Contact Jane Chodorov, above number.

Jane Chodorov, above numer.

"Jensie" (MD). Producer, Newburge-Porter Prods. (1619 Broadway, N. Y.; JU 6-4886). Available parts: femme, 20. small, lyric soprano; femme, 50's, strong personality; male, 50-60, timid; three men, 35-45, businessmen; femme, voluptuous model; character man, 50-60, non-singing; high wire act, one man and one woman; several 50-60, non-singing; high wire act, one man and one woman; several small male and femme roles. All must sing. Mail photos and resumes, through agents only, above address.

"La Plume De Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Part available for an attractive femme dancer who does point work and speaks French, five feet, two inches tall. Contact Jane Chodorov, Contact Jane

above addess.

"Little Me" (MC). Producers, Cy
Feuer & Ernest Martin (205 W.
46th St., N. Y.; JU 6-5973). Available parts: lead femme, Maire
Wilson type, chest and legit voice,
good comedienne and actress;
femme, 60's, Gloria Swanson
type, legit voice; femme, 60's,
Sophie Tucker type, must sing;
nale team, 50's, Weber & Fields
type, must sing. Do not mail
photos and resumes or call. Weekly auditions will be held by casting director. Michael Kasdan,
through agents only. through agents only.

"Mr. President" (MD). Producer, eland Hayward (655 Madison Ave., I.Y.; TE 8-5100). Available parts: nan, dancer, 21, college type; RX:, TE 6.5100). Available parts: above address.

RX:, TE 6.5100). Available parts: above addres

rugged physically, gentleman; man, 25-30, middle-Easterner, natural charm, developed baritone; exotic dancers who can sing. Mail photo and resume to above address, at-tention Howard Whitfield.

tention Howard Whitfield.

"Sound of Musle" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.; casting director, Eddie Blum, Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mall photos and resumes to above address.

resumes to above address.

"There Must Be a Peny" (CD),
Producer, Alan Pakula, in asso,
with Eleanor Bissinger (206 E.
20th St., N.Y., GR 7-3373). Available parts: character femme, 4050; boy, 16, prep school type;
femme, 16, ingenue; man, 40-50,
leading man type; character man,
40-45, H'wood agent type, Mailphotos and resumes c/o Tyler
Gatchell, above address; don't
phone or visit the office.

OFF-BROADWAY

OFF-BROADWAY

"Drummer, Dwarf and Doll" (C).
Producer, Richard Mardirosian (88
Claremont St., Buffalo 22, N.Y.).
Available parts: comedienne, 45-50;
nan, 25-30, handsome, masculine,
man, 25-30, sensitive looking; man, 25-30, sensitive - looking; femme, exotic, shapely, to play night-club stripper; comedian, 30-40, heavy set, Mail photos and resumes to producer at above address. Do not phone, Auditions in New York for a fall opening.

in New York for a fall opening.

"Mianle" (MC). Producer, Edmund Brophy (145 Sullivan St., N.Y. 12, N.Y.) in association with Donald Currie. Parts available: leading lady, soprano, sultry, atractive in bathing suit; femme, atractive young dancer; femme, attractive young dancer; femme, attractive young dancer, regal character, mezzoprano; male dancer, young, strong, muscular; character woman, middle-age, bass; man, 25-30, light bariton or tenor, all-American-boy; femme singer-dancer, spoiled debutante, soprano; character woman, middle-age, mezzo-soprano, Margaret Rutherford type; character man, middle-age comedian, slim; man, handsome, English playboy, heavy features. Complete cast must sing and have some dance experience. Mail photos and resumes to "Mianie Company" c/o above address.

"Raisin Hell in the Sun" (C)

negro cast. Available parts: man, young, leading man type; ingenue; character man; character femme; young, attractive; comedian; comedienne, Bring photos and resumes to above address, Monday to Friday, 11 a.m.-5 p.m. OUT OF TOWN

"Around the World in 80 Minutes" (R). Producer, World Productions Inc. (314 E. 78th St., N.Y.,
LE 5-5432 or LO 4-3250). Producer-director, Andre Villon. Parts
available for several girls, 18-24,
attractive, dancer, replamement.
Show tours the country's clubs and
will have some tv exposure. Contest producer for audition appointtact producer for audition appoint

WASHINGTON, D. C.

WASHINGTON, D. C.
"Premise." (R) Producers, The Premise. (154 Bleeker St., N. Y. 12, N. Y.). Available parts for male and femme actors, experienced in improvisation and up on current affairs. Mall photos and resumes to above address, do not phone or visit.

TOURING

"Flower Drum Song" IM). Producers, Brett Adams & Don Wortman (161 W. 54th St., N. Y.; Cl 7-2635). Package for five week tour. Parts available for Oriental dancers. Auditions next Monday (14) at Yarlety Arts Studios (225 W. 46th St., N. Y.); femme, at 2 p.m. and men, at 3 p.m.

"Tender Trap" (MC). Producers, Lee Guber, Frank Ford & Shelly Gross (40 W. 55th St., N. Y.; LT 1s 3250). All parts available in this musical and fourteen other musi-cals and dramas to tour producers Music Fair circuit this summer, Mall photos and resumes to pro-ducers, do not phone or visit.

STOCK

BELLPORT, L.I.
Bellporf Galeway Playhouse,
Managing director, David Sheldon
(Gateway Theatre & Motion Picture Center, 43 W. 54th St. N.Y.
19; PL/7-0590). Casting for 15 week
musical season in May. Parts available for performers who sing and
dance for resident company and
chorus. Auditions by appointment
only. Mail photo and resume c/o
above address.

BEVERLY, MASS. h Shore Music Theatre North Managing director, Stephan Slane (Box 62, Beverly, Mass.). Open call for men dancers, 11 a.m. tomorrow (Thurs.), at 130 W. 56th St., N.Y.;

Sth. Floor.

HYANNIS, MASS.

Cape Cod Melody Tent. Managing director, David Holtzman (120 W. 44th St., N. Y.; LT 1-2260.

Open call Friday (11), 4-6 p.m., for top soprano, bass baritone, baritone and top tenor. All must be able to sight read. Open call for male dancers Monday (14), 11 a.m.-1 p.m.—all auditions at the Variety Arts Studios (225 W. 46th St., N.Y.; room 403).

"Comment of the Varieties of the Varieties and the

available for male and femme available for male and femme actors, adept at improvisations. Mail photos and resumes c/o Compass (301 E. 10th St., N.Y.).

Compass (391 & Aus.) HYDE PARK, N.Y. Hyde Park Playhouse. Producer, Pegasus Productions (385 & 10th St., N.Y. 9; LO 4-3250); executive director, David Samples. Accepting photos and resumes from all types for Equity resident company. 11

for Equity resident company. 1 week season. Mail to above ad dress, do not phone or visit.

LAKE LUZERNE, N.Y.

LAKE LUZERNE. N.Y.
Lake Luzerne Playhouse. Producer, George Patrick (347 W. 55th
St., N.Y.). Parts available for the
Equity resident company for a season of comedies. Interviews held
immediately. No stars, no packages. Mall photos and resumes
c/o above address:

c/o above address.

PHOENICIA, N.Y.
Phoenicia Playhouse, Producers,
Jordon Hott & Jay Rosenblatt. (185
Montague St., Bklyn, N.Y.). Accepting photos and resumes from
dramatic performers by mail only
for Equity resident company, enclose self addressed post card for
reply. Mail to producers at above
address.

Address.

SARANAC LAKE, N.Y.

Saranac Lake Summer Theatre.

Managing director, Marta Byer

Rox 146, Saranac Lake, N. Y.)

Parts available for four femme
and three men actors singers. Mail

photos and resumes to managing
director, above address.

WASHINGTON, D.C.

WASHINGTON, D.C.
Shakespeare Summer Festival.
Producer, Eilie Chamberlain (813
Sr. Lee St., Alexandria, Va.; TE. 69137). Parts available for "As You
Like It" and "Taming of the
Shrew." Mall photos and resumes
c/o above address, Season runs
July 9-Aug. 5.

July 9-Aug. 5.

WASHINGTON GROVE, MD,
Washington Grove Playhouse.
Producer, William O. Brining
(4545-Connecticut Ave., Washington
8, D.C.). Accepting photos and resumes of male and denime dramatic
performers for the Equity resident
company and some paid apprentices. The 12-week season opens
June 20

Television

"Camera Three" (educational "Camera Three" (educational dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/n above address. No dupli-

cates.

Jefmar Productions. Producer,
Lesile Greenfield (c/o Jefmar, 478
E. First St., S. Boston, Mass.).
Available parts for an upcoming
dramatic series: lead male actor,
25-30, amputee right arm; lead
male child actor, 8-12; four
femmes, 30 years or under (presumably intact). Mail photos and
resumes c/o above address.

Ave. La Crescenta Calif.) Permanent spot available for a male of femms commentator for newspreel-type commentary in a weekly series which offers exposure and program identification. Hollywood location. Mail photos and resumes c/o above address.

c/o above address.

Kastor-Hilton Ad Agency. (575)
Lexington Ave., N.Y.: PL 1-1406).
Casting director, Nancy Yost, is looking for actors and actresses who wear dentures, preferably wear full plate, for commercials. Available parts: man, 30-40, executive type; femme 25-30, attractive, character type; femme 30-35, attractive, character type, Phone Miss Yost for appointment, do not visit.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address.

"Naked City" dramatic series)
Producer, Herbert B. Leonard
(Screen Gems, 711 Fifth Ave.,
N.Y.; Pl. 14432). Accepting photos and resumes of general male
and female dramatic talent by mail
only, c/o above address.

only, c/o above address.

NBC-TV. (30 Rockefeller Plaza,
N. Y.; CI 7-8300). Casting director
Rick Kelley is accepting photos
and resumes of male and femme
dramatic performers for several
shows. Mail information to him,
c/o above address. No duplicates.

c/o above address. No duplicates.

WBBM-TV, Chicago, (830 N. McClurg Ct., Chicago, WH 4-8000).

Parts available for male and
femme performers, all ages and
types, for 39-week series of drama
workshops plus four to six prime
time original dramas. Must be
from Chi. Mall photos and resumes
c/o Program Dept., above address.

Cabaret

Latin Quarter: (200 W. 48th St., N.Y.; CI 6-1735). Showgirls, with or without experience, currently being sought. Interviews are being held afternoons daily at the club.

held afternoons dally at the club.
Strollers Theatre Club. Producer, John Krimsky (154 E, 54th
St. N.Y.; PL 2-4711). Parts available for replacements in the current revue and for a new show
which will play this summer. Applicants should be experienced
English music hall performers with
singing ability and comedy technique. Mall photos and resumes
c/o Ivor D. Balding, above address.

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with very wide experience in Eng land and America ing summer months for off-Bro nmer stock (or anything else sufficiently interesting).

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Off-Broadway Reviews

At Sea

lecestle Comes Back
itéas Douvirusht presentation of
y in three acts by Artur Marya
niti, scapied by Antony Patric
and drama in one act, by flavourir
and act, in Londing Douvernate, act,
and article act, the internation
c, N.Y.; \$3.00 top.

'Attala Pochnickis: Edgar Daniels,
'Attala Pochnickis: Edgar Daniels,

A cynical version of the old Alcestia legend is presented in "Alcestis Comes Back," the first play by Polish dramatist Artur Marya Swinarski to be presented in the U.S. The basic idea is clever, and a few of the scenes are amaging. But the adaptation by Anthony Patric Smith its often dull and humerless, and the cast is merely adequate. Passibly the charm of the play has failed to make the transition from Polish to English. In Swinarski's drama, Alcestia, who has volunteered to die so that her husband might live, is resurrected at the request of the god Herakles. Instead of rejoicing, her relatives insist upon knowing, the scenes of eternal life, a secret which Alcestis does not know. Some of the plot twists are estertaining, but the dialog is studded with incongruous colloquialisms and the production lacks the necessary elegance of style.

Cynthia Belgrave, as a maid who is as covetous of rebirth as are her masters, gives a delightful performance, and Carl Esser as Death, Edgar Daniels as an oafish noble and Byrne Piven as the King are passable. But Lidia Prochalcka is too manuered as Alcestis, and Joseph Dunn is a wooden Herakles. The direction, by Leonidar D. Ussetynski is too slowly paced. Robert Hamilin's sets, however, are handgome.

wright to comment on various po-litical ideologies. "At Sea" is un-pleasant, and might well be elimi-nated from the bill. Kenn.

King Of The Whole

Pamm World!

Norman Forman presentation of musical in two acts (1) scenes based on Cante Street by George Panetter book to the party of the party of

Johnson, Robert Sines, Steller Golesis, Schoel Sines, Steller Golesis, Seary States, Steller Golesis, Seary States, Steller Golesis, Seary States, Steller Ste

Although George Panetta's "Comic Strip" reportedly had charm and humor, the new musted version is heavy-handed and tadious. Panetta's book, which revolves around a mere wisp of a plot, is unamusing and his dialog is sometimes testiless.

and the production lacks the necessary elegance of style.

Sary elegance of style.

Cynthis Belgrave, as a maid who is as covetous of rebirth as are remarkers, gives a delightful performance, and Carl Esser as Death, Edgar Daniels as an oadish noble and Byrne Piven as the King are passable. But Lidia Prochaicka is passable, But Lidia Prochaicka is no mannered as Alcestis, and Joseph Dunn is a wooden Herakles, Debert Hamilin's ests, however, and Joseph Dunn is a wooden Herakles, Debert Hamilin's ests, however, are handsome.

The curtain-raiser is "At Sea," a playlet by Slawomir Mrozek, about there men on a ratt who decide that one must be eaten if the other two are to survive. Their efforts to select a martyr permit the play-

VARIETY

Brendam Fay, who gives a warm performance as a cop.

Jack Cornwall's sets are complicated, but not attractive. The scene of "King of the Whole Dammed World," is Greenwich Village in 1940, but although the characters include cone bookies and bestief. include cops, bookies and bar-tenders, the sets, the direction and the unbelievably sweet personae the unbelievably sweet person combine to make the musical see more like Iowa in 1920. Kenn

Mack the Rubber Knife With Threepenny Opera

Pittsburgh, May 8.

Mack the Knile is back in town after being knifed, John Meyer, who plays the part in "Three-penny Opera" in the Pittsburgh Playhouse production, returned to the show last Thursday (3) after spending five days in the hospital from an accidentally self-inited switchblade wound he delivered during his performance in the show the previous Saturday (22). Pittsburgh, May 8.

(28). The curtain came down in the second act after the injury and producer Fred Burleigh decided to keep the show closed until Meyer recovered. When the actor came back, cast members had "Butterfingers" written on his dressing, room door and he found a new prop—a rubber knife.

'No Pitch'—Jos. Hayes Sarasota, Fla

Editor VARIETS:
Your report on the invasion of privacy case against Life requires correction.
The producers of "The Despe-

rate Hours" were sued as codefen-dants with Life in this case and the jury, with considerably more dank with Life in this case and the jury, with considerably more evidence before it. than Vanurr's gossip, decided in favor of "The Desperate Hours" company and dismissed the case against it. This decision was arrived at following lengthy testimony, not only by me but by representatives of Life, all of which established heyond doubt that no such "pitch" had been made to the magazine by our press representatives at that time.

Joseph Hayes

Show Out of Town

Los Angeles, April 24.

Los Angeles Civic Light Opera presentation of Edward Gring operation in we act of the control of

nov Fitsell
Sig Arno
Patrice Munel
Glorin Enumer
Steam Watkins
Louetta Male
Dana Simmons
shorg Kieldsen
John Carves
Steam Poppi Le I Signera Brabas Major Dame

Were it not for its subscription audiences, the Civic Light Opera audiences, the Civic Light Opera might have trouble selling "Song of Norway" General manager and a littingly levely voice to role on Nina, which she understudied in the 1952 revival, Sig Arao remusicals, however, and the traditional operatus are kept alive, has played in all productions.

spaced each season with more current shows that maintain payee

interest.
On that basis, "Norway" is a fitting presentation for CLO's 25th
anniversary. It originated here in
1944, was the company's first production to hit international note
and, saide from "Kiemet," also on
this year's slate, has been its most
successful show. A revival in 1953
was also notable and the current
presentation, while showing signs
of wear, will probably maintain
its popularity.
For today, the show could bene-

Its popularity.

For teday, the show could benefit from moderatized restaging and cutting. Ballet sequences, staged without individuality by Alda Broadbent, could be shortened, and other dencing needs moderatyling to avoi the cut and dried patterns. Similarly, George Jenkins sets and Miles White's courses, while colorful, are cold and precise.

precise.

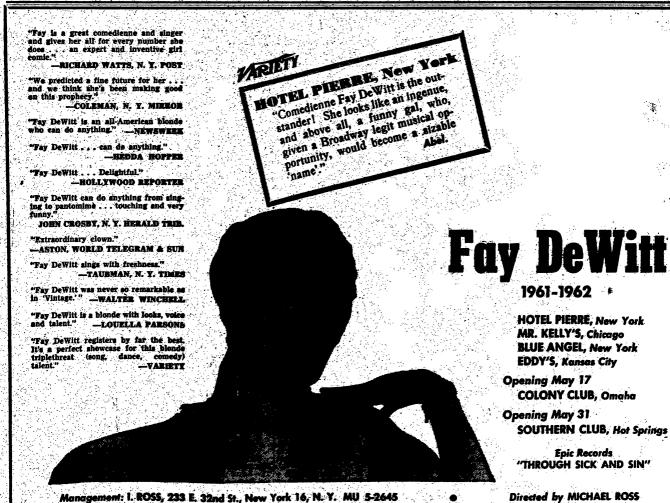
Edward Greenberg's direction keeps the performance in the traditional operetts vein. Edward Grieg's music, adapted and lyricised by Robert Wright and George Forrest, remains often stirringly dramatic, while the familiar "Strange. Music" and "I Love Thee" are still rich and beautiful. The elegiac title song (A-Miner piano concerte) in this production lacks its climactic power, but "At Christmastime" and "Midsummer's Eye" are charming and "Now" is illiting.

lilting.

Patrice Münsel makes what looks like an annual CLO appearance as star, playing with Hash, assurance but perhaps too much manner. Her delivery is poished and technically superb, but there is an exaggeration of, speech and attitude af hauteur that limits warmth. John Reardon is vocally excellent as Grieg, and Frank Poretta as the poet Rikard, both of whom play the set, stylized patterns that are the tone of the show.

Dorothy Coulier, on the other

ŧ



Cartis-Doubleday?
Still another intratrade rumor, one of many attendant to the Curtis Pub. Co.'s financial reorganization, mentions Doubleday & Co. in the running for acquisition, mercan investment in the old-line ger or investment in the old-line Philadelphia publishing house. Rumor is generally denied.

Geoghegan's Safari
John J. Geoghegan, president
and editor-in-chief of CowardMcCann, off to Europe May 18 on
an authors' scouting mission.
He'll be abroad until June 26
contacting publishers as well as
writers and their agents in London,
Paris and Rome.

New Paris Weekly
A new Paris weekly, Minute,
out this week, is run by exgossip
columnist Jean-Francois Devay of
the daily Paris-Presse.
Paper is rightist in slant and
mainly a gossipy look at politics,
show biz and the Paris social swim.

how biz and the Paris social swim.

Levinson's Encores

Doubleday has published a paperback edition of "The Brown Derby Cookbook" by Leonard Louis Levinson as a Dolphin Handbook (\$1.25). Alimentary atlas, first issued in 1948, has long been out of print and Satyr Bookstore in Hollywood has been offered as high as \$25 for a used copy with no sellers to be found.

Same author's condensation of "The Memoirs of Casanova," originally published by Pyramid Books, is a fall publication of Collier Books with new material in an introduction and epilog as result of Levinson's tour of Casanova's Venice last September.

Time's Italo Co-Prod.

Time's Italo Co-Prod.

Time Inc. and the Italian mag
publishing firm of Arnoldo Mondadori Editore are partnered for a
new Italo monthly to be called
Panorama, first issue to be dated
Cotober, '62. Initial circulation is
expected to be about 250,000
monthly.

expected to be about 250,000 monthly.

New mag, aiming at the sophisticated market, is oriented for picture-and-text coverage of the lively arts, politics, economics, science, religion, international business scene, sports, etc. Accentuating the "joint venture" angle, the editing is to be done by two groups, in Milan and New York, with much of the content to be adapted from the various Time Inc. publications.

Panorama will. prototype possibly similar joint-venture mags in other countries.

Howard Cady Back At Holt
Howard S. Cady, who was editorin-chief of the trade book department of Henry Holt & Co. from
1954-57, and latterly v.p. and chief
editor at Putnam's, has returned to
the since merged Holt, Rinehart &
Winston firm in the new post of,
general manager and editor-inchief of the general book division.
With Cady's return, Robert Lesher, executive editor, has left
HR&W. Some time ago Walter
Bradbury exited the Holt firm to
Join Harpers. In effect, Cady is
assuming both posts.

Henry Mergan's Appraisals
Humorist-ty panelist Henry Morgan, commenting on the new Ring
Lardner anthology, "Shut Up, He
Explained" (Scribneral, has his own
concept on comedy. He catalogs
them into three broad categories,
as follows:
Satirists—Ring Lardner, Fred
Allen, H. L. Mencken.
Humorists — Robert Benchley,
James Thurber, S. J. Perelman,
Robert Moses, weathermen and retail butchers.

Nobert Moses, weathermen and re-tail butchers.

Under the Cynics category he catalogs arsonists, kidnappers, Marie Antoinette, Fagin Khrush-chev and Iago.

chev and Iago.

AP's Moscow Wire

Stan Swinton, director of AP's world services, achieved a first for an American press service—a direct news wire out of the Soviets. Swinton also takes a bow on the fact that ithe Associated Press services. 87 countries "which is fully 50% of the world—and, what's more, ours isn't government subsidized as are most of the foreign news services."

Reuters broke the ice about six months ago with its direct wire out of Moscow.

Michener's Concern

James A. Michener, who won the Pulitzer Prize in 1948 for his novel. "Tales of the South Pacific," and also wrote the recent bestseller, "Hawaii," told more than 300 persons at a National Library Week luncheon in Concord, N.H., that he is greatly concerned about the demise of vital magazines and the public's indifference to news-

public's indifference we papers.

The author deplored the number of newspapers that are being merged, the number of instances where a single person or company, owns both morning and afternoon newspapers in a city, and the lack of individuality in newspapers throughout the United States. He declared the papers should be more vigorous.

Allen Lewis 'Theatre'

"The Contemporary Theatre" by Allan Lewis (Crown; \$4.95) is another academic dissection of drama, this time resulting from a course Dr. Lewis taught at U. of N. Mexico. Dealing with European and American playwrights of this century, author attempts to follow trends, social and otherwise, in serious theatre. erious theatre

serious theatre.
While Lewis' reflections may ald students, they reveal little to an informed theatre person. Writer currently teaches at New School for Social Research. Book is OF item for school libraries. Rodo.

Degeneration of The Arts Degeneration of The Arts
Now circulating Henry Miller
book. "Tropic of Cancer," was
cited recently by John Charles
Daly, moderator of the television
program, "What's My Line?," as a
good example of degeneration in
the arts and mass communication
media.

CHATTER

CHATTEE
Charles F. Chapman, who is completing 50 years with Motor Boating, honored at a dinner tonight (9) at the N.Y. Yacht Club. For 48 years, "Chap" served as editor of the magazine and for the last two years as publisher and vicepresident.

Julius Shulman, west coast free-lance photog, confering with William Atkin, v.p. Whitney Library of Design, on last-minute details of "Photography of Architecture and Interlors." Book is due for July publication.

William K. Goolrick, of Washington and presently associated with Time, named chief editorial writer of the Saturday Evening Post. He formerly worked at National Geographic, Life and The New Yorker. Mother of Ted Amussen, long-time an editor for Rinchart, Holt and other trade book publishers, died recently at 66. She was the daughter of Harold and Ada Dwyer Russell, w.k. actor and actress some 60 years ago.

Russell, w.k. actor and actress some 60 years ago. Thomas C. Wallace, an editor for G. P. Putnam's Sons, engaged to Lois M. Kahn. Summer wedding planned.

to Lois M. Kann. Summer weading planned.

Fifty years of publishing, a long time in the mortality tables of magazines, is being celebrated currently by Our Sunday Visitor,

atholic weekly. Richard J. H. Johnston, N. Y. Richard J. H. Johnston, N. Y. Times general assignment, was elected president of the Overseas Press Club Other officers are pubrelations exec Will Yolen, AP's Stanley Swinton, and Show mag's Frank Gibney, each a vicepresident; Spencer Valmy (Colgate-Palmolive), secretary, and Matthew Hutner (Pyramid Books), treasurer.

Palmolive), secretary, and Matthew Hutner (Pyramid Books), treasurer.

Hedda Hopper, in collaboration with James Brough, working on new book to be published by Doubleday.

Woodrow Wirsig's analytical article, "Will Big Magazines Kill Each Other?", in May Harper's.

Peter Briggs, associate ed Ladies Home Journal, plans new monthly, "I Witness," for fall publication. Digest-size magazine will carry only first person stories.

Kay Campbell at work on humorous travel book. "Wayward Voyage." an anecdotal account of recent frip around-the-world aboard. SS. President Coolidge.

A new role as successful author has been acquired by TV's Bud Collyer through a first book. "Thou Shalt Not Fear." In demand at the rate of 1,000 coples a day since publication in mid-March, the Collyer book has just gone into a fourth large printing at the Fleming H. Revell Co.

The publishing triumvirate of Western Printing Co., Golden Press and Pocket Books will publish and distribute comic books under the trademark, Gold Key.

under the trademark, Gold Key Comics, starting in late June They will be distributed nationally by

Pocket Books.
After eight years as editor-inchief of Liberty, Frank Rasky has resigned to go into Canadian tv.

Publishing Stocks

(As of May 8, closing)	- 1
Allyn & Bacon	32
American Book (AS)	55
American Heritage (OC)	111/
Book of Month (N.Y.)	254
Conde Nast	10
Crowell Collier (N.Y.)	341/
Curtis Pub. (N.Y.)	81/
Ginn & Co. (N.Y.)	254
	381/
	14
Harcourt Brace (OC)	34
Hayden Pub. (OC)	71/
	241/
	33½ 38
L.A. Times Mirror (OC) Macfadden Bartel (AS)	33/i
	371 2434
	≈370 28
	ĩi¥
	85
	15
Prentice Hall (AS)	381/
	24
Scott Foresman (OC)	221/2
	461/2
rime Inc. (OC)	
Western Pub. (OC)	18
	- 17

OC—Over the Counter.
NY—NY. Stock Exchange.
AS—American Stock Exchan
(Supplied by Bache & Co.)

Revealing Book

Continued from page 2.

ticcio, interludes or musical episodes, pantomime, masques, and extravaganzas which placed so much importance on scenic effects "that the actor found himself crowded entirely off the stage."

"that the actor found himself crowded entirely off the stage."

That musical entertainment thrived was somewhat astonishing, considering, the behavior of the audience from the choice seats which had snob appeal to the galleries where servants and roust-abouts ruled.

Some mea smoked, others scanned the audience with apy glasses. Drunks engaged in brawis while card players engaged in games that interrupted the dialog and songs.

During the performances, patrons in the gallery threw various items into the pit and orchestra: "a variety of vegetables, eggs, stones, nuts and gingerbread. Drunks, louid-speaking, ribald laughter and an occasional riot brought performances to a close and also a hasty departure of the ladies in the audience by way of special exits."

Some patrons, following the custom of the Elizabethans, bought tickets on the stage, an arrangement which permitted them to visit the dressingrooms, interrupt the performance, and to fraternize with the stagehands, almays known as "John".

The appearance of the orchestra and the tuning up of the instru-

ways known as "John" or "Johnny."

The appearance of the orchestra and the tuning up of the instruments evoked squeals of laughter and derision and such indifference to the music that in some instances, the musicians played the same entr acte numbers year after year. Nor was the behavior of the musicians exemplary, for some of them deliberately walked out during the numbers to arrange rendezvous, or rushed to the lobby Though the management provided stoves in the lobbies, many people brought along footwarmers, while some of the men sat with their hands in their pockets throughout the whole performance, not to keep warm, but to protect themselves from thieves and pickpockets.

not to keep warm, but to protect themselves from thieves and pick-pockets.

Every theatre had a green baize iron curtain which was used to mark the end of the play, but which caused considerable confusion, by coming down intermittently during the progress of the performance.

Scenic background depended largely on a backdrop on which was painted almost everything, including chairs and tables.

Crisp, terse biographies discuss prominent actors and actresses of the era: John Hodgkinson, "the Atlas of the American stage."

Lewis Hallam, whose father was the first English producer to bring a company to America; Joseph Jefferson, Mr. Cleveland, William King, Mrs. Melmoth, Mrs. Brett and Miss Harding, Incidentally, most of the women stars were originally accomplished concert singers.

Happilly, Prof. Mates promises a

originally accomplished concert singers,
Happily, Prof. Mates promises a succeeding volume which will start with 1865, the year marking the advent of that theatrical landmark, "The Black Crook" and ladies, wearing tights.

******************************** SCULLY'S SCRAPBOOK ·····By Frank Scully·····

Pelm Springs

Many writers who have never been to Parls have written quite plausifully and charmingly about the place and I would like to do as much for Cuernavaca. For years I have wanted to visit two persons there. One was Henry Fink and the other was Nina Wilcox Putnam.

I missed out on Nina Putnam, who died there a few weeks ago, but Henry Fink is still around. At least, he was the last time I wrote to him, explaining if he were dead he needn't answer. He answered. Recently the A.F.'s Jim Bacon reported that Ramon Novarro, the original "Ben-Hur," was thinking of quitting California's San Fernando Valley for Cuernavaca to get away from the suspicion that he was continually stoned because he had been charged a couple of times with drunk-driving. He said Cuernavaca grows everything, even coffee, where milady Alice suspects the plantations substitute work-breaks for coffee-breaks.

The last time I heard from Henry Fink he wanted to know had I heard Frank Sinatra's version of the Fink-Plantadosi all-time superduper, "The Curse of An Aching Heart?" Actually, I had not heard Sinatra's rendition, nor Eddie Fisher's nor Ramon Novarro's, nor Helen Traubel's But I had heard Emma Carus' and Henry Fink's.

I dread to confess that was 50 years ago when Henry Bink's.

I dread to confess that was 50 years ago when Henry blink's missif as "The Singling Comedian" and played every vaude circuit except Gus Sun's—Keith-Albee, Proctor, Percy Williams; Orpheum, Loew's, Pantages, Sullivan & Considine and the WVMA among them.

A Milwaukee boy, Fink started in show biz singing illustrated songs at the Star Theatre in Chi and in 1905 was the lead voice in the original American Newsboy Quartet. Later he played in legit ("The Phantom Detective") and even in burlesque (top banana in Sam T. Jack's company produced by Tom Miner.) He made Broadway in a Dillingham musical "The Charity Girl," which didn't mean then what it would now.

Like all too-well traveled troupers, Fink felt that animals ate better than actors on the road. America in those days was

Jack's company produced by Tom Miner.) He made Broadway in a Dillingham musical "The Charity Girl," which didn't mean then what it would now.

Like all too-well traveled troppers, Fink felt that animals ate better than actors on the road. America in those days was a chain of Sloppy Joes. Every trouper was sure he could cook better than the chefs who served them and many of them proved it when they opened eateries of their own.

Fink was one of the first of these. He broke into the closed circuit of Reisenweber's, Churchill's, Rector's and Delmonico's with a beautiful beanery called Faust's on the periphery of Columbus Circle. Then he built the Tokig on West 45th St. where the Lobster now does biz. The Tokio dropped names like hot clams. Diamond Jim Brady, the Dolly Sisters' Lillian Russell, Weber & Fields, Flo Ziegfeld, Anna Held and newcomers like Rudolph Valentino thought Henry's cooking was the most. Caruso used to go there and coax Fink to sing "The Curse of an Aching Heart." It stimulated his lacrimal glands and helped his digestion better than soda bicarb.

Fink even sought to bring a fondness for good food to Brooklyn and opened at least two Ritz restaurants and cabarets (as niteries were called in those days.) I don't believe these were outstanding successes. Afted all, he was competing with Coney Island hogwashers who had convinced millions of peasants that the longest hot-dog in the world was better beef Stronganoff.

Fink then bought the private yacht of Kaiser Wilhelm der Grosse and had it towed to Miami Beach. I doubt if he got the Kaiser's chef in the deal because the last time I saw that gent he was laboring over a hot stove in Macon, France

Malheureusement, Henry did worse in Florida than in Brooklyn. The hurricane of 1926 blew the yacht to sea and sunk it.

Fink went back to vaudeville. He also played in a flock of Hollywood pictures and wrote enough songs to paper all the hotel rooms he ever tossed in.

The hurricane of 1926 blew the yacht to sea and sunk it.

Fink went back to vaudeville. He also played in a flock of Hollywood pictures and wrote enough songs to paper all the hotel rooms he ever tossed in.

But his main yen was to be successful boniface and he never really settled down until he got his hands on that romantic hideaway south of the bordellos down Mexico way.

For he now owns perhaps the most romantic hostel in the new world, the Shangri-La, Cuernavaca, Morelos, Mexico. It is 50 miles from Mexico City and 5,000 feet above sea level, with the finest all-year climate, they tell me, west of Monte Carlo.

Max was the sanest of those crazy Hapsburgs. His brother was Emperor Franz Joseph who showed up better in Strauss waltzes than he did on the throne. Max had been an admiral in the Austro-Hungarian Navy, which didn't mean much, but he made a scientific expedition to Brazil that had some substance.

Some Mexican royalists heard about it and thought Max would be the man to tell them what to do. So they installed him as emperor around the time we were in our Civil War mopping-up operations. As an emperor Max didn't do too well, what with revolutionaries like Juarez sniping at him, so Queen Carlotta steamered off to Europe to get some aid. The frustrations she had to face cracked her in two and she ended her days in padded cell. On June 19, 1867 Max got his from a Mexican firing squad.

This tragedy may have been the inspiration of one of Fink's ballads, "Cuernavaca Sunset," but the inspiration of his "Curse of, an Aching Heart' was a Broadway bum. Fink was playing Hammerstein's Victoria and one night he saw a battered old figure trying to put the bite on an actor. His face was half hidden by the shadow of a lamplight but Fink saw a whole regiment of broken bigtime Charlies in that one bum. Fink was a fine thought he could rent one for a week. Felst's welcomed Henry, thinking they could unload some songs on him. They introduced him to Al Piantadosi, a Williamsburgh boy, who had just written a hit, "My Ma

the melody and you'll forget the words. Besides I hever faced an audience in my life."

"Work with your back to 'em." said Fink.

They had a full house. After their act Fink told the audience he had a surprise for them. He pulled out his sheet of brown paper and sang the balled of an early torch-carrier, telling a gal she made him what he was today and he hoped she was satisfied, with its clincher:

"And though you're not true.

"And though you're not true.

May God bless you.

That's the curse of an aching heart."

Remember this was a comedy singer (with Jewish dialect yet) so this switch-hitting had to be over the fence or he was out. He was in. The house poured tears and applause all over the place. They thought the Hudson River was backing up.

In six months it became the second largest-seller in the history of sheet music and 50 years later it is still an ASCAP standard and paying Fink off in dollars which, when exchanged in Cuernavaca, make a lot of solacing pesos for an aching heart.

Broadway

Sam Rosen off on the Far East

Marking composer Ernst Toch's 75th hirthday, a recent work of his will be played May 30 by Lukas Foss at the Ojai Music Festival in Celifornia

California.

La Fonda del Sol pitching for that lucrative Sunday dining trade (many, are closed) with a "Fonda Fiesta" stunt that teed off this past weekend.

past weekend.

Charity dance Monday night ??)
for benefit of the N.Y. Philharmonic marked the 80th anni of Luchow's, now under Jan Mitchell's ownership.

Louis Marx Jr., Princeton '53 and president of Deerfield O.I corp., whose father is the "toy king," w.k. in show biz, got married over the weekend.

Corp., whose rather is the cycle of the property of the proper

Sherman Hotel next Moneay rm.
Turesday; and wind up at the Hollenden Hotel, Cleveland, Friday.
(18).

Rabbi Abraham Burstein, chaplain of the Jewish Theatrical Guild
of America since its founding in
'24, celebrating his 45th anni in
the pulpit. He was honored yesterday (Tues.) at a reception in the
5th Ave. Synagogue.

Henri Soule's long rumored sale
of his La Cote Basque (the original
Le Pavillon), on East 55th St., finallzed last week. New owner is the
Chambord, another class French
eatery on 3d Ave. Soule now
concentrating on his new Pavilion
in the Ritz Tower building.
Concert Artists Guild. "Town
Hall Debut Award" went to pianist
Stephen Manes of Juilliard and
soprano Alpha Brawner, already
set to sing this summer with the
Munic Opera. Each winner will
get a Town Hall concert in N.Y.
pext season, without the usual cost.
Vinton Freedley, president of
the Episcopal Actors Guild, will
preside at the 38th annual meetling Friday (11) at the ANTA
Theatre. This marks Freedley's
21st term; he's the third prexy of
the Guild which has had two other
presidents, George Arliss and Otls
Skinner.

As result of the ASCAP show

Skinner.

As result of the ASCAP show which songsmith Dick Adler staged for the White House Correspondents last week, Bell Telephone is interested in the choral group for Rs next season's tv show. Incidentally, Colin Romoff did all the choral arrangements, a perfinent reddit that was omitted.

Frank (Vaniety) Secully's autohiography, This Gav Knight,' has so intrigued Chilton that the Philly publishing house plans to run the Sage of Palm Springs' memoirs in two volumes. One will be issued next fall; the other in the spring. Title derives from Sir Francis Scully, the only papal knight in the Vaniety orbit.

H. R. Weissberg hotel chain which operates the Paramount. Brittany and Winstow in Manhattan, and the Lord Baltimore and Emerson Hotels in Baltimore and Emerson Hotels in Baltimore and Emerson Hotels in San Juan, P.R., under a 99-year leasehold. Expected to open next season on a 4½-acre site adjoining the Caribe-Hilton Hotel.

Harry F. OBrien has been hamed general manager of the Loew's Summit. He's held ditto capacities at class, hostelries in Chi; Detroit, Spokane and Beyerly Hills, and latterly functioned the past four years as g.m. of the Bellevue-Strauford in Philadelphia, O'Brien succeeds Robert Huyot, new prez of Pan Am's Intercontinental Hotels.

Midred Fenton, yesteryear exact Blackett-Sample-Hummert and, later, Air Features Inc., came east from her home in La Jolle, Calif, for the showing of the painfings of her sister, Fleur, Fenton: Cowles (now Mrs. Myers), ex-wife of the Look publisher. Later, now resides in England. She had a big success as an artist, nearly all her exhibited works selling during the Ny, hanging. for the showing of the paintings of hit to to French. "If it's bother her sister, Fleur Fenton Cowles Art Buchwald," he was told flow Myers, ex-wife of the Look publisher. Latter now resides in England. She had a big her sides in England. She had a big her sides in England. She had a big her sides in England she had be resulted works selling during the sold several ads and yearly subscriptions. One to a news the big her her big her beginning of posh midtown apartment projects continues. With the lowns a bound in the lown against the big her big her beginning to the sold several ads and yearly subscriptions. One to a news the big her big h

the Loew's 72d Street, as part of the Tower East co-op project under construction; at 3d Ave, and 72d St. Filmery will seat 600 and is designed as a split level. A previously announced theatre is also projected for the Kips Bay development bordering the East River in the 30s.

Dining Out Co., a new club membership outfit, lists Jimmy Durante as president, Company is head quartered in N.Y. For the \$10 membership, the card-holder gets one cuffo meal providing the second (or third, etc.) is/are paid for. Ningteen spots in Manhaitan are listed 'tleups' plus the New Frontier, Las Vegas, and the Riveria Hotel. Palm' Sorings, where one night's lodging distead of one free meal) goes; providing a second is paid for.

Bobby Darin's laryngitis Sunday (6) caused substitutions all around. Slated for the Ed Sullivan show live that day, GAC agent Tony Ford got two substitutes in the Barry Sisters and George Kiray, and scouted around until he came up with Steve Lawrence to sub at the Copacabana. When Lawrence complained of a raw throat the following night (Monday), Jackie Wilson, who completed a stand at the Copa recently, came back for an encore, Darin was expected, to perform last night (Tues.).

One of Eastern Long Island's great landmarks, the Canoe Place Inn on the Spinnecock Canal, at Hampton Bays, is up for sale. The playground for New York's Democrats during Prohibition days, it was oftime called the "Gummer Tammany Hall." Al Smith had his summer home nearby and Frank lin D. Roosevelt was a frequent visitor. Also some of the more notorious. "Untoucheble") mobsters of the day. Asking orice is now \$275,000—and no hidders at the first public auction, despite new plumbing and other improvements.

new plumbing and other improvements.

William Gargan, the star who lost his voice because of throat cancer but who has learned to talk via the "soundbox" device, has been touring the National Hospital for Speech Disorders and kindred rehabilitation centres under American Cancer Society auspices. His perfection of self-tutoring to make himself understood via a disciplined method of swallowing at and then forcing it to vibrate via the esophagus has been insoirational to many patients. He's remaining east another week, then touring other cities and has been invited to the White House.

Scottsdale, Ariz.

By Walter Winchell (formerly of The Vaudville News)

Cafe Louis is No. 1 smart French eatery with the local rich-raff.
Overheard; "This town's crowded with a lotta those \$10.000 millionaires!"

ionairs; Don Dean, mgr. Hi-Way House, let a horse fall on him. Broken wing. May mend in four more weeks. Silly?

Gwen Harmon and The Players

Gwen Harmon and The Players star at above spot's "Clown's Den" cafe. Sunday nights feature Twist Sessions. Biz. Big.
Paul: Shanks, the Billingsley of the Safari Hotel. closed deal with Stork Club, N.Y. to gift patrons with perfume, compacts, lipsticks. The way Sherm does in Cub Room. Salesmen? One Guess.

Ex-Cocoanut Grove (L.A. Hotel-Ambassador) chief Gus Lampe (at the Grove 36 years) is one of 8 H'wood people bossing this burg's Arizona Manor, Gisele McKenzie is a partner. Ditto movie actor's "brains dept" Geo. Godfrey.

Donald Ellis af Boqaquiviri (a java-house) entertained Arizona Journal staff (in the paper's commissary) at lunch-break, Day before large Mexican floorshow entertained staffers in city room. Plugging some upcoming Mex-sex-lex-show.

Sol Troppe, ex-owner of Chateau

Plugging some upcoming Mex-sev-lex-show.

Sol Troppe, ex-owner of Chateau.

Moderne in B'way riea, now co-landlord of Hi-Way House. Making first trin to Paris with wife soon.

Asked this Vantery Roving (not Raving) correspondent for letter of intro to French, "Hor's bottler Art. Buchwald," he was told.

London

(HYDe Park 4561/2/3)
Charles Chaplin and Yehudi
lenuhin are to receive honorary
egrees at Oxford University on

Charles Chaplin and Yenum Menuhin are to receive honorary degrees at Oxford University on June 27.

Polish cabaret singer Irene Delmar opened a four week engagement at the Society restaurant last Monday (7).

Mel Ferrer, member of the Cannes Film Fest jury, will be a guest of honor at this year's Edinburgh festival.

Anglo-Amalgamated's "A Kind of Loving" selected as the official British entry at the Upcoming Berlin Film Fest.

Israeli mime and dancer Deborah Bertonoff gave a Sunday night gala at the Prince of Wales under auspices of the Israeli ambassador. Following her current cabaret date at Quaglino's, zither girl Shiriley Abicair heads for Yugoslavia and Finland, prior to a return visit to Russia.

Anne Baxter and her hisband,

Anne Baxter and her husband, Randolph Galt, to visit the Three Counties Show in Malvern to buy Hereford cattle for their Austral-

nerciord cattle for dear Australian ranch.
Peter Glenville, now in Portugal where he's writing the screen-play of "Becket" goes on the Paris for music recording talks on "Term of Trial."

"Term of Trial." Peggy Ashcroft, Marie Ram bert, Yehudi Menuhin and Peter

bert, Yehudi Menuhin and Peter Sellers will be the guest, speakers at the Critics Circle annual dinner next Mond's (14).

Karen Fernald, daughter of Jehn Fernald, principal of the Roval Academy of Dramatic Art, making her screen debut in Victor Saville's "Mix Me a Person."

James George Johnson named general scretary of the Screen Writers Guild, succeeding Kim Honess who has joined the Federation of British Film Makers.

Big show biz contingent in from the U. S. includes David Susskind, and his associate producer Jac-

and his associate producer Jacqueline Babbin: Joseph Blaustein, Lee Steiner, Joseph Layton, Joseph Moskowitz and Fred Zinne

Mpls.-St. Paul

By Bob Rees (2208 Kenwood Parkway; 374-4015)

By Bob Rees
(2208 Kenwood Parkway; 374-4015)
Freddie's has Belle Barth for
next two weeks.

Bennie Berger put his Superior,
Wis: outdoor theatre, only ozoner
in his 10-town circuit, up for saleOld Log Theatre preems fortnight run of John Patrick comedy,
Everybody Loves Opal," May 9.
Stepin Fetchet plus Jack Carter
and Sophie Parker appearing at
Gay 90's. Nitery has exotic dancer
Ricki Covette, underlined.
Touring Metropolitan Opera to
give six performances. including
three Puccini operas at Northrop
Auditorium next week (May 16-20).
St. Paul Civic Opera's 29th season: which ended with "Damn
Yankees" last week was the most
successful in organization's history.
University of Minnesota theatre
presented third and final original
play, of season last week, Alan
Tate's "The Governess," based on
Henry James' "Turn of the Screw."
New daily newspaper, the Minn
eapolis Daily Herald, is filling the
void left by strike shutdown of
John Cowles-owned Star and
Tribune, Minneapolis' only dailies.
New sheet which began printing
last week is being published by
Minneapolis ad agency prexy
Maurice McCaffrey.

Paris

By Gene Moskowitz (66 Ave. Breteuil; SUF 5920)

too Ave. Bretenil; SUF 5920)
The ABC having weekend of rock-n-roll and twist shows.
Suzanne Flon added to cast of Orson Welles' pic "The Trial," now shooting.

Orson Welles' pic "The Trial," now shooting.
Laurent Terzieff bringing back, his hit legiter, "La Pensee" (Thought) to the Theatre Hebertot after a tour in Italy.

Moulin Rouge and La Nouvelle Eve reopening for the spring and summer with refurbished versions of the boites' shows of last year.
Latest check on French hardtops shows 5.802 in operation making 19 less than last year. There were 123 which closed, but 104 new ones opened.

Greece, Holland, Great Britain and the U.S. He will not do Paris un-til next March.

Harold Lloyd in before heading to the Cannes Fest where he pre-sents his pic, "Harold Lloyd's World of Comedy" in a special invited (out of competition) slot.

Paul Taylor Ballet Co., composed of six modern dancers from the U.S., held over at Theatre Desarts after a successful appearance at the Theatre of Nations.

at the Theatre of Nations.

Actress Maria Mauban's hit legiter, "Le Fils D'Achille' (Achille's Son) moving to the Ambigu from the Nouveautes. Miss Mauban takes over the lead.

Mauban takes over the lead.

Provincial legit troupe, La Comedie De St. Etienne, headed by Jean Daste, in with Sean O'Casey's "Plow and the Stars" at Theatre Montparnasse for two months.

monuparnasse for two months.

Theatres and circuses get a de-taxation of 30% to go into pro-duction coffers since prices will not be effected. This is a Ministry of Culture measure to aid the ail-ing leaf. ing legit.

The Hamptons By Dorothy Ross (EA. 4-1888)

A nitery strip is developing on the five-mile stretch between Southampton and Watermill on Montauk Highway

Montauk Highway.

Robert Montgomery working hard at the Three Mile Harbor Boat Yard scene, getting his yacht ready for the boating season.

Herman Shumlin visiting Bobby and Joe Weinstein. Hints at a new play in his producing pocket but refuses to divulge more details.

Bernard P. Gallagher, owner and publisher of World Wide Pub-

and publisher of World Wide Publications Inc., bought nine acres on Great Plains Road, Southampton, for an all-year round home.

Norton Mockridge, World-Telly & Sun feature editor, bricklaying during his weekends, finishing up the terrace on his house in Wainscott before his rentors descend on him.

him,

Transit bossman Michael Quill has bought Robert Q. Lewis pink beachhouse in Amagansett, with the actor-panelist moving to Hollywood. Has to build a new garage to accommodate his Cadillac as it was sized for R.Q.'s sports cars. Sic Transit!

as it was sized for R.Q's sports cars. Sic. Transit!

Producer-p.a. Arthur Cantor, who started summering in Fire Island, is covering eastern Long Island. Moved to Hampton Bays, then Bridgehampton, and East Hampton last year. Now renting in Amagansett, Mondauk only spot left before hitting the ocean. Herman Neumann & Taylor), architects for the swank East Hampton House, new residential deluxe motor lodge on the Montauk Highway, commissioned to design the East Hampton's Jewish Center whose chief tundraiser, and spiritual godfather is Evan Frankel.

There's plenty of pre-season ac-

Frankel.

There's plenty of pre-season action spilling out of Dick Ridgely's steakery into the Hotel James, a new integrated spot that features. The Twist, With the Raintree opening soon and three more spots in the vicinity making with paint-brushes and new management, car pub-crawling could become the new sport. Hazardous, tho.

Harbor Jun, on Three Mile Har-

the new sport. Hazardous, tho.

Harbor Inn, on Three Mile Harbor, East Hampton, taken over by new management (old one penalized for serving minors) and intends to swing with big jazz bands and Twist sessions. Plans call for covering the bowling alleys with a dancefloor as there are no dancehalls in the nabe except the Cottage Inn, which caters primarily to the Negro trade.

Bob Ullman, p.a. for Ron Rawson for years when he ran the John Drew Summer Theatre, back at the old stand but this time for East Hampton's Guild Hall which has reclaimed its theatre.

Palm Springs

By A. P. Scully (Tel. FA 4-1828)

Howard Duff and Ida Lupino lan to do a new tele series with to Sacks who created "Mr. Adam and Eve"

Stanley Kramer will shoot ex-teriors of "It's a Mad, Mad, Mad World" around the Coachilla Val-ley, with headquarters here.

chi, with neadquarters nere.

Charlie (21) Berns awarded plaque in absentia for funds he raised for Boys Club pool. Harry Joe Brown picked up the memento.

Rome

By Robert F. Hawkins (Stamps, Estera; Tel. 675906)

Barbara Virgil, Yank singer, pened at Grotte del Piccione

openeu as nitery. Jeanne Moreau skied in from Teanne her "Eva" Paris to post-synch (Hakim) role.

Paris to post-synch her "Eva" (Hakim) role.

Mark Forrest expected to start stint in "Maciste Strongest Gladiator in World."

Roy Disney expected in from Istambul to o.o. the "Escapade in Florence" production.

Louis Armstrong wound local tour. Hazel Scott, Peters Sisters and others on same bill, which played Brancaccio in Rome.

Burt Lancaster due in for tests no "The Leopard," which rolls this month in Sicily. A ain Delon and Claudia Cardinale also in Titanus Film production, slated for 20th-Fox release.

Chicago

(DElaware 7-4984)

Jimmy Blade notched 10th year
batoncer in Drake Hotel's Caas batoncer in Druke Hotel's Ca-mellia House. English Dixielander Kenny Ball

pened twoweek stand at Basin Street, his only U. S. engagement

Jack Kearney, ex-Willard Alex-ander agency, joined the one-nighter dept. of General Artists

nighter dept. of Corp. here.

Buffalo Grove Dinner Playhouse opened last week with Patti Gilbert and Tony Mockus in "Two

opened last week with Patti Gilbert and Tony Mockus in "Two
For Seesaw."

Boul Mich, hangout for admen
and tv-radio set, opened new
quarters around the corner of its
old location.

Sol Lesser in last Friday (4) to
discuss the Hollywood Motion
Picture & Television Museum with
the local trade.

Dennis Day toplined the annual
St. Jude Salute to the Claretian
Fathers on Monday (7), which Sig
Sakowicz emceed.

Donna Walsh and Archie Mulligan playing the leads in "Under
the Yum Yum Tree" at Candlelight Dinner Playhouse.

A Chi produced film, "Kall
Nihta, Socrates," produced by Stuart Hagmann and Maria Moriates,
won ton prize at first annual Midwest Film Festival:

Sharon- Kay Ritchie, "Miss
America of 1956." will make her
legit debut oposite Robert Horton
in "The Man" at Drüry Lane, May
22. Will be held over for next
show, "Reluctant Debutante."

Lee Henry left Happy Medium,
where he was stage manager, and
Jo Forsberg will get leave of absence from Playwrights at Second
City to produce second annual
Shakespeare festival in Oak Park.

Vienna

By Emil W. Maass
(Grosse Schiffgasse 1 A; 356156)
U. T. dance will be introduced here shortly, (University of Tennesse "invention").
Josefstedt Theatre prepping "Lonely Way" by Arthur Schnitzler. It will be directed by Heinrich, son of the late author.
Brunswick erecting huge building with 32 bowling alleys, on prater Hauptalle on land formerly occupied by one of the capital's most famed cafes (Third Cafe).

Berlin By Hans Hoehn (760264)

Spanish National Circus guest-

Spanish National Circus guest-ing here.
Errol Garner will give his first-Berlin concert this month.
"Irma la Douce" marked its 50th performance at the Komoedie. Erich Waschneck, German pic director, observed his 75th birth-

day.
Maximilian Schell may play title
role in Arthur Brauner's "Peer
Gynt."
Former film and opera star.

role in Arthur Brauner's "Peer Gynt."
Former film and opera star. Michael Bohnen, observing his 75th birthday.
Kurt Edelhagen hand will go to Switzerland for radio and concert commitments in July.
Vet pic director Georg Jacoby finished his memoirs: he has been making films since 1912.
Talent manager Ellt. Silman moved with her office to Munich. She reps MCA in Germany.
Vet actor Paul Hartmann currently appearing in "Hermann and Dorothea" at Renaissance Theatre.
Polydor brought a German-lan-(Continued on page 86)

Germans Best Tourists

Herbert von Karajan conduct the famed Berlin Philharmonic.

Generally top tickets for the cone-nighters like Louis Armstrong at the giant Messe Hall bring only \$3.50, while a recent solo performance of the marvelous American Berlin, have all contributed to keeping the Yanks at home, and their places are being cocupied by the touring Germans and other more prosperous Europeans.

Latest study reveals that in 1961, between 3,000 and 4,000 Germans and the contributed to the contributed to keeping the Yanks at home, and their places are being the contributed to keeping the Yanks at home, and their places are being the contributed to keeping the Yanks at home, and their places are being the Yanks and their places are being the Yanks and their places are being the Yanks at home, and their places are being the Yanks and their places are being the Yanks at home, and their places are being the Yanks at home, and their places are being the Yanks at home, and their places are being the Yanks at home, and their places are being the Yanks at home, and their places are being the Yanks at home, and their places are being the Yanks at home, and their places are being the Yanks at home, and their places are being the Yanks at home, and their places are being the Yanks at home, and their places are being the Yanks at home, and their places are being the Yanks at home, and their places are being the Yanks at home, and their places are being the Yanks at home, and their places are being the Yanks at home, and their places are being the Yanks at home, and their places are being the Yanks at home, and their places are being the Yanks at home, and their places are being the Yanks at home, and their places are being the yanks at home, and their places are being the yanks at home, and their places are being the yanks at home, and the

created a sensation as the "black Venus" at last year's Bayreuth Wagner Festival) brought only \$3.50 for the top ducats.

\$3.50 for the top ducats.

Festivals Expensive
Most expensive on the entertainment lists for theatre are the annual festivals, like the May Festival in Wiesbaden, which imports Greek theatre, the Milan opera, Yugoslav ballet, etc. These may go up to as high as \$15 for a ticket, and same price scale occurs at the Wagner Festival in July-August in Bayreuth, which brings the world's finest voices, conductors and orchestra together.

Gyp Niteries
The German clubs and pubs,

Gyp Niteries
The German clubs and pubs, though, are strictly on the clip side of the scale. There's generally a \$1 entrance fee, and the buyer may have a hard time getting out from under with a less than \$10 charge and the scale of the sca for drinking some watered-down Scotch or \$1.50-a-toss American-

for drinking some watered-down Scotch or \$1.50-a-toss Americanstyle cocktails (which taste usually considerably sweeter and morethinned than the U.S. originals).

While the girl who casts herclothes off may be earning only
\$75 a week under the union rules
in Germany, the out-of-town patron who is all eyes may be aghast
to find that his check for the
night's fun comes close to that in
the strip joints.

the strip joints.

Most fashionable dance-it-up

night's fun comes close to that in the strip joints.

Most fashionable dance-itup center with offers some comedy with the orchestra and star singer in lieu of a show is the Taverna Royale, with mirrored ceiling, heavy carpeting, baroque candles on the tables. Best buy for a couple js a \$10 bottle of champagne for the evening.

Incidentally, the help shortage has aided in modernizing the entertainment-and-living situation in Germany. When you call the Grosses Haus for ticket information, a record plays out the time of opening of the poxoffice, the performances slated for that evening at both Grosses and Kleines Haus, and whether tickets are available and in which section of the theatre.

Ton botals in Germany (Franks

the theatre.

Hotels

Top hotels in Germany (Frankfurter Hof is No. 1 locally, but due for competition next spring when the 10-story, \$10,000,000 1,000-bed luxurious Pan American Hotel swings open its doors at a beautiful site on the Main River) take from \$15 to \$20 for a double with bath.

Latest addition is television pro-

vided in some of the rooms, with the first channel showing programs the first channel showing programs from 5 to 10 or 11p.m., and perchannel giving a brief stretch of shows from 8 to 10 p.m., and perhaps the second network actually in operation this coming July. You can go to the local Nedick's, the Schnell Imbiss (quick service)

You can go to the local Nedick's, the Schnell Imbiss (quick service) and order 'a bratwurst-and-beer and get off with a 50c tab. But you won't like it unless you're in search of downbeat local color.

Excellent dinner at a luxury restaurant like the quiet, elegant Arnold's Grill in Frankfurt will set you back at least \$10 per mouth. But for that you can sink back into soft chairs, be waited on by a crew of attentive waiters, select, the world's finest dishes from a multilingual menu with international selection, have a real American dry martini, pick a fine Mosel or Rhine wine, and even finish off with a giant glass in which warmed cognac is offered.

The outstretched hand has become a worldwide gesture, and while it may denote friendlines, the truly international symbol is merely the search for a tip. That's true in Germany too, and even though the restaurant bill already has from 10-15% added in, you are expected to contribute about 5% more.

The American tourist in Germany.

Herbert von Karajan conduct the the bombings in Paris, tense politi

between 3,000 and 4,000 Germans listed their annual incomes in the "millionaire" bracket (which means one million marks of income, or about \$250,000). That number is about 10 times as many (459) who were earning a million marks in

In January, 1962, for instance 5,400,000 hotel beds were occurred 5.400,000 hotel beds were occupied during the month by Germans, and another 471,400 were rented out to foreign guests. That was about a 5% rise, in both categories, for the bed-trade over January 1961.

Business in January 1962 was up 3% over the year before at the German winter sport centers, and 8% at the spas and health bath resorts.

Most significant feature of the growing costs of tourism, though comes from an international meet of 600 travel experts from 20 lands, just recently held in the nearby resort town of Bad Nauheim.

Real Globtrotters

Local German tour agencies are offering summer vacations there this year all the way from a scant 60 marks (\$15; this buys a week in the Bavarian woods, with room and board at a simple pension to \$14. 000 for a round-the-world airflight with first-class accommodations.

The Germans are moving out throughout the world, and spend-ing in every direction, and the new tourist approach is toward the "weirdies" . . so for instances, tourist approach is toward the weirdies"... so for instances, you can book a summer tour to Yugoslavia, Poland, Roumania, Czechosłovakia or Hungary from here—and in these behind-ther thou Curtain lands, special tour are being scheduled for the German berner beling scheduled for the German beling scheduled for the German beling scheduled. man hunters, who can shoot at the wild mountain goat, the red deer, bears or pheasants. "Hobby tours" are the latest gimmick to lure the travelling Ger-

gimmick to lure the travelling Germans outside their own borders. And a tourist can take his vacation in the Rhone Valley of France to learn to fly, go to Andalusia to ride horses through the mountains, sail in a yacht through the sevenseas, play gold in Morocco, learn to paint in Constanze.

Bulgaria is trying to catch the German travellers with a "luxury" tour to Mamaia on the Black Sea, where about \$150 pays for the flight plus a 14-day stay in a good hotel, with three meals.

It's the first of the Commie countries to come up with a com-

It's the first of the Commie countries to come up with a com-plete tourist plan aimed at the German spenders. With the prices soaring in their own country, the thrifty Germans

own country, the thrifty Germansare trying to get away from it all by buying less-expensive or more interesting of offbeat vacations in others lands. Same thing the Americans have done for the last few decades, when Germany was considered a low-priced tourist's paradise. But it ain't no more!

Top price for first-run clinema tickets in Frankfurt is 3.50 German marks (about 90c) with lowest entry set at 1.50 German marks (38c) for the firstrum. On special roadshows, it's generally scaled down from 7 marks, 5 marks, 3 marks (\$1.75, \$1.25 and 75 cents).

Always A Main Industr

Always A Main Industry
Zurich, May 8.
Tiny Switzerland always a typical tourist country, with tourism one of its main year-round "industries," is currently enjoying an economic boom in line with most countries in free Europe. This is reflected by the still-mounting influx of the tourist trade which, though concentrated between spring and early autumn, has also increased considerably during the winter months, chiefly due to such in-the-yogue winter resorts as St. Moritz, Arosa, Klosters and Gstaad.

The fact that a mounting num-

more.

The American tourist in Germany no longer has to figure that the clip-and-rup is designed expressly for him, though. Number of show biz personalities has taken up residence in Switzerland in recent years may also have adding travellers, and payers, in Europe today are—the Germans thematics.

The U.S. "buy American" policy, leborah Kerr-Peter Viertel, the

William Holdens, the Yul Bryn-

Whilst first-class hotel accommodation is probably on par wit modation is probably on par with other European centres, save per-haps the plush deluxe hostelries which may be slightly cheaper here, top eateries compare favor-ably with their Parls and London counterparts.

Legit and cinema admissions for firsture, see definitely leaves the

Legit and cinema admissions for firstruns are definitely lower than U.S. standards, especially for hiked admission pictures like "Ben-Hur," "Exodus" or "El Cid."
Legit scale ranges 45c to \$3 at the Zurich Schauspielhaus, the No.

the Zurich Schauspielhaus, the No. 1 Swiss legiter and, incidentally, the only legit house here, since an others, combine legit with operapperetta-ballet under the same roof. This also includes the Stadttheatre at Basie which even has different price tags for legit from 35c to \$2.45 and opera at 45c to \$2.80.

\$2.80.

Hotel accommodation in Swiss cities and/or tourist centres amounts are \$8.\$11 per night, in luding breakfast, for single room

with bath in firstelass hotels; de-luxe doubles \$14-\$23.
Class restaurants average ap-proximately \$3-4 per person, ex-cluding wine and drinks. Most of the better restaurants offer excellent menus, even for the more dis-criminating, for as little as \$2, plus criminating, for as little as \$2, plus drinks. Tips are added to the bill in some restaurants, especially the better ones, amounting to 12% of the bill. Leaving a little extra for the water beyond the "official" tipping rate is customary, but by no means a must. In general, only your table waiter plus, of course, checkroom attendants are tipped.

Niteries are a negligible part of

Miteries are a negligible part of the Swiss show biz scene, mostly due to early closing hours (mid-night) in most Swiss cities, partic-ularly in the German-speaking part. In French Switzerland, night-cluss are usually non till. ularly in the German-speaking part. In French Switzerand, night-clubs are usually open till 2 a.m. There is usually a cover charge of 80c to \$1.20, and minimum rate for drinks is about 80c aperitifs, \$1-\$1.30 for whisky.

Caviar & Strudel

Continued from page 2

gram is presented in which the Bela Bartók is not included. Streets, avenues, squares and concert halls bear his name. One musicologist (Belgian) has taken up residence, setting himself, the task to discover, publish and promote hitherto unknown works of the composer's younger period. This writer had been invited to dinner by one of the Foreign Ambassadors, to meet Hungarian stage personalities, But for "native

bassadors, to meet Hungarian stage personalities. But for "native friends," permission had to be asked of the Foreign Ministry. At the party a gentleman was present whom nobody seemed to know personally. He was a most educated and apparently music-loving, well read person. Who was he? It was a man from the Foreign Ministry, invited by order just to hear what was being talked about.

When leaving the frontier by car, custom formalities were discharged in a few minutes. The officer, who did not understand one single word of English, was happy and relieved to get rid of

one single word of English, was happy and relieved to get rid of the vehicle with the foreigners as quickly as possible. Unable to read the passpost, he asked repeatedly "diplomatique"? Because it seemed hard to understand that a woman nard to understand that a woman reporter with a USA passport had come in without any special, official purpose. Also examination of the luggage, readily offered, was acquitted with a leisurely shrug. There was just one single car crossing into Austria.

Strike Slows Detroit

Continued from page 2

too much to remain on regular policy footing Metropolitan Detroit Movie Ex-

Metropolitan Detroit Movie Exhibs are publishing a weekly Movie Guide, showing bills at downtown, nabe and drive-in theatres. The guides are available at all theatres, Also, a single-page Sports Special is being published with the back page taken by United Detroit Theatres chain to advertise features at its four downtown houses. The Sports Special is available at restaurants and other downtown spots. Also, a single-page Sports Special is being published with the back page taken by United Detroit the atres chain to advertise features at its four downtown houses. The Sports Special is available at restaurants and other downtown spots.

The two struck papers, The Detroit Frea in the papers, The Detroit News and The Detroit Frea in the day of the special content of the papers, The Detroit News and The Detroit Frea in the papers, The Detroit News and The Detroit Frea in the papers, The Detroit News and The Detroit Frea in the papers and the

Press are publishing a 10 x 7 four-pager "Today's News Briefs" which also is distributed in restaurants, department stores, etc. It contains one column on entertainment.

one column on entertainment.

Meanwhile, the suburban newspapers continue to stay prefty much in their own territories, making no serious threat to fill the big daily vacuum. The Detroit World, a former weekly published by former staffers of the defunct Detroit Times, continues to publish daily but has not been able to step up to the big leagues.

Change of bills is a particular

Change of bills is a particular problem for showmen in all fields

problem for showmen in all fields and whenever possible they try to stick with what they have on the theory that the public will be less confused.

The strike against the two big dailies by several unions over work conditions shows no signs of an early, settlement. The News continues to keep its editoral emissions of the parcell while the continues to keep its editorial em-ployees on the payroll, while the Free Press long since has shut down its pay windows. Some Free Press staffers have been farmed out to other Knight newspapers in Miami, Akron and Charlotte, N.C.

Chatter

Continued from page 85

Berlin

guage single record of Japanese songstress Sachiko Nishida on the

Arthur Brauner's "Woman's Doc

Arthur Brauner's "Woman's Doctor Sartorius" was given a new title, "Woman's Doctor Moebius." Pie stars Lex Barker.
Boleslaw Barlog staging "As You Like It" at Schiller Theatre, his third production of this Shakespearian comedy since 1945.

Marika Rockk's next pie will be "Wedding Night in Paradise." to be done in Austria with Peter Alexander. Geza yon Cziffra directs.

rects.
Lineup of new U.S. pix in town includes "Blue Hawaii" (Par), "Satan Never Sleeps" (20th), "My Geisha" (Par), "Gidget Goes Hawaiian" (Col) and "Shadow of Cat" (U),

Madrid By Hank Werba

Tel: 2590498)

By Hank Werba
(Tel: 2590498)

Nadia Gamal opened a torsotwisting stand on Easter Sunday
at Molino Rojo.

Walter Chiari to star in an
Ifalian-made spoof Western in
Spain later this year.

Lina Morgan starring with her
own company in the vaude revue,
"The Count of Manzanares."

Melvyn Douglas recovering from
a relapse at the Malaga coast
resort town of Torremolinos.
Ex-Folies Bergere hoofer Alicia
Marquez gets special billing in the
Luis Escobar—Alfredo Alaria
musical, "Marcela's Alter Ego."

Jose Tamayo's Lope de Vega
company now in the Canary Islands
staging "Las Meninas." the Buero
Vallejo play about Valazquez.
"History of the Tarantos," a
folklore tableau of Spanish southland drama and rhythm written by
Alfredo Manas, was this season's
shinning example of an off-Broadway trend in Madrid legit.

Almost half the population of
the Catalan pueblo Olesa de
Monserrat, participated in the annual passion play. This year Judas
was played by bank manager
Salvador Soler and Maria Magdalena by Maria Paltor.

Tokyo

By Dave Jampel (Press Club; 211-3161)

(Press Cuto; 211-3161)

RETRA office awarded Japan distrib for Video-Tel Intl.

Yank vocalist Doris Hines on local circuit; ditto Roy Petty.

"Four Horsemen of Apocalypse" (MGM) disappointed in roadshow

(MGM) disappointed in roadshow at Yuraku-za.

New Latin Quarter rounding up nudies for fifth offering of "Tokyo By Night" format.

Italian actress Vera Besusso here for appearances on NHK teleseries, "Two Bridges."

Toel prez Hiroshi Okawa will head Japan delegation to Ninth Asian Film Fest in Seoul.

With drastic cut in Toel film production, company is forming index talent into troupes for theatre dates.

MARRIAGES

Patricia Ridgeway to Spike Milligan, Rawdon, Eng., April 28. Bride is a singer and legit actress he's a film and ty comedian and

Sandra Helen Fritzsinger Samuel Vahaan Yardumian at Walnutport, Pa. Groom's father is the American composer Richard Yardumian.

Leila Wolston-Croft to Panton Corbett, London, April 28. Bride is one of the twin Croft Sisters song and dance act.

Amy Foster to Robert Clawdon. Harrogate, Eng., May 2. Bride is one of the Rivehell Girls dancing troupe.

Fujiko Yamamota to Takeharu Furuya, Tokyo, April 5. Bride is a film actress: he's a songwriter. Loretta Martin to Dick Clark, Philadelphia, April 25. Bride is former secretary to singer Jo-Ann Campbell; he's the tv disk jockey.

Joan Lederer to John Billingsley, April 21, Harrison, N.Y. Both are on the United Artists homeoffice

Stephanie Green to Bill Peterson, New York, April 17. He's presi-dent of Circle Artists Corp.

BIRTHS

Mr. and Mrs. Bruce Kubert, son, May 1, New York. Mother is the former Betty Randolph Bean, previously publicity director for the N.Y. Philharmonic and ex-exec of Boosey & Hawkes, music pub-

Mr. and Mrs. Ben Larson, daughter, Chicago, April 30. Father is news director for WBBM Radio there.

Mr. and Mrs. Bill Bertenshav daughter, Maplewood, N.J., April 27. Mother is women's director for Radio USA; father is executive producer for Radio & TV Roundup Productions.

Mr and Mrs Louis Lagalante son, New York, April 27. Father is controller for American Inter-national Pictures' foreign division.

Mr. and Mrs. Bob Foster, daughter, London, April 27. Father is with the Lightowler Foster theatrical agency.

Mr. and Mrs. Anthony Lucas, son, Hove, Eng., April 28. Father is a stage designer; mother is ac-tress Pamela Harrington.

Mr. and Mrs. Michael Napier-Brown, daughter, Bexhill, Eng. re-cently. Mother is actress Vima Hollingbery, both parents are members of the Bexhill stock company.

Mr. and Mrs. Peter Attwood, son, London, April 24. Father is a Decca act man.

Mr. and Mrs. Luke Feck, daugh-ter, Cincinnati, May 3. Father is Cincinnati Enquirer radio-tv edi-

Mr. and Mrs. Alford Pawelek, daughter, Karnes City, Tex., re-cently. Father operates the Mid-way Drive-In Theatre there.

Mr. and Mrs. Her sert Dorfman, daughter, April 18, New York. Father is producer-writer for the Mike Wallace P.M. tele show. Mr. and Mrs. Mort Segal, son, April 20, New York. Father is on the publicity staff of Paramount Pictures.

Mr. and Mrs. William Condon,

Mr. and Mrs. William Condon, daughter, April 24, Memphis, Tenn. Mother is the opera-nitery singer. Mr. and Mrs. Bobby Troup, daughter, Encino, Cal., April 30. Mother is actress-singer Julie Lon-don; father's the orch leader.

Mr. and Mrs. Mark Roberts, son, Hollywood, April 26. Mother is dancer Audrey Scott: father's an

Mr. and Mrs. Michael Sparkman, son, Hollywood, April 29. Mother is actress Marianne Gaba.

Mr. and Mrs. Gerald Thomas, daughter, Beaconsfield, Eng. April 28. Father is a film director.

OBITUARIES

FRANK BRADEN

Frank Braden, 76, pressagent for the Clyde Beatty-Cole Bros. Circus and former p.a. for the Ringlings Bros. and Barnum & Bailey Circus, died May 3 of pneumonia in Providence, R.I. He had been with the Ringlings for 28 years before joining Beatty six years ago.

Braden, like most circus pressagents, was noted for his colorful language and vivid imagery. He visited the newspaper offices prior to the circus opening and would walk away, just as often with a story on himself and the circus as an added incident. The amusement and city editors often found him to be a more colorful yarn than the bigtop.

Braden is reputed to have thought up the stunt of placing a midget on the lap of the late financier J. P. Morgan while testivoing at a Congressional hearing during the 30s. This was said to be instrumental in giving the moneyman a more human facade before the public.

Braden originally planned to hecome a navel officer and attended the U.S. Naval Academy at Annapolis. He didn't graduate Instead, he-joined the Gentry Circus as a pressagent in 1913 and remained in that field. He also worked for Sells-Flote. In 1928, worked for Sells-Flote. In 1928, tending the wintersports at Deauville, Las Baule, Le Touquet, also Trouville and the winter sports as so the was a showman, as Certamonix.

As such he was a showman, as Certamonix.

As such he was a showman, as creater of kings and pounce well as greeter of kings and papers, who streamed through his casinos. He horizes, who as fair for what would be the proper divertissement during the retreated through his casinos. He horizes and papers, who evel well as greeter of kings and papers, who tentates, princes and papers, who evel as fair for what would be the proper divertissement during the retreates, princes and papers, who evel as fair for what would be the proper divertissement during the retreates, princes and papers, who evel as fair for what would be the proper divertissement during the retreates, princes and papers, who evel as fair for what would be the retr

In Fond Remembrance

WILLIAM H. STEIN

CO-FOUNDER OF M.C.A.

MAY 14, 1943

he joined the Ringling ranks and worked there until 1956 when he came to the Beatty Circus.

A brother and sister survive:

His wife, Marie-Louise, an astute

GEORGE CUNNINGHAM

George Cunningham, 58, died May 1, in Los Angeles, where he had long served as actor, choreographer and stage director for the L.A. Civic Light Opera Co. His career also included stints with Metro, Paramount and Warner studios.

Prior to moving to the Coast Prior to moving to the Coast Cunningham had worked for Earl Carroll in New York. His early stagings of Pacific productions included "No, No Namette," "Lady, Be Good," "New Moon," "flit The Deck," "Queen High" and the long-run Coast "Desert Song." At Metro he was a pioneer in dance staging, notably in the first "Broadway Melody." When the Gowntown L.A presentation houses, Paramount and United Artists, had stage shows, Cunningham handled them.

Surviving are his wife, daughter and a son.

JIMMY CONLIN

Jimmy ConLin Jimmy Conlin, 77, onetime vaude headliner who later became a nitery and film comedian, died of cancer May 7 in Encino, Cal. In show business 82 years, he teamed with his wife Myrtle Glass. In an act billed as Conlin & Glass. They trouped on the Keith, Orpheum and other major circuits.

With wards demiss the couple

woner on the actif, or present and other major circuits.

With vaude's demise, the couple moved to Hollywood where Conlin appeared in many films and also played nightchub dates, Miss Glass died in 1945. Three years later he wed Dorothy Ryan, who teamed with him in niteries.

Conlin appeared briefly in early days of ty as featured nerformer, "Duffys Tayern." With the advent of talkies, he had a comedy role in one of the early all-talking viriables, should be shou

His wife survives.

FRANCOIS ANDRE
Francois Andre, who died May 2
In, his Cannes apartment in the
south of France, aged 83, was the
legendary "Mr. Casino" in the
world famed resorts from the Rivtera to the Normandy coasts.
Besides the Cannes Casino he

His wife, Marie-Louise, an astute business woman, was known as being important in the economic scheme of things. Lucien Barrere, a nephew, is the dominant heir to an operation that runs into the millions. The Andres also have an adopted daughter.

MRS. ROSE FABIAN
Mrs. Rose Fabian, 91, mother of
S. H. Fabian, Stanley Warner circuit president, died May 1 in New
York. She was the widow of film
exhibition pioneer Jacob Fabian.
Other survivors include a daughter, Mrs. Eleanor Rosen, wife of
Samuel Rosen, Stanley Warner
exec v.p.

exec v.p.

IRVING BIBO

IRVING BIBO

Irving Bibo, 72, who composed scores of more than 300 films during his long career, died of a heart attack May 2 in Hollywood in 1930, he wrote interpolations for several editions of "Ziegfeld Follies" and "Greenwich Village Follies." Among his better known poptunes are "Am I Wastin' My Time on You," "Cherie" and "Forever and a 'Day."

He also composed "Sing UCLA,"

ever and a Day.

He also composed "Sing UCLA,"
the "Stanford Scalp, Song" and
"Michigan State College Marching
Song," He recently composed an
album of songs for pro football

Surviving are his wife, and daughter.

OSCAR A. MORGAN
Oscar A. Morgan, 73, veteran
Paramount Pictures sales executive
who retired in 1938 following 44
years with Paramount, died April
22 in Ormond Beach, Fia.
He joined Paramount in 1914 as
manager of the company's first
theatre, the Paramount in Newark,
N. J.
Morgan held positions as branch,
district and division managers in
various parts of the U.S. He was
also short subjects and newsreel
sales manager for many years, At
the time of his retirement, he was
manager of reissue sales.

GEORGE N. PRICE George N. Price, 87, retired at tor whose last Broadway appea ance was in Sidney Kingsley "Dead End," died recently in Sa

tory in a company with the late of Owen Moore.

Price, who played a number of Perice, who played a number of Seasons in top vaudeville dramatic sketches, also was seen in lead roles in several John Golden road companies. Among the latter were "Dear Me." with Hale Hamilton and Grace LaRue, and "Thank You" with Harry Davenport.

His Broadway credits included such plays as "The Ferguson Family." "Precedent" and "The Belt." After his retirement he served as an adviser and treasurer of a Canadian repertory group. The Maritime. Repertory. Players, which starred the late Charlotte Ross.

IRVING MELSHER

Irving Melsher, 56, composerbandleader, died May 3 in New
York. Among his tune credits are
"I May Never Pass This WayAgain," 'Cry, Baby, Cry' and "The
Man Who Paints The Rainbow."

He was a bandleader in Atlanta
early in his career and his
"Georgian Waltz" was adopted as
the official state waltz of Georgia.
After coming to New York, he
established his own music studio
and was featured as a singeraccordionist for eight years at Ben
Riley's Arrowhead Inn in Riverdale, N.Y.

Surviving are his wife, a brother
and a sister.

BETTY CASTLE
Betty Castle Parker, 47, former
vaude dancer-comedienne known
professionally as Betty Castle, died
of cancer April 30 in Glendale, Cal.

or cancer. April 30 in Glendale, Cal.
A dancer since age of seven, she
teamed up with her husband,
ventriloquist Ray Parker, during
World. War II in a comedy turn.
Son and two daughters also sur-

JOSEPH R. BARRY
Joseph R. Barry, 73. former operator of the Ritz Ballroom. Bridgeport, Conn., was killed when struck by a passenger train at the railroad station in Bridgeport, May 7. He was said to be on his way to New York to see talent agents in hope of going back into business. Barry operated the Ritz for 51 years during which time it hosted many of the country's top bands. It was converted to a furniture store in 1961.

store in 1961.

EILEEN ASCROFT

Eileen Ascroft, 47, editorial director of the Fleetway Publications, died April 29 in London. A coroner ruled that death resulted from an accidental overdose of sleeping pills.

Miss Ascroft was a columnist of the London Daily Mirror for 11 years, and was women's editor of The London Evening Standard. In 1959 she gave up writing to direct women's magazines, for the Fleetwood group which includes the Daily Mirror.

Miss Ascroft was married to Hugh Cudlipp, chairman of Odhams Press and joint managing director of the Daily Mirror. She had been married previously to motion picture director Sandy McKendrick. A son also survives.

Kendrick A son also survives.

GEORGE C. CHANDLER
George. C. Chandler, 56, Canadian radio pioneer and broadcasting executive; died April 20 in Vancouver, B.C. after a lengthy illness. He had been president and general manager of radio station. CJOR since founding it in 1926. He was also head of Tru-View Television Ltd., a wired tv reception service, and held the Vancouver franchise for Muzak, commercial music distribution system. The first head of the B.C. Assn. of Broadcasters, Chandler was also a past president of the Canadian Assn. of Broadcasters, a director of the CAB for years, and chairman of its technical committee at the time of his death.

Surviving are his wife, two sisters and two brothers.

WILLIAM CONNELLY

WILLIAM CONNELLY
William Conneily, 41, salee
manager of WBBM Radio in Chicago, died of a heart attack May 3
in that city. He had been with
the Chi CBS-owned station since
1956 and became sales manager
the following year. Previously he
had worked for KPHO and KOOL
in Phoenix, and for KDKA, Pittsburgeh

burgh. Wife, two daughters and a sor

ANGUS MacPHAIL Angus MacPhail, 59; screen edi-

isbury, N.B., Canada. Active in many branches of show business, the began his stage career in repertory in a company with the late Owen Moore.

Price, who played a number of seasons in top vaudeville dramatic sketches, also was seen in least of the later of the lat

MacPhall collaborated in writing the successful comedy, "Whisky Galore" ("Tight Little Island"), During the war he worked as head of the script department in the Ministry of Information's Film Division.

RICHARD C. HOFFMAN

Richard C. Hoffman, 72, a vaude-ville booker and agent for more than 55 years, died April 26 in Chi-cago. He was a booker for the Western Vaudeville Circuit prior to 1920 and for the Balaban & Katz vaude houses during the '20s

Katz, vaude houses during the '20s and early '30s.

He also managed the Tower Theatre in Kansas City and the Roosevelt Theatre in Chicago. In recent years, he had been associated with talent agents Charles Hogan, Paul' Marr and the late Larry Lux in Chi.

Wife, son and daughter survive

JAMES M. JERAULD

JAMES M. JERAULD
James M. Jerauld. 74, who was
connected with the film industry
from silent era onward died May 1.
in New York after a long illness.
Funeral was held Thurs. (3) in
Manhattan with burial following
in his native Providence, R.I.
where he began his newspaper career.

reer.

Jerauld did publicity for Paramount 35 years ago. After sound he served as publicity manager with Fox under Glendon Allvine. In latter years he worked on the Quigley tradepapers and was editor of Boxoffice. During the waxyears he was briefly on the N.Y. staff of VARIETY.

His wife, Ellen, survives.

STANLEY STREET

STANLEY STREET

Stanley Street, 59, veteran drummer who played for years with various Rochester, N.Y., orchestras, died recently in that city after a long illness. Born in Canada, he teamed with his brother William as a percussion duo. The brothers worked with the Rochestra and other units. Stanley suffered a stroke in 1958 and had been in failing health since then. Surviving besides his brother William are his wife son, three sisters and another brother.

JOHN J. McMULLEN

JOHN J. McMullen, 49, v.p. and general manager of the Alsonett Hotel chain which owns the Peabody and King Cotton Hotels in Memrhis, died April 28 in that city after a long liness. He was a key figure in booking name bands into the Peabody Hotel's Skyway Room. A former newsman, he had worked on the New York Times and the Wall Street Journal.

His wife and parents survive.

ALLEN PARR

ALLEN PARR
Allen Parr, 49, CBS-TV business manager of the network's program department, died in his sleep of a heart condition May 5 at his home in Frentwood Calif.
He Joined the CBS Radio network in New York in 1936 and worked in programming operations until 1942, when he entered military service. Upon his return to civilian life in 1946, he rejoined the CBS Radio network and the CBS Radio network and transferred to CBS-TV shortly thereafter.
Surviving are his wife and two

WILLIAM A. SINGER

WILLIAM A. SINGER

William A. Singer, 85, a Milwaukee theatre manager in the
heyday of vaudeville, died recently
in Chicago. Born in Milwaukee,
he opened the old Athambra Theatre (recently razed) in the 1890s,
and managed the Riverside Theatre for a time, beginning in 1932.
Singer also managed the State
Lake in Chicago, when that vaudeville house was a major showcase
for the Orpheum Circuit. He retired in 1942.

SOLOMON PIMSLEUR

Sollomon Pinsleur. 61. composer and pianist, died April 22 in New York, after a brief illness. He assisted his sister, Mrs. Susan Pinsleur Puma, in operating Musical Artists, an artist management concern, and the Hampton Art Theatre, Inc. tv and festival producers of N.Y. He had recently completed

two acts of an opera based on "The Diary of Anne Frank."

His wife, two sons, mother, brother and another sister also sur-

FRED CAVENS

Fred Cavens, 79, vet fencing master who taught many top stars of the past in art of foiling, died of cancer April 30 in Hollywood. He tutored such names as Douglas Fairbanks Sr., Fairbanks Sr., Fairbanks Jr., John Barrymore, Basil Rathbone, Errol Flynn, Tyrone Power, Louis Hayward and others.

His wife, son, brother and sister

PEG MANNING

PEG MANNING
Peg Manning 46, one of Pittsburgh's top nitery personalities,
who played every room in town
during the boom war years, died'
May 1 in Largo, Fla. She operated,
a club in Fort Worth for 12 years
after leaving Pitt.
A sister Jorry who is a nitery

A sister, Jerry, who is a nitery performer, survives.

VERA REYNOLDS

VERA RENOLUS Vera Reyonlds, 61. silent film ac-tress, who appeared in numerous Cecil B. DeMille films, died April 22 at the Motion Picture Country Hospital at Woodland Hills, Calif,

Celia Appelbaum, mother of Gertrude Appelbaum, a produc-tion assistant for various Broad-way legit managements, died April 27 in New York. Two sons and two grandsons also survive.

Mother, 69, of Jimmy Giuffre, clarinetist and composer, died April 28 in Dallas. A daughter, three sisters and brother also sur-

Son, 22, of film composer Max Steiner, died April 29 in Honolulu. He committed suicide according to police.

Charles M. Mahoney, 70, former bandleader and more recently an organist, died April 19 in Dallas. His wife survives,

Jack Daly, 61, Irish comedian, died April 8 in Bexley, Eng. He appeared in musicomedy, vaude and radio.

Walter B. Scott. 74, treasurer of the Deerfield (N.H.) Fair Assn. for years, died April 17 in Deerfield.

Wife of George B. Bowie, thea-tre producer and agent, died April 12 in Glasgow.

Mother, 88, of actors Jack and John Santoto, died of a stroke April 29 in Hollywood.

Wife, 53, of cameraman Roy. Clark, died May 2 in Hollywood.

'Ladybird' Benefit ■ Continued from page 2 a

Continued from page 2
Mort Fega (WEVD), as well as
Major Robinson and Bob Brown.
Comedian. Dick Grevory made a
special trip in from Chicago to do a
bit, and another comic, Don Sherman, also provided some laughs.
Vocal appearances were made by
Chris Connor, Marge Dodson,
Dolores Coleman, and Lambert,
Hendricks & Ross. Latter group
had a new singer from Ceylon,
Yolanda Bavan, subbing for Anne
Ross who was resting in England
following the group's recently-completed European four. Subbing was
fine.

pleted European tour. Subbing was fine.

Instrumental appearances were provided by Si Zentner (too long), Randy Weston. Bobby Timmons, Mal-Waldron. Billy Taylor, Olatuning, Herbie Mann, Junior Mance, Roland Kirk, Silde Hampton and the Contemporary Jazz Trio. The leaders all had their full groups with them and all did a fine job of dishing out their particular brand of sounds.

There was, natch, considerable eulogizing of "Ladybird" Miss Holday—and much talk about the narcotics problem during the course of the four-and-a-half, hour session. Besides disappointments caused by missing artists, the event was rather aloupaeed, a factor which was too bad considering that the groups which came on toward the end of the show were given very little time. Leonard N. Cohen was the concert committee chairman.

Don Arnone
Morton Aronof
P. Ballantine & Sons
Edward Band
Bathert. Bartlett
Walter Barwicke
Fred Bascomb
Stanley Baston
John Bernett
Philip Berge
Bob Bischoff
Keith Booth
Joseph Boss
Veronica Bravo
Marcia Brito
Marcia Brito
Joseph Boss
Veronica Bravo
Jeck Brown Sarbara Armstro

George Cox, Sr.
Joseph Cranzano
Glenn Cross
Gordon Cross
Gardon Cross
James Cullu
Jig Cunnell
Jig Cunnell
George Curran
Dancer-Fitzgerald
Samp'e Inc.
Robert Daniels
D'Arcu Advertising Co.
Rein Davis
Richard Davis
Richard Davis
Nadeen Davi
Shirley DeBurgh
Joseph Demn
Arnold Dick
Joseph Dick
Jin Furmer
Ju R. Filbert Inc. Robert Brown
Buick Motor Division,
General Motors Corp.
General Motors Corp.
Joseph Calluhan Inc.
Joseph Caridi
Stanley Caridi
Frank Carroll, Jr.
Frank Carroll, Sr.
Jimmy Carroll
Leanard Carroll
Sam Carter Marion Clements
Solgate Palmolive Co.
Tharles Collins
Solumbia Records Inc.
William Cooley Jill Corey
Dominic Cortese
Gordon Cotler
George Cox, Jr. res Cashion degard Clemen ohn Clements

Frank Fitzsimmon Robert Flacelle William Flood Mahlon Foa Paul Friesen Frank Garak Lauvrence Glacey William Goetz Victor Griffin Peter Groom Wallace Hall Theodore Hamm Brewing Co. Charles Hart Hubie Hendrie Robert Hilton Howard Hinchie Bill Hobin Huchie Bill Hobin Huchie John Huchie Bill Hobin Hudimac Hendries James Hughes Lou Hurst

McCann-Erickson Inc.
Robert Miller
Walter Miller
Walter Miller
Walther Miller
Guy Mitchell
Ann Mooney
Jeffrey Moore
Jeffrey Mortola
Foul Murphy
Fred Murray
George Murray
George Murray
George Murray
Bob McCanth
George Miller
George Murray
Fred Murray
George Murray
Fred Murray
Fred Murray Robert Juncosa
Tuncent Kane
Jay Kapfer
William Kelley
James Kiloyle, Sr.
Valter Kiloyle, Sr.
Joan Kruger
Joan Kruger
Goor Kruger
Goor Kruger
Goor Laden
Gloria Leanbert
Beth Lefft
Midred Leonrd
Midred Leonrd
Midred Leonry
William Little
August Loring
Andrew Love
Soul Lutz
Soul Lutz
Soul Lutz
Edvard Lynch
Eddie Manson
Adele Marks
Dee Jay Mattis

Charles Simmons
John Smedberg
Graham Snedberg
Max Solomon
James Stanley
James Starbuck
Nelson Start
Smile Stattin
Smile Stattin
Elle Stattin
Leonard Stoices
Berres Thiel
Mitton Todd
Diana Trask
Leslie Uggans
Jerry Vale
William Ventura
Dorothy Walsh
Eva Weill
Charles Weller
Gladys Williams
Tonies Weller
Gladys Williams
Tonies Weller
Gladys Williams
Tonies Weller

Arthur Poppele
Edward Froctor
Ray Pyser
Jack Ramsey
Jess Randolph
Fess Randolph
Fess Randolph
Adrian Revere
Adrian Revere
Adrian Revere
R. J. Reynolds
Tobacco Co.
Earl Rogers
Charles Rosen
Joban Royal
Mary Lou Ryhal
Mary Lou Ryhal
Mary Lou Ryhal
Narria Kuyper
Schneider Ken Schon William Schulz Jan Scott Don Shirley

Fronk Newlands Robert Newlands Stamford Nishimura Stamford Obstitute Louise O'Brien Frank O'Keefe

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NEW YORK, WEDNESDAY, May 16, 1962

72 PAGES

Work, Not Taxes, Explains 'Runaway' []. T. [][CKERS TO | Sunlight Drive-Ins, Possibly With

[Says Fernando Lamas]

[Says Fernando Lamas]

Actors do not "leave Hollywood because of taxes" or any such reason; they go where there is work." So said Fernando Lamas, in a Rome interview, conducted by Jack Linkletter and prerecorded for telecasting over NBC-TV. Lamas is in the Italian city now. "because I have four pictures to make." If, however, a filling is to be produced in Hollywood, "I would fly there in a minute." If like the California climate. ... I feel quite American."

Explaining that he has "tried to get away from the Latin lover type, because it is all flash and no depth," Lamas pointed out that this angagements had previously brought him "to England and to Spain." The "Latin lover" facet still "occasionally comes up," but he has worked to avoid such typing. How? By portraying other roles, and by playing summer stock in "The King and I" and productions where a romantic Latin "has no place."

Second TV Web's Goals: No Corn, No Quizzes, But Not Too Cerebral

Mainz, May 15.

West Germany's Second German
Television Network, which is due
to get into active operation this
summer, has promised its potential
watchers an entirely different type
of programming from that viewed
on outlets one and 'two of the
First German tv net.

"No corn, no quizzes, and not
too intellectual." is the way the
second television net the second television net the second meaning.

The new studios to be erected in
Mainz are Row underway, and
meantime, until the work is completed, the group will use the
facilities of the Freies Fernschen.
Corp. in Eschborn, the production
group which was set up under
West German Chancellor Konrad
Adenauer to take over the second
television network but which was
declared illegal and put out of
business by a federal court last
year. Some of the shows which
were prepared at multi-million
(Continued on page 71)

Columbia Records Has 45% Share of 'Giovanni'; List Siepi for 40G Ante

Columbia Records has a 45% interest in "Bravo Glovanti" For putting up \$300,000 of the musical's \$400,000 capitalization, the disk firm gets a regular backer's share of 374.2% of potential profits, plus 74.6% of the producer's share.

714% of the producer's share.

With profits to be split 50-50 between the backers and the management, the arrangement with Columbia leaves producer Philip. Rose with a 421/2% interest in the presentation. Backers who put up \$100,000, in addition to the Columbia investment, share in 121/2% of any net earnings.

Sampling of 7th Grade TV Viewing Down 50%

TV Viewing Down 50% Mahtomedi, Minn, May 15.
Survey of this school district's seventh graders' television-watching habits indicate to O. H. Anderson, school superinteindent, that video may be losing some of its youth appeal. Survey revealed that the seventh graders are spending only half as much lime in front of the video set this spring as in 1959.
Hours now average 12½ a week, against 25.

against 25.

Opera Sub Recruited From Bklvn Andience: Joan Grillo Wows 'Em

That old show bir phenomenon of the understudy stepping in for the star at the last minute was carried a step further last Saturday (12) at the Brooklyn Academy of Music. Before a SRO crowd of 1,900 patrons, the Brooklyn Opera Co. was performing Verdi's meatand-spaghetti special, "Il Trovatore," when a member of the audience came in to sub for an ailing (Continued on page 70)

By TOM PRYOR

Hollywood, May 15.

Hollywood, May 15.

After years of just sitting around talking about the "runway production" problem, the Screen Extras Guild has done something. It has negotiated a special pact with producer-director George Stevens to keep his 20th-Fox Biblical epic, "Greatest Story Ever Told," on American soil. Film colony is greatly cheered by the development, with mutual congratulations ride. Union emphasizes that no wage-cutting is involved but a realistic waiver has been granted to extras over and above a permanent cadre of perhaps 60 to work on the panoramic film. Myriads of humanity at bargain prices heretofore rated one of the great over-seas lures to U.S. film showmen.

Some of Stevens mob scenes will

Some of Stevens' mob scenes will demand from 700 to 1,000 Scrip-tural types in robes, beards, etc., (Continued on page 70)

Amusements Echo To Wall St: 'Ouch!

Monday-Tuesday perk notwith-standing, the current slump of the stock market is raining new blows on the currently reeling "expense account economy" in the entertain-ment field. The market alide, one of the more prolonged in some years, has diminished the flow of spenders that normally gravitate to New York at this time of year. Buyers, upon whom expensive en-tertainment is lavished by manu-facturers and salesmen, while not entirely neglected, aren't getting the lush attention of recent years, it appears. it appears.

Niteries and luxury restaurants are feeling the pinch. Significantly black market prices of tickets to smash legiters have tumbled. The (Continued on page 70)

Rear Projection, Piques Film Biz Although it's still in the labore-

Calls U.S. Musicians 2d · To Teachers in Neglect

To Teachers in Neglect St. Paul, May 15.
Television's "Sing Along" Mitch Miller urges a federal subsidy for musicians whom he considers to be "almost as mistreated as school-teachers in this country" He expressed his views long-distance. The interviewer was Dispatch columnist P. M. Clepper.
"Music is our most important cultural resource and it would take so little money to help it. The government pours money into every-

so nue money to neip it. The gover-ernment pours money into every-thing else—corn, system, oil and timber. Why not singers and in-strumentalists? America has the talent, but it needs nourishment."

B. F. Keith-Germinated **RKO Circuit Soon Will** Jubilee Its 75 Years

The diamond anniversary (75 years) of offering entertainment to the public will be observed by RKO Theatres next month. States Harry Mandel, president of the circuit. Tyst think of the abundance of tradition and the millions of people we have served with the best in minstrel, vaudeville and motion pictures."

iminstrel, vaudeville and motion pictures."

The quote from the chief exec encompasses the entertainment scope, from the blackface-plus-jugglers turns through to and still incuding the bigscreen pictures. The Union Square Thestre, in Manhattan, opened under the B. F. Keith banner in 1883 and the manager was Elimer Rogers, who later came to be manager of the renowned Palace.

Mandel said he preferred not to do too much talking, not wanting to take the edge off forthcoming disclosures about the anni-observance, which will be coming along; shortly. But he does make some claims, suc's as his company's keep—(Continued on page 70)

tory stages, Paramount's Chro tron system which envisions the presentation of both color and and black & white pictures at drive-ins during the daytime, as reported in VARIETY two weeks ago, has set off considerable speculation in the trade. And along with this there have been some additional hints from Par spokesmen

Projected is the possibility of adapting the all-electronic backthe screen projection system for conventional theatres. If this could come about it would mean deing away with standard booths and projectors, obviously a saving in space and money.

Further, there's conversation about setting up theatrical shop in parking areas such as those run by supermarkets in suburbla. It's fig-ured that all that would be needed would be a screen and the Chri atron equipment.

Deaths of Excited Fans May Put Crimp on TVing Wrestling Bouts in Japan

Tokyo, May 15.

The May 11 telecast of prowesting (not sumo) bouts from Osaka via Yomiuri Television (YTV) may be cancelled because of possible undesirable effect the program might have on youngsters.

The station, however, has not heard directly from the police and still plans the telecast, but with cutting of bloody or brutal scenes.

The police interest in protect.

The police interest in protecting youngsters comes, oddly, after a week in which four aged persons a week in which four aged persons with histories of weak constitu-tions and high blood pressure fainted and subsequently died while watching wrestling on tv in their respective homes.

This splurge of deaths prompted the Commercial Broadcasting Fed-eration to prepare an inquiry into whether pro wrestling should con-tinue to be telecast live or whether it should only be permitted in taped version, allowing for editing.

Dixie's Film Desegreyullum A This will firmation of Intentions, remains willingness of the owners, the alertness of the local police and the cooperation of the local press of the local

With profits to be split 50-50 between the backers and the management, the arrangement with Columbia leaves producer Philip Rose with a 42½% interest in the presentation. Backers who put up \$100,-000, in addition to the Columbia finvestiment, share in 12½%% of the Columbia finvestiment, share in 12½%% of the Columbia of film theatre admissions. Smaller towns will be more rigid and reluctant. That becomes clear from recent information. Nashville and of angry incidents. In theatre desegregation, as in most other significant civic recommunities that tickets can be sold to Negroes to altamong whites without incident. Miami is despited to the larger communities that tickets can be sold to Negroes to altamong whites without incident. Miami is despited as of last week and the published limited partnership to Cesare Siepl, who stars in the musical ad ap 1 at 10 no of Hows in Tayle (Continued on page 70)

With profits to be split 50-50 between the bigger cities in Dixie will firm and to obtain.

Fear continues of the hysterical the cooperation of the local police and the cooperation of the local press. The treatment of the hysterical from recent information. Nashville and reluctant. That becomes clear to most of the hysterical from recent information. Nashville and the cooperation of the local press. The treatment of the hysterical from recent informs and the world beyond any thing known to the earlier news thing known to the earlier news recel era.

Film theatre desegregation in the production, calculation of several treatment of the production of the local press. In the cooperation of the local press. In the cooperation of th

Howard Teichman's Biog Of Geo. S. Kaufman

A biography of George S. Kauf-man is being prepared by Howard Teichmann, with whom the late playwright-director collaborated on "The Solid Gold Cadillac." The volume, probably called "It Needs Work," a title kiddingly suggested by the subject himself, is aimed for publication by Atheneum in the fall of 1984, after about a year of (Continued on page 70)

Hollywood Directors Yawn At Seniority Issue of Easterners; Say Better to Be Talented

Hollywed, May 15.

Directors Guild of America may do away with its national board and also the eastern board in the near future. Leadership here would be the guiding factor if such a plan eventuates. Several directers who farmerly worked in the east recommended such an action. It's now being considered by grexy George Sidney who chaired the discussion sesh attended by more than 500 members last Thursday (10).

Talent and not seniority in any union will continue to be the de-termining factor for directors and assistants in securing film and tv

ed and finally wound up with heated arguments on referendum. Beard, which recommended it, told the assembled group if they didn't ge for, it, the board might just as well cast!

ge for it, the board might just as well quit.
Eastern beard is composed of 21 reps from tw and plx. Members are directors, assistant directors, stage managers and production assistants. Each classification also has a council of its own. The national beard comprises 14 reps from Hollywood and six from Gotham and the field.
Eastern group decent see eye to eye on DGA's constitution, but original group (DGW,W) is sticking by its guns not to alter it or permit any moves that would preclude a talent from seeking his own job based on ability rather (Continued on page 70)

Publicists Edgy On Jurisdictional Whe's-Who Involving Tollcast Plays

A terisdictional dispute may be in the making over who's to publicize those theatre telecasts of legit attractions, such as the recent beaming of "Gideon" to Rochester, N.Y.

George Liberace As Symph's Guest Baton

Salt Lake City, May 15.

Permanent maestro Eugene Jelesnik of Salt Lake City Philharmonic, kicked off a guest-conductorship series with George Liberace here last Friday (11). It's also a first for Liberace who plans concentrating on guest-conducting tours.

centrating on kucsi-tours.
Jelesnik's "pops" concerts in the local Highland High Auditorium have been doing business. Cana-dian thrush Dolores O'Connell and soprano Billie Loukas were the soloists.
Harold Orlob, vet ASCAP song-

Harold Orlob, vet ASCAP song-soloists:
Harold Orlob, vet ASCAP song-smith ("I Wonder Who's Kissing Her Now," etc.), who is local-hoy-maker-good-on-Broadway, will-have some of his works featured by Jelesnik, including "A Part-Time Romance," on which both collaborated. Last September the Salt Lake City fathers combined in a civic salute to Orlob. Jelesnik. also handles a talent show on KCPX, Jocal ABC-TV outlet.

Society Ball at Mills Hotel, N.Y

By ART WOODSTONE

By ART WOODSTONE

Society invaded the Mills, Hotel
in New York last Saturday (12)
and, For the first time in history
of the Bleecker St. hostelry nohody, to make a pun, got the
hum's rush. Occasion was a "Spring
Masked Ball" to raise funds for a
chamber concert series that'll take
place at the hotel some months
hence.

A jurisdictional dispute may be in the making over who's to publicize those theatre, telecasts of legit attractions, such as the recent beaming of "Gideon" to Rochester, N.Y.

As legit attractions, they are worked by members of the Assn. of Theatrical Pressagents and Managers (ATPAM). But because of the "image projection" angle when telecast, there's contrary feeling the jurisdiction belongs to the Publicists Assn. East, Local 372, an LATSE affiliate, whose membership is employed by the tv networks and New York film companies.

The Mills was built half a century ago for members of "the working class" but, in most of that time, has been used by a few pensioners and many alkies, winos and other of the Bowery boys who present all, the building (presently called Greenwich Hotel) becomes Renaissance a variety of "Urban cultural activities," one of which will be the concert series.

The Mills was built half a century ago for members of "the working class" but, in most of that time, has been used by a few pensioners and many alkies, winos and other of the Bowery boys wino present fiving a few blocks west, Next. fall, the building (presently called Greenwich Hotel) becomes Renaissance a variety of "Urban cultural activities," one of which will be the concert series.

The Mills was built half a century ago for members of "the working class" but, in most of that time, has been used by a few pensioners and many alkies, winos and other of the Bowery boys winos and other of the Bowery boys winos rander of the Bowery boys winos rander of the Bowery boys winos and other of the Bowery boys winos rander of the Bowery boys winos and other of the Bowery boys winos rander of the Bowery hence.
The Mills was built half a cen



Owner-active minager of the famous BLINSTRUB'S, Baston, the famous BLINSTRUB'S, Baston, the fargest, indicating that a young artist, PAUL ANNA cas fill my 1,70s neater. There is an obvious reason. PAUL ANNA HAS A FINE TALENT. DELIGHTFUL. PERSONALITY and solid showsanding."

Entertainment Federation Of Hemisphere Complete With First Election

Linis, Fern, May 15,
Second congress of the year-old
InterAmerican Federation of Entertainment Workers elected officers here last week. Dick Walsh,
of the International Alliance of
Theatrical & Stage Employees, was
elected, president, topping off a
slate of 10 officers.

Other Worth Americans elected

elected president, topping off a slate of 10 officers.

Other North Americans elected were Donald Conawy & Stage Employees, was elected president, topping off a slate of 10 officers. Other North Americans elected were Donald Conaway, exce secretary of the American Federation of TV & Radio Artists, who was elected veep. Another veep was Hi Fain, of the American Guild of Musical Artists. Treasurer is the American Federation of Musiclans Stan Ballard.

Org was founded last year and (Continued on page 70)

WNEW, N.Y., Extends Live Music' With 'Let's Dance

Music' With Let's Dance

"Live music" programming is still stirring as far as WNEW. Met ropolitan Broadcasting's New York outlet, is concerned. Last year the station brought back "live music" to Gotham radio with the monthly "Music Spectacular" series and now it's adding the weekly "Let's Dance" program for the simmer months.

The "Let's Dance" series will be a half-four "live" remote program from N.Y.'s Freedomland. The series will begin May 26 with Richard Maltby's orch on tap. Phil McLear will be the WNEW host.

On the radio podium after Maltby will be Gene Krupa, Buddy Morrow, Lionel Hampton, Harry James, Ray McKinley, Ralph Marterie, Sam Donahue, Stan Kenton Xavier. Cugat, Benny Goodman, Paul Lavalle, Si Zentner, Johnny Long and Les Elgart.

40-Yr. Winchell Anthology

Walter Winchell will be represented by 100 of his best columns of the past 40 years in a new hardcover book which Public Affairs Press of Washington is planning on a rush-print basis. Tentatively it's "Winchell's America."

This is independent of "The Private Papers of Walter Winchell" which the columnist owes to Simon & Schuster.

GRAFF SEES SEAN O'CASEY

tant To Produce I Dramatist's Autobiography

Robert D. Graff, president of Sextant Inc., was back in New York after a trip to Europe where his agenda included a visit with Sean O'Casey. The talk was about Sextant's forthcoming picture drawn from the Irish playwright's autobiographical "Mirror in My House." Graff said O'Casey "is as spry as ever."

riouse. Grait said O'Casey "is as spry as ever."

John Whiting is doing the script for the film, which Graff plans to shoot in Dublin beginning in the spring of 1962.

How Not to Get a Story

'Variety' Reporter Stalks Susan Starr on Her Moscow-To-Philadelphia Trip—Nets One Thought

We Pay Joan Crawford

Joan Crawford, widow of Al Steele and now a director of the Popul Cala, once again was the bone of contention at the con-panya: amual stockholders meet-ing here on May 2. Her new post in public relations aroused the ire of John Gilbert, New York, who with his brother, Lewis, stir up such "how-come" issues in their roles as stockholder-watchdogs of management.

such "how-come" issues in their roles as stockholder-watchdogs of management.

Gilbert said the stockholders abould have been given opportunity to act on the Crawford appointment. Last Oct. 27 the board of directors entered into a construct with Miss Crawford retaining her services in an independent espacity in the field of "public relations."

Gilbert objected strongly to the financial terms of the contract whereby, Miss Crawford gets \$35.000 per year for the first two years of a five-year contract; \$50,000 annually for next three years and option for renewal at \$65,000 per years. In addition, she receives \$3,600 per years addition. Pepsi's president, Herbert L. Barnet, defended contract, saying Miss Crawford works night and day for Pepsi. "What we pay her is peanuits," he told Gilbert.

Herman A. Lowe **News Scholarship**

Washington, May 15.

A scholarship fund to aid students who intend to go into news work has been established in memory of the late Herman A. Lowe, deal in 1961 after same majors) attending one of these washington, and vice president of Scripps-Howard Newspapers.

The fund will give a \$500 scholarship each year to a sophomore or junior with news careers as their goals (not necessarily journalism majors) attending one of these washington, American; Catholic, Georgetown, Howard, and the University of Maryland. Applications for the first award must be in by May 26 with the winds and the University of Maryland. Applications for the first award must be in by May 26 with the winds and the University of Maryland. Applications for the first award must be in by May 26 with the winds and the University of Maryland. Applications for the first award must be in by May 26 with the winds and the University of Maryland. Applications for the first award must be in by May 26 with the winds and the University of Maryland. Applications for the first award must be in by May 26 with the winds and the University of Maryland. Applications for the first award must be in by May 26 with the winds and the University of Maryland. Applications for the first award must be in by May 26 with the winds and the University of Maryland. Applications for the first award must be in by May 26 with the winds and the University of Maryland. Applications for the first award must be in by May 26 with the winds and the University of Maryland. Applications for the first award must be in by May 26 with the winds and the University of Maryland. Applications for the first award must be in by May 26 with the winds and the University of Maryland. Applications for the first award must be in the winds and probabily the added for the first award must be in the winds and probabily the added for the first award must be in the winds and probabily the added for the first award must be in the winds and probabily the added for the first award must be in the winds and pro

Peanlis, Says Peps 4:15. The reporter enrived at 4:20, wilmington, May 15. Crawford, widow of Al and now a director of the about being late—not few the intercels, once again was the The interview was scheduled for view but for a train she was to eatch at 5:00 fer. Philadelphia where she was to be met by the mayer and others.

mayer and others.

Introductions were short. "I can stay about ten minutes," she said. "Oh?", said the reporter. Explanations quickly followed and it was decided that Penn Station was too far from 57th Street to risk a last minute cab-catching attempt, especially after having come all the way from Moscow from whence she had arrived the night before after finishing as eo winner of second

way from Moscow from whence she had arrived its night before after finishing as co-winner of second place in International Tchialhavsky Competition there in the plano division. Her name was Sasan Start and she was accompanied, until the reporter entered the picture, by her husband, Renneth Amada, also a pianist.

There was baggage and, well why not, the reporter hoisted a piece or two and back lasts the elevator the newly-enlarged party proceeded. "How was Moscow," asked the reporter trying to appear as if it were all a matter of routine and meanwhile struggling for an opener, "I was there for four weeks but I spent most of the time in my hotel practising," she replied. "Of course," he said as they hit the street.

Cabs appeared scarce and the interview even more futile when a few more get-acquainted type questions were met with "Tm too wound up to talk in generalities. Ask me specifics and PH try to give (Continued on page 70)

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CARIBBEAN-MADE FILM BOOM

Sad Song of Broadway Drop-Deads | BRITISH EADY

New York's firstrun theatres, frequently looked upon as the big-gest sources of income for film producers and distributors, so far as one area is concerned, were fiscally shabby in a recent period. This was the lament of a film distribution v.p. the past week. Looking over the Main Stem he found that the Astor in one day did a gross of \$631, the Capitol and Forum were both less than \$1,000 in a day, the State was clocked at \$532, and the Murray Hill at \$150.

did a gross or woo.

\$1,000 in a day, the State was clocked at \$552, and and \$150.

Said the distribution officer: "Unless we have a real hotshot picture it's just about absurd for us to play a New York firstrun, We get nothing back in rentals, after deductions for house expense, and we toss everything into ads. We don't need this kind of operation."

Rejoinder from an owner of a Manhattan firstrun: "Why don't they give us better pletures and then we'd all come out on top. The Broadway situation is coming to mean 90-10 deals for the roadshows or else no profit for anyone."

Cinerama Story Pair Burst Budgets; 'West' \$15,000,000, 'Grimm' \$6,000,000

MGM-Cinerama's "How the West Was Won," to be released as the second joint effort by the two companies, will cost close to \$15. 000,000 before it is released. Pic originally was slated at \$7,500,000 budget which during past few months sourced to \$12,000,000 and now is heading for \$15 mil.

now is neading for \$15 mil.
Original \$3,000,000 budget for
"Brothers Grimm." to be preemed
in 15 U. S. and Canada theatres
simultaneously Aug. 8, will wind
with double that spent before it

bows.

Both pix are in color, "How" being produced by Bernard Smith, latter by George Pal. MGM hand, submitted a single script for consideration as third or fourth pic to round out the four-film arrangment with Cinerama, It is understood both partners are waiting to see what happens bid-wise with "Grimm" in the U.S. and "West" in European openings latter part of the year before committing themselves to third and fourth projects.

W. German Govt. **Opens Confab** On Pix Crisis

Bonn, May 15, through 15, may help decide just what action the West German Federal government is going to take to get the local film industry back on an even keel. In this period, Berthold Martin, rep of the Christian Democrat Party in the West German government is holding a special federal discussion on the topic, "How Can the German Film Be Alded?"

Be Alded?"
Reps of every brand of the West German film industry have asked to be on hand for this top-level discussed of the crisis. This is the first time in the 12-year history of Bonn as the center of the West German government that it has become the focal point of the film industry.

Martin who all a second of the film industry.

Martin, who called this confab, is head of the board of the Federal Parliament's Office for Culture-Politics and Publicity. He was stirred to action by a recent series of published articles which proposed that the government consider all elements of the problem, since the West German film industry is badly in need of money to continue in production, and since the finished films represent the picture of Germany in the eyes of the outside world.

the outside world.

Invited to the meeting are Gregor von Rezzori, author of the controversial series of articles; producer Artur Brauner, who takes a view directly opposite to that of von Rezzori; and 70 major stars, producers and directors have also been asked to attend.

Preident of the Parliament, Eugen Gerstenmaier, is giving a special reception for the film industryites.

WANNA ADD BING

Hope's 'Road To India'

Hollywood, May 15.

Hollywood, May 15.
Deal is on for Bing Crosby to
oin Bob Hope in picture latter
has contracted to make in India
financed by an Indian syndicate,
and is expected to be finalized
there by reps for Hope.
Vance Brand, former U.S. State
Dept official and Hope's intermediary in deal, is now en route
to Bombay to meet with officials
who will bankroll the Hope-Crosby
film with the blessing of the government there.
Hope and Crosby, each will own
a substantial piece of pic, slated
to roll next Fall.

Disney Shares Off, **Despite Clicks**

Despite tis string of smash the atrical successes, Walt Disney Productions is no hit with investors. Company's stock hit a new low of \$30.50 last week, closed the week at \$31.25, down from a high of 40.62½. Only explanation is that the entire market is bearish, with Disney and many other amusements going down with it.

His severely last week was MCA, which fell \$7 per share, dipped to a new low of \$49.75 and closed at \$51. This issue had been as high as \$78.87½.

Other lows included Warners, Paramount, Loew's, Columbia preferred and Stanley Warner.

The overall market, clobbered by what the professionals term emotional selling, saw 375 corporations going down to new bottom prices last Friday (11).

Wyler Vs. Goldwyn To Trial Sept. 11; Involves Best Years of Lives'

Los Angeles, May 15.

Los Angeles, May 15.

William Wyler's suit for \$395,224 against Samuel Goldwyn and Samuel Goldwyn and Samuel Goldwyn Productions, as amount allegedly due him under is 20% share of net profit of "The Best Years of Our Lives," has been set for trial Sept. 11. Director made plc for Goldwyn in 1946.

Wyler also is demanding \$13,132, which he claims also is due him

which he claims also is due him for reissue of film.

WB SEEKS CROSBY CO. AS BURBANK RESIDENT

AD DURDANA REJUENT

Hollywood, May 15.

Warner Bros. is romancing Bing
Crosby Productions to Join the
Burbank studio as an Indie unit
to produce both theatrical and tr
films. Vidpix talks revolve around
possibility of company turning out
pilots for 1962-63 season.

Crosby prexy Basil Grillo confirms that further discussions will
be held with Edmond Depatie, WB
veepee-general manager.

The continuing Carlibean tourist boom is being paralleled by an increasing number of feature films being lensed in that part of the world by both American and British major and indie operators. Principal reason for the rise in film activity, as well as for the big tourist interest: the advent of the jet age, which puts San Juan, P.R., just three hours and 15 minutes from New York, and Montego Bay, Jamaica, no more than 11 flying hours from London.

flying hours from London.

Until recently, most of the Carlbbean film activity has been Britishoriginated—production units working out of London (many with hefty U.S. financial participation) which could work in the British Islands and thus qualify for Eady credit. Such was Walt Disney's "Swiss Family Robinson," which was filmed in major part on the island of Tobago.

A more recent example is the Albert Broccoli-Harry Saltzman production of Ian Fleming's suspense adventure. "Dr. No." which spent six weeks on location in Jamaica early this spring. This is British production being financed by United Artists.

by United Artists.

While such British islands as Jamaica. Tobago, Barbados, Granda and Trinidad have been covered in films like "Island In The Sun," "Fire Down Below," "Heaven Knows," Mr. Allison" and "Sea Wyfe,' the other Islands have been generally overlooked. Indications are now that the situation is changing, or, at least, broadening.

Others

Being readied for release now is indie producer Lewis Allen's "Lord of The Flies," which was filmed last summer entirely in Puerto Rico and adjacent Vieques Island, under the direction of Peter Brooke.

under the direction of Peter Brooke.

Now nearing completion is another made-in-Puerto Rico indie, "Season of Madness," being produced by Joe Brun and Tom Hollyman. Brun is a top film camerann whose credits include "Martin Luther" and "Cinerama Holiday." Hollyman, an American who lives in Puerto Rico, earned his first fame as a slick still photographer, then made his film debut handling the camera on "Lord of The Files."

United Artists Breaking Classic Manhattan Firstrun Clearances With Dream' and Hong Kong'

Lord Morrison on Code: It's Okay for States

Hollywood, May 15.
Hollywood product is "pretty good, by and large" and he has no complaint against "violence or sex or such" in American pix, according to Lord Morrison, prexy of British Board of Film Censors, here on a brief visit from London. He and Geoffrey Shurlock, MPAA Production Code Administrator, essaioned "to compare notes on how we in England do this thing and how Mr. Shurlock does."

"I have no opinion to offer on

and how Mr. Shurlock does."

"I have no opinion to offer on the 'American' Code, as it is America's system," he told Variery. "We in Britain have no Code and we on the Censor Board judge each picture on its merits." His 'Lordship stated there are no plans to establish a Code governing picture-making in Britain. His visit here is a "friendly" one, Morrison stressed, observing he will have a "general talk" with Eric Johnston in either N.Y. or Washington before heading home.

Phaedra' to Lopert Maybe Sans Seal?

"Phaedra," produced and directed by Jules ("Never on Sunday")
Dassin, will go out its the States under the Lopert hanner, rather than that of United Artists, Lopert's parent, which originally had been scheduled to handle the pic. No explanation for the switch is given, but it might be noted that Lopert pix are not bound to carry Production Code approval, as are UA releases.

leases:

Lopert handled the phenomenally successful domestic release of Dassin's lowbudget "Sunday," reported to have cost in the neighborhood of \$167,000. "Phaedra," on the other hand, is in the million-dollar budget category. Ple stars Melina Mercouri, Anthony Perkins and Raf Vallone, and was filmed in Greece.

United Artists has declared war on the traditional booking pattern in New York, defiantly going against the "system" which through against the "system" which through several generations has obtained under the exhibition policy of the Loew's and RKO circuits. Until now a picture almost invariably opened at a Manhattan firstrun theatre-and no more. Or else it played a Brooklyn borough situation alone or went on multiple run throughout the circuits, but never firstrun and nabeleth. both

both.

UA has come up with a new scheme, that of offerings features to firstruns and subsequent runs alike, perhaps 10 to 12 all together.

to instruins and subsequent runs alike, perhaps 10 to 12 all together.

Rebelling against the standard practice of too much of a stake at a single showcasing on-and-off. Broadway, UA is now out to sell two new pictures to a firstrun and aimost a dozen normally subruns in the general area for simultaneous engagements. The pictures involved are "Follow That Dream." Elvis Presley starrer, and "Road to Heng Kong," with Bing Crosby, Bob Hope and Dorothy Lamour.

As blueprinted, the films would open at an important firstrun, perhaps the Astor or Victoria, and at the same time show in situations in New York's other four boroughs, along with Nassau, Suffolk, Westchester and as far away as Newark, Loew's chain, particularly, is said to be up in arms about the idea because of the two firstruns it has to "protect," these being the State and Capitol, along with its own nabe situations. Interestingly, prime mover in the UA plan is (Continued on page 11)

It's Re-Think All The Time in N.Y. **Biz Engineering**

Presentation of a motion picture used to be of wide significance when said outing was on Broadway. The thought among pix distributors was that a picture would come upon "prestige" when it opened as a New York firstrun.

Fact of the matter now is that the film companies don't give much heed now to (1) "prestige" because the exhibitors around the world no longer are impressed with Gotham showcasing of and by itself.

Theatremen, particularly in the off-Broadway areas, like to publicize the fact that a given picture was worthy of a "major" run. But now let's get to (2). This is that the distribs are more and more finding faulty economics in the idea of first going to a showcase.

It works fine when the picture is of major calibre, of course. The rentals can be abundant, as yielded via a longrun in the State or Music Hall or the Capitol, to name a few of Manhattan's potentially big money-makers.

But, say certain distribs, firstrun showcasing doesn't mean a thing when it comes to booking the successful feature into the top houses of the other-than-Manhattan boroughs of N. Y.

The ad-pub v.p. of a large company was riled this week because he had offered a film to the top sub-runs and they wanted his outfit to ante up an allegedly excessive amount of money for a campaign. He said he spent \$120,000 for the initial showcasing in Manhattan and added that this kind of promotional outlay, should have provide for the second runs. He said the latter situations did not agree with him, that they still wanted more coin to cover their runs. Said the ad-pub spokesman: "The money we spend for a picture in the firstruns—I'm talking about adver—(Contiaued on page 11)

(Continued on page 11)

Change-of-Pace-Not-of-Policy

Lopert Handling British and Japanese Horror Pair Deeded It by UA

forays into the exploitation mar ket have usually been limited to

forays into the exploitation market have usually been limited to Brigitte Bardot pix, seems to be considerably widening its range with a package of two horror pix that are currently doing surprisingly good biz.

The films are the British-made "Heroror Chamber of Dr. Faustus" and the Japanese-made "The Manster" ("He was half-man, half-monster!"). A Lopert spokeman last week denied that the company's handling of the package nocessarily meant that Lopert is changing its policy, though company has usually been identified with top (and/or Bardot) product in the past.

He explained that originally UA lahoma at a drivelnes and hard with top (and/or Bardot) product in the past.

He explained that originally uA had given over "Manster" to William Shelton's newly formed Cameo International, to be package and released by Shelton with his "Faustus." When first dates of the package showed that it had some sort of "boxoffice chemistry," which might be built, via heavy exploitation and saturation bookings, to big returns, UA took off releases.

Why did UA hand it, over to of releases.

Lopert Films. United Artists' rite distribution subsid whose orays into the exploitation mareter have usually been limited to brighte Bardot pix, seems to be onsiderably widening its range with a package of two horror pix hat are currently doing surprisently good biz.

The films are the British-made Horror Chamber of Dr. Faustish will be a 60-theatre day-and-date Horror Chamber of Dr. Faustish will be a 60-theatre day-and-date opening in Texas starting tomornous ter?" ("He was half-man, half-nonster?"). A Lopert spokesman ast week denied that the company's handling of the package escasarily meant that Lopert is heading its policy, though company has usually been identified with top (and/or Bardot) product in the past.

He explained that originally UA and given over "Manster" to Willam Shelton's newly formed ame international, to be package and released by Shelton with is "Faustus." When first date is the package showed that if had ome sort of "boxoffice chemistry." which might be built, via company the company that is the package showed that it had ome sort of "boxoffice chemistry." which might be built, via company the company that is personally string the first major breaks, then turning pic over to UA.

bookkeeping, billing, etc. is kept separate.

Brandt took off this past week-end for Atlanta, New Orleans, Min-neapolis and Milwaukee in the in-terests of the horror package as well as the subsid's other lineup of releases.

A Director's Credo About Comedy

Don Weis Renders His Thoughts While Making 'Critic's Choice' for Warners

Ry WILLIAM ORNSTEIN

Hollywood, May 15.
Unlike drama, comedy is the hardest type of film to direct, in the opinion of Don Weis, now directing Bob Hope and Lucille Ball in "Critic's Choice" at Warner Bros.

"Material is hard to come by because teevee has used so many thousands of situation comedy hours," he asserted yesterday.

thousands of situation comedy, hours," he asserted yesterday.

"To be gently amused implies mediocrity and this, in comedy, is Hopeless," director Weis con-tinued.

tinued.
"Nobody can be taught to play comedy. You've got to be a born comedian. Timing in comedy is highly refined, particularly the double take which is an eighth of a second. To do this right ain't funny," he insisted. "We can help timing in a few spots, but not on the whole."

timing in a return the whole."

Wels commented "there are a million devices for greating dramatic illusion," a facility not readily applicable to comedy or comedy situations.

comedy situations.

However, he added, "these devices don't take care of a lousy script or bad acting. If you can do a dramatic situation long enough you can get audiences to watch. In comedy," he made the comparison,

(Continued on page 13)

Europe to U.S.

Jack Brodsky
Peter Coe
Edward J. Danziger
Charles Einfeld
Ken Giniger
Igor Gorin Igor Gorin
Joseph E. Levine
Leonard Lightstone
Charles Moskowits
Glenn Norris
Christopher Plummer
Spyros P. Skouras
Rolland W. Taylor
L. A. to N. Y.

Howard Barker Leon P. Blender Sid Rlumenstock Lew Bryer Jack Carter Sandy Cummings James Darren Edward Dmytryk Ken Englund Jose Ferrer Peter Fonda Joseph Gers Joseph Gershenson Karl Ragnar Gierow Samuel Goldwyn Maurice Gosfield Ross Hunter
Frank Liberman
Myrna Loy
George Maharis
Charles May
Marie McDonald
Robert Mulligan
Orsia Nalson Ozzie Nelson
Cathy Nolan
James G. Riddell
Vic Rosen
Selig J. Seligman
Wilbur Stark
Greta Thyssen
John Vari
Ed Wynn
U. S. to Europe

Mary Hayley Bell Heidi Bruehl Howard Connell Lili Darvas John Foreman Julian Goodman Gertrude A, Fellner Sam Katzman Robert Kintner Alfred S. Klauber Howard W. Koch Howard W. Koch Robert I. Kronenberg Alfred de Liagre Jr. Sidney Lumet Dorothy Masters John Mills nonert Owens
Domenico Savino
Leonard W. Schneider
Edward Schreiber
Alan Shayne
Milt Tarloff
Gloria Vanderbilt
Jerry Zigmond

The Finest Address In London

May Fair Hotel

Latest 'Madame X'

Hollywood, May 15.
Lana Turner is latest to take over the title role in a picturization of "Madame X." Actress will do pic for Ross Hunter at Universal, starting in October before color cam-

Metro twice has adapted the Alexandre Bisson play screen, with Ruth Chatterton in 1929 and Gladys George in 1937. Samuel Goldwyn also did silent screen translation in

AB-PT Theatres Improved Pace

American Broadcasting - Paramount Theatres shareholders were told at annual meeting yesterday (Tues.) that theatre revenues layear ran slightly ahead of 1960, despite offish fourth quarter business due to severe weather in many parts of the country. Attendance continued under par in first months of the current year, likewise attributed te climatic reasons.

sons.
Circuit also informed holders it is continuing to dispose of marginal theatre properties. So far this year, nine situations have been, or are in process of being, relinquished.

(Fuller details on AB-PT meet-ing in television section.)

Chuck Connors Signs For 2 at UA; Seeking John Wayne as Costar

Hollywood, May 15.
Chuck Connors concluded a deal with United Artists under which he will make two pictures in addition to upcoming Levy-Gardner-Laven release "Geronimo." Pact is with L-G-L and Connors, though actor said he is committed to two UA films even if his partners don't do them.

First on tap is "Custer's Last Stand," original screenplay by Sam Peckinpah, for which Connors said they are now negotiating with John they are now negotiating with John Wayne as costar. Picture is budgeted at \$3,000,000, with L-G-L to coproduce and Arnold Laven to direct. Connors has a ten per cent participation deal on all pix.

Actor said they are also prepar-ing a property with a Hong Kong setting, in which he would also

star. Connors is making a third per-sonal appearance trek on behalf of "Geronimo," which opens here June 20. He said picture has sold well in London and Japan, noting UA expects approximately \$300,000 gross in Japan alone. Picture cost \$1,000,000 to make.

gross in Japan alone. Picture cost \$1,000,000 to make.

Connors will have put in approximately three and a half weeks of touring at end of two trips skedded for June and July and the current ten-day stand. He works with UA's Jack Hirschberg, who he said has been out five weeks in advance of the tours. One of the biggest advantages is fact. ABC stations, which run his 'The Riffeman' series, have given him full cooperation on location outlets where he has been given time up to half hour to plug the picture.

Connors strongly plugged the exhibitors, noting 'You have to give them credit as good businessmen, selling against strong odds in today's business."

Actor May 19 will be given the

Actor May 19 will be given the City of Hope award in Philadelphia and also plans doing youth benefit for President Kennedy's youth pro-gram same night in Tampa, Florida.

N. Y. to L. A.

Ray Conniff John Kurland

GIMICKMAN'S COMEDY

Castle Adding Levity To His Horrer Fermula

London, May 15.
William Castle, whose stock in trade has been the shock film, is attuned on the evidence to comedy as potent presentlay becoffice. Meaning his orientation now is to tickle and chill 'em at the same time.

there are time.

His first under this concept of comic shocker is "Zotz." made last year for Columba, as yet unreleased. Same outlook obtains with many control of the current was the the leased. Same outlook obtains with the producer-director's current project, "The Old Dark Horse," rolling shortly as a coproduction with Hammer Films for Col re-tease, with Tom Poston. Robert Morley and Joyce Grenfell head-ing the cast, Yarn is a spool of the J. B. Priestley classic, "Benight-ed."

ed."

Castle's current ardor to mix hair-raiser with levity is, of course, premised on marketing calculations. Comedy, very much upbeat at the moment, is perceived as logical for added b.o. dimension. Perceived as logical for added b.o. dimension. tions. Comedy, very mucu upweat at the moment, is perceived as log-ical for added b.o. dimension. Per-tinent to the point is that the showman has always been keen for the audience gimmick, and comedy as a shock component suggests some tantalizing possibilities to

some tantalizing possibilities to him.

Speaking from under his merchandising hat, Castle observes the horror-comedy opens up a three-ply campaign, meaning the sell can stress comedy, shock, or both. Implied in this context is that the stress is variable with the demands of the particular territory.

Allied-Bronston Set on Peking

It was officially disclosed this week that Allied Artists has taken distribution for the United States, Canada, Japan and the Near East rights to Samuel Bronston's production of "55 Days at Peking," which will be shot in Spain beginning in mid-June.

The releasing setup will be pat-

ginning in mid-June.
The releasing setup will be pat-terned after "El Cid," with AA and territorial distributors at various global points serving as the mar-keting outlets and participating in

Plavers Gather in Madrid: Romero, Crawford And Darnell for Cinemagic

Romero, Lrawford And
Darnell for Cinemagic

Madrid, May 15.

Cesar Romero sirrived in Madrid last week for one of the starring roles in "The Valley of the Swords," in advance of a cast to include Broderick Crawford, Frankie Avalon, Linda Darnell and Mexico's Tere Velazquez.

An American-Spanish coproduction involving Cinemagic Inc. and Spain's M. D. Productions, "Valley," will start filming late this month on exteriors near Burgos under the direction of Javier' Seto. In Madrid for preparation of the costumer depicting the adventurous exploits of Fernan Gonzalez, first count of Castile, are Cinemagic prexy Bernand Greenbaum, vice-prex Sidney Pink and executor producer Rich Mayer. Pink estimated budget at \$7,000,000 pesetas, or slightly over \$1,000,000 with each of the coproduction hanners contributing equally. M. D. Production is headed by Spartaco Santoni who will play the leading role in the film.

According to Pink, Warner Bros. will release in the Western hemisphere and British Llorn in the Eastern hemisphere—less Japan Spanish film authorities and film industry circles are rallying in support of sevenel facing a lean future after flames destroyed the Catalan capital city's main-stay motion picture studio last week.

A small blaze in the Orphea Studio's carpentry shop, spread rapidly threugh the sound stages and installations to raze completely the 32-year old structure erected for Barcelona's Int'l trade fair in 1929. Studo employees tried heroically with hand and mobile extinguishers to douse the initial blaze but winds extended the fire throughout the studio to leave it in smoking ruins less than three hours after the first alarm was sounded.

New York Sound Track

General Executive Board of the International Alliance of Theatrical general Executive Board of the International Alliance of Theatrical Lage Employees will meet in Las Vegas for a week shead of the regular convention starting date Sept. 10, at the Riveria Hotel where the conclave will make its h.q. Starting Sept. 7 and continuing unit Sept. 9, the 14 districts of 1A will hold their own conventions in special rooms provided by Convention Center. More than 2,000 members and their families are expected to be on hand for the biennial event, according to prexy Richard F. Walsh.

Vanuery editor Abel Green and wife Grace departed last Thurs. (10) for a round-world trip via Pan American, Itinerary includes Honolulu, Tokyo, Bangkok, New Delhi, Teheran, Paris. Due back in Gothiam mid-June ... Meantime Harold Myers, chief of London; office of this periodical is attending the fortnightly Cannes Film Festival, along with Gene Moskowits from Paris and Robert F. Hawkins from Rome.

Thomas A. Edism's claim to be considered the inventor of the mo-

with Gene Moskowits from Paris and Roper, F. Hawkins from Rome.

Thomas, A. Edison's claim to be considered the inventor of the motion picture camers is attacked by Gordon Hendricks in a new volume
published at \$4 by the U.of California Press. "The Edison Motion
Picture Myth," as the book is titled, argues that credit ought properly
go to Edison's assistant, W. K. L. Diekson ... \$100-a-ticket charity
premier at Sutton of "The Miracle Worker" brought out one of the
season's most hoity-toity name audiences for Mrs. J. Cr-Stein.

The Market Worker Bears ("Mys. Rome Paris of the Stein Stei

published at \$4 by the U. of California Fress. In Ecology amount Picture Myth," as the book is titled, argues that credit ought properly go to Edison's assistant, W. K. L. Dickson ... \$100-8-ticket charity premier at Sutton of 'The Miracle Worker' brought out one of the season's most hoity-toity name audience for Mrs. J. C.-Stein.
Hollywood Women's Press Club nominations for the Hollywood 'Man of the Year' award to be presented at their Men's Day cocktail party May 24 at the Beverly Wilshire Hole! are: Haryison Carrell. Herald Examiner columnist celebrating his 35th year as a Hollywood reversper man; John Gavin, 'for his work in furthering good relations between the peoples of the United States and Latin America'. Stanley Kramer, 'for his imagination and courage in attacking hones, strong, though sometimes unpleasant subjects; for consistently superior crafts-manship and intellectual interest in upgrading the Hollywood product, for producing and directing, 'Judgment at Nuremberg'; Dick Fewell, 'for his work in bringing dozens of top movie stats into television, and for his selection as a spokesman for the industry'; and Damay Thomas. 'gro bringing to fulfillment a project close to his heart—St. Jude's National Hospital in Memphis, Tennessee.'

"Dance! Pain!! Chiscl Stone! Write a Play! Edit a Flim!,' a paper by the former Hollywood showbizite, Rev. Malcolm Boyd concerning Christianity and the Arts, has been choreographers, book in New York Arter Boyd will read the paper and the concert will feature modern dance interpolations throughout the reading by members of the Dance Morkshop, Father Boyd then joins in the final dance movement concluding the concert. Choreographers are Charles King and Irene Rains, Twentieth-Fox assistant publicity manager Jack Brodsky, and wife Doroth's (who's expecting a baby in September), back in New York after windup of his stint with the "Cleopatra" production in Rome. 'Others grained and the part of the Santa Politic Jude and Scale and Scale and Scale and Scale and Scale and Scale a

pic will be first for George Glass under his new producing pact with the company.

Edward Schreiber, the producer, and his missus doing the Cannes-Cannes, then on to London and talks on possible coproduction. Note for industry duffers: Martin Levine is chairman for the Brial Brith Chema Lodge golf outing June 14 at Briarcliff Manor.

Current issue of The Realtor, the Greater Boston Real Estate Board monthly, carries a piece by Frank F. Mann, longtime staffer on the defunct Boston Post, detailing the new uses of some yesteryear Hub film houses. The old Guild Theatre, for example, is now a branch bank. Ditto the Colonial in suburban Natick.

Credit the N.Y. Mirror, Saturday (12) edition, with retitling Otte-Preminger's "Advise and Consent." Caption under a picture from Cannes of Gene Tierney flanked by photographers advises that the actress was there for a showing of "Tempest at Washington."

George Waldman, American International's franchise holder in this area, has flown to Dublin for the Variety Clubs International convention. "Little Blue and Little Yellow," an animated short done by Leé Leonal, art director of Fortune Mag, and David Hibberman, cofounder and former exee director of UPA, is now making the distribrounds.

rounds.

Roman Catholic Legion of Decency has given a special classification to "The Intruder," racial segregation drama. LOD comments: "This film, which is a superficial melodrama about the sensitive national problem of integration, requires caution and maturity of judgment". Meanwhile, Legion has given a B-rating (morally objectionable in part for all) to 20th's remake of "Cabinet of Caligari" because of "suggestiveness in costuming and situations."

Dolores Hart, who plays the title role in 20th's "Lisa," off on a two-week promotion tour across the country. Midori Tsuil, of the Bill Dell office, has gone to Cannes to assist in presentation of "Long Day's Journey into Night," official U.S. entry . Hearly Fanda goes (Continued on page 13)

(Continued on page 13)

HOLLYWOOD WRITER EARNINGS

Hollywood May 15

Hollywood, May 15.

United Artists will spend at least \$64,000,000 on 22 features definitely set to be produced by indie filmmakers for the company this year, Robert F. Blumofe, veepee in charge of west coast activities, asserts. Of the totals, 10 have already been lensed since the first of the year for a fiscal tally of \$25 mil, according to Blumofe.

Of the 12 slated for the cameras between now and the end of December, five will be made in foreign countries, another with three weeks shooting in Paris with balance of lensing here.

For starts next year, UA has already blueprinted nine projects, six of which will be made outside U.S.A. Starting dates and budgets haven't been defined as yet because most are in preliminary scripting stages, others still waiting for writers to transcribe original works to screen form.

Biblical Most Costly

Most expensive production in the dozen yet to get the 1962 gun is George Stevens "The Greatest Story Ever Told," pegged at \$10 mil. Of this amount; 20th-Fox has a \$2,300,000 investment. Pic was originally projected on the Westwood lot before 20th's board decided against going through with it. Up to that time, company had amount staked in the film still carried on the budget.

No small films will be on UA's assords. Blumple reaffirmed a policy.

In the Illm still carried on the budget.

No small films will be on UA's agenda, Blumofe reaffirmed a policy instituted recently. "Only idea pictures" will be considered, plx "that lend themselves to special handling rather than just being just another film. Several deals are under way and it's likely a few may find their way in production this year and next.

As the rest of the year stacks up money-wise, no pic of less than \$1 mil budget is on the sked, Edward Small and David E. Rose, who planned to make four in England, may contribute one or two to the program this year. These budgets run in the nabe of \$400,000 and half a million dollars.

'Mad' At \$6-Mil

Herewith details on the dozen pix for definite starts before Dec. 31, with producers, cast and money allocations where available:

Stanley Kramer will spend \$6,000,000 on "It's a Mad, Mad, Mad, Mad World" starting the end of the month at Revue Studios with a long string of comics.

string of comics.

Stuart Millar and Lawrence Turman this week start "The Lonely Stage" in London with Ronald Neame directing Judy Garland, Dirk Bogarde and Jack Klugman. To be filmed in color with \$2 mil budget, Mirisch-Alpha on June 4 starts shooting "The Great Escape" in Munich with John Sturges producing and directing. Pic is budgeted at \$3 mil and Steve McQueen, James Garner and Richard Harris starred, Also on June 4, in Japan, Michael Anderson starts directing "Flight From Ashiya" for Hecht-Dalei co-production deal. Yul Brynner, George Chakiris and Richard Widmark are top-billed in \$2 mil film.

Tentatively set to start July 5 is "Greatest Story Ever Told." Only one personality has been announced, Max von Sydow. Stevens will produce and direct interiors on Desitu Culver City Iot. Locations will be confined to U.S., Stevens reputedly having resolved problem on extras with Screen Extras Guild.

New Susan Haywarder

Slated for August is "Summer Flight" in London. Color pic will be made under Mirisch-Barbican banner, to cost \$2 mil with Susan Hay-

ward starred.

"Kingdom of Johnny Cool" is set for Aug-Sep. green light. Peter
Lawford's Crislaw company will film \$1 mil pic in various cities of U.S. and here.

"Irma La Douce" in color begins for three weeks in Paris in September, then shifts to U.S. under Billy Wilder's direction, Mirisch Co.

(Continued on page 13)

FAR, \$27,778,000

Hollywood, May 15.
A record income of \$27,778,000
was racked up by members of
Writers Guild of America West for
the fiscal year ended March 31, it's
disclosed in a financial report sent
members. Previous high mark for
WGAW was \$23,000,000, in 1960.

An upbeat in films and tv Income for writers is reflected in the statement, and there is slight decline for radio writers. All told, however, it's the roslest financial year for writers since formation of WGA West in 1954.

West in 1954.

Writers pay their guild 1% of their earnings as dues (plus a \$10 annual membership fee), so from their dues it's a simple matter of ascertaining the overall earnings.

Dues paid by screen writers amounted to \$110.446.03, as compared to \$44.091.32 the previous fiscal year. In terms of gross income, this means screen writers earned \$11.446.000, an increase of about \$2,600.000 over the previous year.

about \$2,600,000 over the previous year.

As for tv. V.deoscripters paid \$147,775.95 in dues, as against \$136,036.47 for the previous fiscal year. This means tv writers earned \$14.775.000, a hike of \$1,100,000 over the previous year. Radio writers paid dues of \$1,557.25, as commared to \$1,849.73 the previous year.

Sol Lesser's Museum Trip

Sol Lesser's in New York.
City last week on another of his eastern forays on behalf of the Hollywood Motion Picture and Television Museum. The project is expanding to include radio and recording, or a broad cross-section of the popular media. Ground will be broken late 1982.

media. Ground will be broken.
late 1962.
Lesser's visits in N.Y. were
with William S. Paley of CBS,
SI Fabian, Arthur Krim of.
United Artists, Eric Johnston
of Motion Picture Asan, and
others, After some days in
Washington he returns to
coast

United Artists' Product Outlook BIGGEST YEAR SO 'We're Glad You're Leaving, Liz!' 20th-Fox Meeting Slant on 'Cleo'; Ediphor, TV, Economy Issues

Florence Film Activity

Florence Film Activity
Florence, May 15.
Filming of the Vadim pix
"Le Repos du Guerrier" with
Brigitte Bardot has just come
to a close and already a new
company of directors, actors,
and camera-men has arrived in
this city to film Walt Disney's
"Adventure in Florence" (since
"A Light in the Piazza" Florence has become very popular as background photography).
Leads of latter are two
young Americans: Annette
Funicello and Tommy Kirk.

Skouras On 20th's Rapid Writeoffs' For First Quarter

Theatrical film rentals world wide for 20th-Fox in the first quarter ended March 31 rose above the like year ago period, but company still finished the period in the red However, at yesterday's (Tues.) meeting prexy Spyros Skouras explained the deficit was due to a

plained the deficit was due to a new bookkeeping policy providing for writeoffs of features in the same quarter they are released if they are deemed prospective losers. Global rentals for the quarter reached \$23,611,000, compared with \$22,967,000 for the like year ago period. Skouras noted that the ago period. Skouras noted that the new bookkeeping contains provision for special amortization on productions released in the quarter that total \$2,000,000. Were it not for this factor, he said, all operations of the company would have disclosed a quarterly profit of \$1,577,000. As it is, there's a consolidated loss of \$513,000, which compares with a \$1,659,000 profit in the first quarter of last (Continued on page 21)

By VINCENT CANBY 20th Century-Fox held its annual tockholders meeting yesterday (Tues.) afternoon in the screening room at its 11th Ave. home office in Manhattan. All 199 seats were occupied, plus about 40 standers occupied, plus about a standees for a meeting that ran from 2 to 5:30. Unpresent but starring during the session was Elizabeth Taylor. When President Spyros Skouras stated her work in "Cleopatra" would be completed next week, the crowd applauded with relief.

the crowd applauded with relief.

A comic relief touch, if that's the right phrase, was provided by one Gloria Parker, a songwriter who popped up almost at once and said -she wanted Liz Taylor for chairman. This was literally before the meeting later on a formal motion which was seconded. Thus the actress was voted down as chairman of 20th-Fox. It turned out that the songwriter was mostly vexed with Judge Samuel I. Rosenman, the present chairman, who presided. She had some sort of disagreement with him not in connection with the film company but with ASCAP.

Rosenman was questioned at an-

metuon with the tilm company out with ASCAP.

Rosenman was questioned at another point about his pay and revealed, apparently for the first time publicly, that he collects \$75,000 a year for a 15-hour week. He will be at the studio with Skouras in June for the monthly board meeting. Skouras hinted at, but did not explain, a future "revolutionary plan for the company" which he would first discuss with Rosenman. Skouras did, more explicitly, state that further drastic payroll and operating economies, beyond those already put into effect, will touch "the studio, the home office, the field staff and overseas."

Floor criticism of deficits were

studio, the home office, the field staff and overseas."

Floor criticism of deficits were the nub of the heckling, shareholder Lewis Gilbert complaining that switch from eash to stock dividends "further watered the value of our shares." Skouras again took full responsibility for the setbacks. He admitted the first quarter (see separate story) and the second (June 30) were not satisfactory, though improved. He hoped the third and fourth quarters would see betterment, though no promise of escaping the red was held out. Skouras interrupted his own report for a 20-minute trailer of future product, exclusive of "Cleopatra," which, of course, will be in 70 mm. This made a favorable impression, having been well organized. The footage on Darryl F. Zanuck's "Longest Day" especially made an impact on the throng.

"Longest Day" goes to market

on the throng,
"Longest Day" goes to market
on hard ticket basis in October.
"Cleo" is now aimed for next February. Skouras teased his audience
was reference to proby a throwaway reference to pro-(Continued on page 21)

Ken Hargreaves' Oceanic Shuttle

Kenneth Hargreaves, newly sp pointed distribution executive for Italo producer Dino De Laurentiis in the United Kingdom and U.S., expects to divide his time between London and New York in the interests of his new boss. He so reported in N. Y. Monday (14) in the course of his first visit here in his new post.

course of his first visit here in his new post.

Hargreaves, who resigned several months ago as managing director for British Lion Columbia, is presently concentrating on Columbia's plans for the release of Defaurentiis' "Barabbas" and "Best of Enemies" here and in Britain ("Enemies" already has opened in Britain, while "Barabbas" has its London preem next month). "Barabbas," which had its Italo preem last Christmas, has been "lightned" for its British and U. S. felease, said exection running about 2½ hours, against close to three earlier.

The 70m pic will have its hard-ticket U.S. preem in October, and while no house has been announced, the Criterion in New York is regarded as likely bet. Its London hardticket preem will be immediately followed by similar dates in Portsmouth, Brighton, Plymouth and Cardiff, with those dates expected to run between six and 10 weeks, thus "clearing the decks" for its 35m release in August and September, peak tour (Continued on page 11)

(Continued on page 11)

The Scramble Way Out Cherry Street

(The prose which follows came to Variery in the form of a Letter to the Editor and in riposte to last issue's report on the "new films" symposium held at the Museum of Modern Art. After Long reflection cone minute) Variery decided to make no effort to unscramble the paragraphing or punctuation of the author, who gives his address as Cherry Street, Manhattan. It is printed for its own entertainment and provocation and on the old Variery premise that critics have to take criticism.—Ed) Norman Solomor

to take criticism.—Ed)

An open-faced prose piece to Mr. Leonard Louis Levinson...

An open token of depreciation some collected neglected notes quotes motes hoaks pokes by an indie at the slickstick wave rave hit em in the stomach orthe-pocketbook cricket creep criticiticynicism of Leonard Louis Levinson at the nu American Clon at the nu American Ci-

Levinson at the nu American Cl-nemaaa.
Variery May 9 ... Avant garde and built-in echo (he says) "The New American Cinema is a parade without floats, with a straggle of marchers and much more sound than fury."

than tury

. . . a sweet meet of words, tact
and fact, but has he looked into
the number of indies in New
York or counted out the number

of films?
yet let bygons be bygons
"There was some fun in Stan
Yanderbeck's three shorts, Manginda," Skulduggery, and 'Science
Fiction' but the technique of COLLTGE and animated stills, plus
occasional double-exposure old
photography and stop-motion is a
reat leap backward to the French
experiments of the years 1900
through 1910. "Stan Vanderbeck hay set film back 50 years
, and its about time"

Norman Solomon
I myself like nothing better than
new fools in old bottles ... but.
Mr. Levenson believes in putting
his money where his mouth is,
"Director Sharley Clark, whose
work and talk made the most sense
said "The Connection" had 250
backers at \$50 to \$5,000 per ante",
"showbiz geewiz finacc-dance,
its first things FIRST
"Mankinda' billed as 'a
visible poem,' was gentilia-obsessed
and the other two were filled with
rocket-phallic symbols"
"phallic symbols"

. phallic symbols."

Phante symools.

VET SEX-VEX is in the eye of
the beholder, or isn't it? "When
we see movies and the stage
using vulgarity, sensuality, indeed
downright filth to sell thier wares,

downright filth to sell thier wares,
do you say America has advanced as much as we have materially when we see our very at forms so changed that the works of Michelangelo and Leonardo da Vinci are scarcely spoken of in terms of a piece of canvas that looks like a broken down tin lizze loaded with paint has been driven over it???" , Dwight D Eisenhower

and who oughts know better I ask? ? ?

but its a good idea and a lot of fun to poke-joke at the indic artists in America who are the only ones in the community who only ones in the community who are trying to bring their inner and the outer life together, who are dealing with and making the new symbols for an uncommunicative hostile age.

"If Sweden can support an Ingmar Bergman and Italy and France can break so many new cinematic trails..." L. L. Levenson.

wazz all this talk and belly-aching by the American artist any-way? (Does the Swedish Govern-ment support movie making, yes or no?) (Does the French Govern-ment support movie making, yes or no?) (Does the Italian Gov-ernment support movie making, si or no?)

ernment support movie making, si or no?)

Itsa funny how almosta everyoder government sees how important movies are excepte us?

its funny how almost every intelligent person in our society is interested in movies, tv, yet he is painfully aware of the visual junk he is being fed, by the "ligglejaw" proper gandists for tough-furf socko, boff, hep, B.O., type moovie makers. Its funny how hard it is to stand up and ask for superior minds and talents to work in cinematic terms, its funny how hard it is to find films, that look like they were made by individuals. Its funny how hard it is to find films that look like they were made for poetry, not profit.

Cinerama Earns 336G for 1961

Cinerama, applying a new accounting system intended to make for faster amortization on its inventory of old travelogs, reported net earnings last year were \$336.000 This compares with an \$11,000 profit the year before, based on the adjusted computing.

Per share earnings in '61 came to 12c, compared with less than one cent the previous annum.

one cent the previous annum.

Cinerama prexy Nicolas Reisini stressed that corporate income to date has been generated primarily from the five travelogs produced some years back. Earnings from its new storyline productions in association with MGM won't be reflected on Cinerama books until the third quarter of this year, at the earliest.

Mr. Hobbs Takes a Vacation (C'SCOPE—COLOR)

Amiable, but often misguided, tour of togetherness. Still, atrong family fare, therefore favorable b.o, prospect.

Hollywood, May 11.

Twentjeth-Fox release of Jerry Wald groduction. Stars James of Jerry Wald groduction. Stars James fewart. Murceen O'Hara vicatures Fablan. All the Control of the Control o

heaite, May 11, 02 aums MNS.

James Stewart
Mauyeen O'Hara
John Fablan
Marie Wilson
Reginnid Gardiner
Lauri Peters
Valerie Varda
Lilli Gentie
John McGiyer
Notaba Peige yron rs. Turner eggie McHugh Janie Mr. Turner hisah Stan Brenda Danny Hobbs Mr. Kagle Peter Carver Vreddie

Togetherness, all-American fam-

Togetherness, all-American family style, is given a gently irreverent poke in the ribs in Jerry Wald's production of "Mr. Hobbs Takes a Vacation." This is a fun picture with enough going for it on the plus side of the ledger to make it a promising boxoffice candidate for 20th-Fox, although it misfires, chiefly in the situation development department.

Nunally Johnson's screenplay, based on the novel, "Hobbs' Vacation," by Edward Streeter, is especially strong in the dialog area. The film is peppered with refreshingly sharp, sophisticated references and quips, many of a topical, up-to-date nature. But Johnson's screenplay falls down in development of its timely premise, leaving the cast and director Henry Koster heavily dependent on their own comedy resources in generating fun. Koster manages more often than not to keep the bubble bubbling but some incidents elaborately and promisingly set up fail to jell or gather momentum. A shot of a hapless, iterrified motorist hemmed in by thundering, Diesel belching trucks and bus on the "freeway" is sharp pictorial commentary, yet the film, which tiless as a story springboard a flimsy flashback ("How I spent my summer vacation" and lived to regret it), tends to rely too much on antique material for running ags. An encounter with a temperamental Rube Goldberg-type water pump is, for instance, too familiar a device to be repeated.

"Hobbs" (James Stewart) is a St. Louis banker who has the misfor

tal Rube Goldberg-type water pump is, for instance, too familiar a device to be repeated.

"Hobbs" (James Stewart) is a St. Louis banker who has the mistortune to spend his vacation at the seashore with 10 other members of his immediate family, setting up a series of situations roughly designed to illustrate the pitfalls of that grand old Yankee institution, the family reunion.

The picture has its staunchest ally in Stewart, whose acting instincts are so remarkably keen that he can instill amusement into scenes that otherwise threaten to fall flat, Some of the others in the cast, endowed with less intuitive gifts for light comedy, do not fare as well. Maureen O'Hara is decorative as Mrs. Hobbs, Fabian struggles along in an undernourished romantic role, and warbles, with considerable uncertainty, an uninspired ditty, tagged "Cream Puff," by Johnny Mercer and Henry Mancini, who has composed a satisfactory score for the film. John Saxon is mired in a stereotypical role of a pompously dense intellect. Reginald Gardiner plays Reginald Gardiner to perfection. Best support comes from Marie Wilson and John McGiver as a pair of wild house guests. Two newcomers to the screen make their mark: cutte Lauri Peters as Hobbs' teenaged daughter and shapely Valerie Varda as a friendly neighborhood sexpot. Prominent roles are dispatched reliably by Lilli Gentle, Natalie Trundy, Josh Peine, Minera Urceal and Michael Burns.

William C. Mellor's camerawork is polished, but Marjorie Fowler's editing, apparently owing to last-ditch trimming decisions, tends to contradict some of the dialog. Art directors Jack Martin Smith and Malcolm Brown have come up with a suitably pitjful beach abode for the ill-starred rendezvous of the Hobbs-nobbers.

Malcolm Brown have come up with a suitably pitiful beach abode for the ill-starred rendezvous of the Hobbs-nobbers. Tube.

Moderate vehicle on read. For tandem boo dings.

Hollywood, May 8. Hollywood
Columbia Pictures release
production. Stars Bob Monk
Phillips, Alfred Marks. Si
trene Handl; introduces Russ
rected by John Paddy Cars
play, Lloyd, from story by
Valentine; camera, Ken. He
Tom Simuson: music. To Fred.
Tim
Comte De Grenoble
Deirdre
Florence Proudfoot
Patron
British Tourist
Station Master
rench Planist
Inspector Larue
Chiron renInspector
Chiron
and Seller
Postman Leon
Tying Coraican
Lodge Keeper
Count's Chaufeur
Tame Bon-Bon Count's Bon-'Iadame Bon-Patron 'ount's Butler Humper Lodgekeeper's Wife Bon Vivcur Haro Alexis B

"A Weekend With Lulu" roughly follows the roadmap pattern of such memorable vehicular farces as "Genevieve" and "Titheld Thunderbolt," but without the comedic inspiration of its forerunners. Still, while not in the major leagues of British screen humor, the Ted Lloyd (Hammer Film) production is a diverting item bolstered by a host of accomplished performances by a number of England's seasoned character comedy players.

By accenting and ballyhooine the film's skeletal similarity to those earlier hits, Columbia might generate a mild resoonse in the arty sphere, but "Lulu" is apt to be most useful as a companion attraction in general situations, where its misfires, irregularities and basic mediocrity will more easily be for given.

Ice cream truck hauling a dilaphdated trailer is the transportational prop around which producer Lloyd's screenplay rotates. At the controls of this vehicle are four Britishers in pursuit of a cozy weekend at the seashore who somethow wind up on a merry chase through France, pursued by hapless gendarmes, distracted racing cyclists and determined roues.

Making up the oddball foursome are Bob Monkhouse, Leslie Phillips, Irene Handl and Shirley Faton. Monkhouse and Phillips are fine foils for each other as the dominant and recessive co-captains of the geographical blunder, Miss Eaton. Woo shape the moment as Britain's reply to the BB's of France, CC's of Italy and MM's of America. Prominent in a string of top-flight supporting performances are those of Alfred Marks, Sidney James, Sydney Taffer, Eugene Deckers and Graham Stark. Russ Conway, a matinee idol type, is inauspiciously "introduced" in a totally irrelevant passage during which he exchanges a series of smiles with Miss Eaton. Corway, if nothing else, can really smile.

Conway, if nothing else, can smile.

Production assists are generally adequate. Hiehlight ingredient is the rinky tink, honky tonk score by Tony Osborne. Director John Paddy Carstairs keeps the comedy rolling amiably along, but the film lacks that one really hilarious, ingenious passage that can make the big difference in a motion picture farce.

Tube.

The Cabinet Of Caligari

Capable remake of the German silent classic of 1921. Ambi-tiously produced, but less art than shock emerges in the re-vision. Salesmanship flair could pay off at the h.o.

Hollywood, May 9.
Twentieth-Fox release of Roger Kay
roduction. Stars Glynis Johns, Dan

O meruny, reatmes	DICK DAVAIOS, LAW
rence Dobkin, Con-	stance Ford, J. Pat
O'Malley, Vicki Trick	ett. Estelle Winwood
Directed by Kay.	Screenplay, Robert
Bloch; camera. Jo	hn Buscelle adition
Archie Marshek: n	on Musseu: enter
Witne muranes: II	msic, Geraid "ried
assistant directors. I	ee Lukatner, Harold
E. Knox. Reviewed	at the studio, May 9
'62. Running time.	105 MINS
Jane	Givnia Johns
Paul and Caligari .	Dan O'Herliha
David	Taurence Debble
David Christine	Committee District
HEISTING	Constance Fore
Martin	J. Pat O'Malley
Jeanie	··· Vicki Tricketi
Ruth	Estelle Winwood
Vivian	Dorken Lan
Bob	. Charles Fredericks
Little Girl	Phyllip Teagardir
	reakeroll

Since it stems from a classic he silent screen, this compete (Continued on page 19) the

Cannes Film Fest Reviews

Boccaccio 70.

(ITALO - FRENCH - COLOR)

CITALO - FRENCH - COLOR)

Citati release of Concerds Carle
Forni release of Carle
Forni release of Carle
Forni release Ca

Cited Martella, misc. Nine Rota, editor, Leo Catozzo.

Siara Romy Schneidey, Tomas Millen, Romolo Valla Directed by Lockino Ugo Valla Directed by Lockino Ugo Victorio Caractaria, Catalance Control Caractaria, Catalance Catalan

sons of length.)
Surefire commercial entry which
should easily repeat its successful
Italian release in other world areas,
including the U.S., where Embassy
bally tactics should further insure

should easily repeat its successful Italian release in other world areas, including the U.S., where Embassy, including the U.S., where Embassy, bally tactics should further insure its impact.

Pic differs from most sketch items by the fact that each segment was separately conceived and executed, making episodes pocket-sized feature pix on their own. There's nothing pocket-sized about the production values, however, all three being expensively mounted and lavishly lensed in Technicolor. Taken as a whole, "Boccacio 70" is a varied and provocative triple bill reflecting the tastes, talent, and style of its three authors. Federico Fellini, Luchino Visconti and Vittorio DeSica.

First item, Fellini's "Temptations of Dr. Antonio," is the most disconcerting of the lot, being a searing, violent denunciation of hypocrisy with special attention to bigoted censorship. It's obvious that the sometimes violent initial reaction, especially in Italy, to "La Dolce Vita's" outspokenness, has triggered a likewise forceful reaction from that film's author. Episode deals with a Doctor Antonio who is carrying on a one-man campaign against loving couples and other external expressions of love and sex. When a giant, provocative poster of Anila Ekberg expounding the sinecures of milk is set up facing his apartment, Antonio tries to fight one more battle against his concept of immorality. But he is defeated when the ebullient Miss Ekberg comes to life and drives him berserk. Director's approach is at times overloud, obvious and repetitious in his barbs, but there's no gainsaying the overall impact of the piece, which enjoys apt performances by Wiss Ekberg and

him berserk. Director's approach is at times overloud, obvious and repetitious in his barbs, but there's no gainsaying the overall impact of the piece, which enjoys apperformances by Miss Ekberg and Peppino DeFilippo, who is the harried Dr. Antonio.

Second item, "The Job," provides a complete change of pace via Luchino Visconti's elegant styling of a modern boudoir piece, in which nuances of dialog and acting, as well as lush sets and color, nelpgain the total effect. In keeping with film's title, episode deals with young count who's mixed up in a call girl scandal and fears his wife will divorce him. Instead, begins charging her errant spouse mammoth fees for every intimate service. Part Two is beautifully acted by Romy Schneider, a looker in a change of pace role, and by some others.

Act Three, the most completely enjoyable of the lot, has Sophia Loren as the object of a raffle among visitors to a provincial fairground in northern Italy. The winner gets to sleep with her, and the money goes towards the dowry which will allow her marriage and an independent life. Vittorio De Sica tells the tale (which has a twist ending) with a brash and earthy humor aptly keyed to the provincial setting, plus a colorful eye for details. Dominating the provincial setting, plus a colorful eye for details. Dominating the provincial setting, plus a colorful eye for details. Dominating the provincial setting, plus a colorful eye for details. Dominating the provincial setting, plus a colorful eye for details. Dominating the provincial setting, plus a colorful eye for details. Dominating the provincial setting, plus a colorful eye for details. Dominating the provincial setting, plus a colorful eye for details. Dominating the provincial setting, plus a colorful eye for details. Dominating the provincial setting, plus a colorful eye for details.

despite the removal of one whole episode (see above). All in all, there's more than enough for all tastes. Shown only out of competition. petition.

Maz Z Prvniho Stoleti

Mmz Z Prvnihō Sioleli
(Maa of the First Century)
(CZECHOSLAVAKIAN - SCOPE)
Cannes, May 8.
Casch State Film production and release. With Milos Kopekky, Anita Kajinchova, Vil Olmer, Radovan Lukawsky. Directed by Oldrich Lipsky. Screenplay, Lipsky, Milos Fisia; canera. Vladimir Novolny; editor, Jan Kohout, Adamse Film Fest. Running time. 11 Man Milos Kopecky
Man Milos Kopecky
Eve Anita Kajlichova
Adam Vit Olmer
Peter Radovan Lukaysky

Radovan Lukavsky

Sci-fl pic is also a morality tale
which has exemplary special effects. However, this is somewhat
flat and overly emphatic in its message of classlessness and the hangover of human pettiness in the future world. Film lacks the flair for
untoward chances abroad. But its
excellent special effects, with some
cutting, could make this for dualer
possibilities for foreign usage.

A griping worker accidentally is
sent aloft in a space ship. He returns to earth with an advanced
humanlike denizen from another
planet over 500 years later. The
new world is spotless, full of gadgets and free from all problems.

Well meaning, this vehicle is too
heavyhanded in its moralizing, and
seems more like a long vaude
sketch than a film. Acting is properity expressionless except for the
petty "earth man."

This is technically clever and
almost holds interest on this score
alone. But, even taking place in
the future, it seems old fashioned.

Mosk.

Elberte I
(SERNEGALESE)

Cannes, May 15.

Pathe release of P.A.T. Fluns-Soria
Ucha production. Stars Maurica Ronet.
Corinne Marchand; features Nanette Senghor, Iba Gueye, Assane Fall. Directed by
Yves Clampi. Screenplay. Clampi. Jean
Campiston, J. C. Tacchella, R. M. Arlaud,
Marcel Mousey: camera, Emile Vilerbue,
Guy Suspiki, editor, Goorges Alepse, At.
Cannes Flun Fest. Funning time, 39 Milhs.
Michel Maurica Ronet
Malik Ochmelba Guere
Malik Annette Senghor
Adoulaye Assane Fall

French directed and conceived, this is really a Senegalese-French coproduction and does not yet display a new African film movement. Tale of superstition vs. progress is handled conventionally by director Yves Clampi and it seems to have no foreign interest.

A French engineer is building a road in Senegal and runs into trouble when he finds a sacred tree must be torn down. His Negro friend is in the government but feels that tact is necessary while his flancee just wants to go back to France.

Things come to a head when the workers fight with the villagers over the tree. It's finally decided to cut the tree down. New modes in Africa are treated superficially and the dances modern touches, etc. are somewhat too filmsy.

Film is technically par but it seems too stereotyped. Mosk, French directed and conceived,

Joseph the Dreamer (ISRAEL-COLOR) Cannes, May 15.

Cannes, May 15.

Yoram Gross CTel Aviv production and release. Directed, photographic mated by Alina and Yoram Gross. Screenplay, Natan Gross; editor. Helga Cranston; main puppeds and scenery. John Evleymude, Eddi Halpern. At Cannes Film Fest. Running time. 68 MiMS.

Inevitably Israel has turned to the Bible for a motion picture subject, and this puppet version of the story of Joseph and his brothers can best be described as a bold try and an unqualified failure. It is a difficult medium at best, even in the hands of experts, and the lack of such expert knowledge is all too

evident here.

Natan Gross's screenplay, as would be expected, adheres closely add to her stature gained via "Two Women."

As indicated, production and technical values on this pic are all trop-drawer, including sets, outflittings, music and editing. Only lastnamed could stand some tighten in heighten general impact of the displacement of the triple package, which is a bit long of a hindrance than a help. Color on its current running time, and is passable.

Um Singe En Hiver
(A Mankey in Winter)
(FRENCH-TOTALSCOPE)
Canneet, May 15,
UFA-Comacico rotaneet, May 15,
Gecques Bary production. Stara feas
Gabin, Jean-Paul Belmondo, features Sazanne Floir, Paul Frankeur, Noel Rousvert, Gabrielle Doziat. Directed by
Henri Verneull. Screenplay, François
Boyet, Michel Audiard from novel by AnMonique and François Bonnot. At
Cannea Film Fest. Running time, 188
MINS.

Monique
Cannes Film Fept. Running
Cannes Film Fept.

Run Gabris
Albert Jean-Paul Belmonde
Gabriel Jean-Paul Belmonde
Wife Suzaine Flost
Friend Paul Frankeur
Landru Noel Roquever

Wife
Friend
Frie

rings the bell for Continental Gabin fans. Film has been ably directed, It

is a saucy, cantankerous French entry of intransigent individualism that could find echoes abroad Moek

Les Oliviers Be La

Justice (The Olive Trees of Justice) (FRENCH) Cannes, May 15.

A young American filmmaker, James Blue, directed this first incisive French feature film look at Algeria. Apparently, its merit brought an invitation at the last minute to show here with the group of promising first pix chosen by the French Film Critics for special screening. It deserves if

minute to snow here with the group of promising first pix chosen by the French Film Critics for special screening. It deserves it.

Film deals with a Frenchman from Algeria who goes back when his father becomes ill. His ruminating on his past life, his father and the country make him decide to stay on there despite the 'Algerian struggle.

With the cease fire in Algeria, this may be able to get its censor visa soon. This vehicle is a look at the people who built and colonized that country, their rapports with the Arabs and behind it all the war and its effects.

The young Frenchman walks through Algeria and is reminded of his youth. His father is shown as a stalwart pioneer type who is good to his Arab verk on but still does not quite accept them.

The simple conflicts of Arab beliefs and progress are blocked out as well as the need to understand that a new country is being born and that, though it may be difficult, perhaps the French and Algerians can live in peace with each other, Director Blue is objective with a good filmic sense.

There is no preaching out he effectively depicts a man's reaching of understanding and a finding of a cause.

a cause. Acting is sober, Jean Pelegri

Acting is sober, Jean Pelegri being especially effective as the rigid but humane father. This is well made and expertly edited. The subject could make this worth specialized handling abroad. It sometimes takes short cuts in making its points but is a fine start for filmmaker Blue.

CANNES STARLETS NOW LADIES

Those here for the 15th Cannes Film Fest are impressed by big scale facelifting going on on the swank seaside street La Croisette.

The two-way eternal and infernal traffic glut has been widened into a two lane highway, with half already done, and the beach is being stretched, and the Mediterranean pushed back 75 feet. All this causes some fest problems. Late-going-to-bed filmites are awakened at seven by dredges and steam shovels and with only a part of the two lane effair working it still leads to jams. No beach cabins, so tough on sun worshipers. However 1963 fest will have big beach cabins, telephones to keep from running back to hotels for exces, and restaurants, etc. all in reach. Meanwhile, people who fought for front rooms at the Carlton are now sixing for, and even begging for, the back ones.

Next: biggest thing is a sign for Darryl Zanuck's pic "The Longest Day" (20th) fully 20 feet long and winding around a corner on the Croisette. Francels Andre, head of the gambling casinos here and in various other resorts, died just before the fest opened, Some filmite players were saddened but it did not interfere with their after film gambling nor the perennial gin rummy games of such Yank foreign film importers as Ilya Lopert, Richard Davis and others.

Columbia Continental pub head Jack Wiener is holed up in 215 room.

Columbia Continental pub head Jack Wiener is holed up in 215 room villa in nearby. Antibes. He is working on "Advise and Consent" (Col) during the fest and then takes his three week vacation at the villa. Incidentally, Otto Preminger asked not to have his pic gracing the Motion Picture Export Assn. stand stating he would handle his own publicity. However, documentation for the pic will be handed out at the stand.

the stand.

Ely Landau, awaiting a child, rushed back to life, wife's side in the U.S. but hopes to be back in time for unspooling of his N.Y. Indie, the official U.S. entry "Long Day's Journey Into Night" the eve of May 20. French film director Agnes Varda, whose "Cleo From Five to Seven; is a French entry, after Italo thesp Monlea Vitit is fin the Italo competer "The Eclipse" of Michaelangele Antonion! Joe Levine in for the fest and his pub man Robert G. Edwards has his hands full with four Levine properties. The fest opener and closer, out of competition, the Italo "Boccaccio, 70" and the French "Crime Does Not Pay," respectively, both sketch, pix, are his as well as the official entry from Italy "Divorce Italian Style" and a Yank indie "Strangers in the City" which has been invited by the French Film Critics in a special side section at the fest.

Nonee Sen, Continental ren for the Shaw Bros. of Hong Kong is in

in the City' which has been invited by the French Film Critics in a special side section at the fest.

Nones Sen, Continental rep for the Shaw Bros. of Hong Kong, is in handling the Shaw entry "Yank Kwei Fei" which is in as the Formosa entry. He built an eyecatching pagoda as the film's stand. Sen is also confabing with Joe Levine on a possible coproduction with the Shaw Bros. of Fearl Buck's 'Imperial Woman.' They would coproduce with Miss Buck and make the pic in English with Yank stars in Hong Kong French entry in the Eurovision Fest is the first segment of a 39 series called "The Thousand and One Nights" based on Arabian Nights tales. Three new directors will each do 13 in the series with the French film company, Franco London Film, producing. This is the first big scale cooperation between tv and film people in France. Being made in color it has already been opted for Yank use. Directors are Louis Grospierre, Carlos Villardebo and Eugene Luniz, All have previously made prizewinning sitorts and the Eurovision entry "The Flying Carpet" was made by Grospierre.

Arthur Cohn has a company in Lichtenstein which packages properties for sales to European and Yank companies to be made in Yugoslavia, as well as picking up pix for foreign sales, in. He had last year's French entry "Mud Below, Sky Above' which copped an Oscar as the best full length documentary. Cohn is ogling local product and discussing deals for filmmaking at the Yugo Zagreb Studios with visiting producers.

rear's Prench entry. "Mud Below, Sky Above 'which copped an Ogean gas the best full length documentary. Cohn is ording local products as the best full length documentary. Cohn is ording local products as the best full length documentary. Cohn is ording local products as the best full length documentary. Cohn is ording local products as the best full length documentary. Cohn is ording local products.

Barolé Lloyd's world of Connedy' (Coll was a welcome hugh plants were loud for Lloyd's world of Connedy' (Coll was a welcome hugh plants were loud for Lloyd who was in with the pie. A special hunchon for him with the press had them all sporting lensless horaring glasses supplied by the Columbia pub man. Cy Harvey of the Yank foreign in distribution that he would start again in September and performed the production of the last local let is also golling pix as well as dipping himself in the brine.

Raoul Levy, whose big scale "Marce Poloy is bogged down, was in briefly and claimed that he would start again in September and performed his own production company called Varlety S.A. (can Vantery and he last the last connection of the last start again in September and performed his own production company called Varlety S.A. (can Vantery in the last of the

By GENE MOSKOWITZ

By GENE MOSKOWITZ

Cannes, May 15.

Old hokey ways at film festivals
may be radically altered, judging
by the first week of the current
convocation here. Starlets who once
stood around waiting to be thrown
into pools while cameras clicked
are still here but wearing wedding
bands and making like ladies. That
may be a token of the more artand-business-and-less-gossip tone
of the present (15th atinual) event.
What always makes or breaks a

of the present (15th annual) event. What always makes or breaks a forinightly film festival like Cannes, Venice or Berlin is the quality of the films shown. All else is garnishment. In this respect the results thus far are respectable. There have been few downright mediocrities, the curse of festival because the selection of films is often in the hands of film-ignorant or apple-polishing diplomats in far-off lands.

A fair sprinkling of screen per-sonalities also makes a consider-able difference and the present tally is okay.

able difference and the present tally is okay
Sophia Loren, Natalie Wood, Eva
Marie Saint and Warren Beatty got
the whirling crowds and ogling
usually meted out.
A detrimental factor in 1962 is
the jackhammer rhythms of construction workers finishing the
beach and the new double road
along the Croisette. Nonetheless
press and pic people turnout is big.
Over 500 journalists, an estimated
100 potential film buyers from all
over the world and over 150 exhibs
from various countries are noted.
Stressed
The importance this year is the
big array of product unreeling both
inside and outside the festival
setup Joe Leyine has four features
at the fest, Walter-Beade Jr., Jean
Goldwurm, Ed Harrison and Irvin
Shapiro one each. What showmen
dream of is the chance of a surprise entry from an obscurecountry.
So far, best audience and critical

Doing The Cunnes - Cunnes | | SO FAR FESTIVAL | Monicelli Moral Rights' Grievance Puts 15 IMPRESSIVE Ponti, Levine Under Italo Displeasure

SOVIETS CAN TAKE A HINT

Substitute Film Made at Cannes On Word-to-Wise

On Word-to-Wise

Cannes, May 15.

The official Russian competitive entry at the Cannes Film Festival was changed from Stanislas Rostov-sky's "To The Four Winds." Instead Lev Koulidjanov's "When The Trees Grew Large" is only Soviet pic here.

Russians were slow in sending their film, Fest prexy Robert Favre Le Bret listed the one that had been mention ed most often, ("Winds"). But it was a war film strongly resembling the '58 Cannes Grand prizewinner from Russias "When The Cranes Are Flying." It concerned a girl waiting for her fiancee during the war.

Le Bret informed the Russians that they had perhaps sent too many war films and a more modern entry would probably be more enticing. Russians responded by subbing "Trees," a tale of young people going out to built up the virgin and territories of Russian Siberia.

750 USIA Films Too Many: Stevens

Cannes, May 15.
United States Information
Agency Motion Picture Service
will make fewer but more professional films for use in its in-Stressed will make fewer but more professional films for use in its information and cultural work. It is big array of product unreeling both inside and outside the festival setup Joe Leyine has four features abroad and to major film festiate the fest, Walter Reade Jr., Jean (Goldwurm, Ed Harrison and Irvin American "image" they will give. So says USIA Motion Picture country.

So far, best audience and critical reactions have gone to three invited films and one shown out of the USIA had been making reactions have gone to three invited films and one shown out of from 10 to 30 minutes length. (Continued on page 17)

Caines, May 15.

Now the story of why and how the fourth episode of the Italian sketch film "Boccaccio 70," done by Mario Monicelli, was not shown during its out of competition teeing off of the Cannes Film Fest Mon. (?). It shed new light on moral rights of film authors and producer's rights as well as perhaps having set a precedent in these departments.

To begin at the beginning. "Boccaccio" was produced by Carlo Ponti with an investment by Joseph E. Levine, head of Embassy Pictures, New York, who had the pic for all areas but Italy, France, Belgium, Switzerland, Luxembourg. Early in its finished phase Levine decided film was too long, running three hours and 38 minutes.

K was decided to cut the Monicelli segment and keep those by Federico Fellini, Luchipo Visconti and Vittorio De Sica. From a business point of view this was sound. For the last three had stars, which the Monicelli bit did not, and it was also felt that the Monicelli one was not quite in the sophisticated mood of the others. (See

one was not quite in the sophisti-cated mood of the others. (See

cated mood of the others. (See film review in this issue of "Boc-caccio 70.")

The quality of Monicell's por-tion was not in question. Shown in its entirely in Italy, the four sections did good business. Cannes prexy Robert Favre Le Bret in-

(Continued on page 17)

BIG YANK FILMS SET FOR SAN SEBASTIAN

Madrid, May 15.

Interest in the San Sebastian
Film Festival came alive last week
with the disclosure that fest
director Francisco Ferrer, with a
major assist from Spanish critic,
film historian. Carlos Fernandes
Cuenca, had lined up an eight-film
Greta Garbo retrospective program
as well as some outstanding pix to
compete for the annual Golden
Seashell.
Greta Garbo retrospective

as well as some outstanding pix to compete for the annual Golden Seashell.

Greta Garbo retrospective span will date back to the saga of Gosta Berling, directed by Mauritz Stiller in 1923 and will include "Die Freudlose Gase" directed by G. W. Pabst, "Flesh and the Devil" by Clarence Brown, "The Kiss" by Jacques Feyder and will also include her post-silent starrer's: "Anna Christie," "Ana Karenina," "Queen Christina of Sweden" and "Marguerite Gautier."

Pessimism vanished with news from the Basque resort city that UA's. "West Side Story" will be screened out of competition as a fest wind-up presentation. Ingmar Bergman's Oscar winner, "Through a Looking-glass Darkly" from Sweden will also be shown out of competition. In addition, United Artists will officially enter "The Miracle Worker" and Great Britain will send in "The Waltz of the Toreadors."

The death this year of Florian Rey prompted Ferrer and Cuenca to organize another retrospective series in homage to the veteras Spanish film director.

Despite previous gloomy prognostics, the 10th Annual Int'l Film Festival at San Sebastian has beter than an even chance of provoking more global interest this year than any of the past Basquefilm gatherings.

Cannes Juror Miffed

Cannes Juror Mitted

Cannes, May 15.

Mario Soldati, the Italian member of this-year's Cannes Film Festival jury, almost walked out on his duties after the episode of fellow Italo director Mario Monicelli was cut from the screening of "Boccaccio 70." He finally agreed to stay on if the Monicelli episode were shown to the assembled world press. He first felt the whole film should be shown to allow the press to weigh its full impact, but he finally settled for having the shorn sequence unreeled.

Producer Carlo Ponti and Yank investor Joe Levine agreed to it. Segment will be shown this week.

L.A. Improves; 'Horsemen' Fair 25G, 'Outsider' 14G, Also OK; Walk' Hep 15G in 2d; 'Story' Big 25G, 22d

Los Angeles, May 15.

Firstrans here are up fractionally over last week but the overall outlook currently shows trade near the bottom. "Four Horsemen" shapes fair \$25,000 in sixtheatres on first general release. "Outsider," also in first general release. "Outsider," also in first general release. "Outsider," also in first general release, is signting a light \$14,000 or a bit better in three situations. Among the regular holdovers, "Walk on Wild Side" should do a busy \$15,000 in second session, three spots. "Judgment at Nuremberg" shopes hefty \$12,000 in 21st. round at Pantages.

"West Side Story" is soaring in current (22d) round at Chinese to mighty \$25,000. "Spartacus," in fourth at State.

Estimates for This Week Warren's, Pix, Lesyela (Metropolitas-Prin-FWC) (1,757, 756; 1,298; 90-\$1,50)—"Outsider" (U) (1st general release) and "Blast of Silence" (Indie). Light \$14,000 or over: Last week. Warren's, Loyola

Warren's, Pix, Layela (Metropolitan-Pin-FWC) (1,757; 756; 1,298; 90-\$1,50)—"Outsider" (U) (1st general release) and "Blast of Sileace" (Indie). Light \$14,000 or over: Last week, Warren's, Loyola with Iris, "Rome Adventure" (WB), "Warlock" (WB) treissue) (Warren's). "Light in Plazza" (MGM) (m.o.) (Loyola), "Carry On, Nurse" (Gov) (reissue) (1st wk), \$10,000. Pix, "Follow That Dream" (UA) (3d wk), "Ome-Eyed Jacks" (Par) (reissue), \$2,500.

Hibstreet, Wittern, Vegue, Baldwin, Beverty, Crest (Metropolitan-EW-FWC-State) \(2,752; 2,344; 316; 1,800; 1,150; 750; 90-\$2-"Four Horsemen" (MGM) (1st general release). Fair \$25,000 or mear. Lastweek, Hillstreet, Vogue, Baldwin, Beverly, "Horizontal Lleutenant" (MGM), "World in My Pocket" (1st wk), \$14,400. Wiltern with Los Angeles, Hawaii, "Walk on Wild Side" (Cel) (1st general release). "Belle Sommers" (Col) (1st wk), \$25,100. Crest, "La Dolce Vita" (Ast), "Hot Wind in August" (Indie) (reissues), \$1,600.

Iris (FWC) (825; 90-\$1.50)—"Romers" (Col) (2d wk) and "Horizontal Lieutenant" (MGM) (m.o.). Slow \$4,000.

Los Angeles, Hawaii, El Rey (Metropolitan-G&S-FWC) (2,017; 1,106; 381; 90-\$1.50)— "Walk on Wild Side" (Col) and "Belle Sommers" (Col) (2d wk), Los Angeles, (Continued on page 10)

**Rayea' Res \$34.400 in

'Burial' Big \$34,000 In Toronto; 'Valance' Loud 20G: Lover' 12G, 8th

Toronto, May 15.
Newcomers include "Premature Burial," "Man Who Shot Liberty Valance" and "Invasion Quartet." First is big at seven höuses. "Valance" is potent. "Experiment in Terrer" looks ekay in three spots. "Only Two Can Play." in fifth frame, is lofty at Hyland. In eighth stanza, "Lover Come Back" is still socko.

Estimates for This Week

Estimates for This Week
Cariton, Banforth, Humber (Rank
(2,318; 1,232; 1,203; 51-\$1.50)—
"Experiment in Terror" (Col). Okay
\$20,000. Last week, "Children's
Hour" (UA) (3d wk). \$19,000.
Century, Downtown, Glendale,
Riddawn, Odean, Scarbore, Staic
(Taylor) (1,342; 1,059; 995; 1,032;
732; 682; 696; 65-\$1)—"Premature
Burial" (Astral). Hig 334,000. Last
week, "Day Earth Caught Fire"
(U). \$32,000.
Hellywood (PP) (1,080; \$1-\$1.50)
—"Invasion Quartel"; (MGM). Lusty
\$14,000 or near. Last week, "Inno-

\$14,000 or near. Last week, "Inno-cents" (20th) (4th wk), \$5,000 in 5

cents" (20th) (4th wk), \$5,000 in 5 days.

Hyland (Rank) (1.373: \$1-\$1.50)—
"Only Two Can Play" (Col) (5th wk). Big \$11,000 or close. Last xeek, \$13,000.

Imperial, Nortown (FP) (3.206; 595; \$1-\$1.75)—"Liberty Valance" (Par). Staunch \$20,000. Last week, \$3,000.

Laew's (Laew) (1.641: \$1-\$1.50)—"Loew's (Laew) (1.642: \$1-\$1.50)—"Loew's (Laew) (1.643: \$1-\$1.50)—"Loew's (Laew) (1.644: \$1-\$1.50)—"Ex Liaisons" (Astor) and "Joker" (Indie) (4th wk). Lean \$1,000. Last week, \$11,000.

Last week, \$17,000.

Tyou (FP) (935: \$1.50-\$2.50)—"Five Finger Exercise" (Col) and \$5,500. Last week, \$7,500.

Tyou (Taylor) (693: 90-\$1.25)—"See (Taylor) (693: \$1.25-\$20)—"See (Taylor) (1.363; \$1.25-\$20)—"Judgment at Nuremberg" (UA) (13th wk). Hefty \$8,000. Last week, \$1,000.

Hollywood (Evergreen) (1.180, \$1.25)—"Sweet Bird of Youth" (Indim) (6th wk). Sturdy \$2,000. Last week, \$1,000.

Hyland (Rank) (1373: \$1.51-\$1.50)—"Tive Finger Exercise" (Col) and "Sturdy \$3.000. Last week, "State Fair" (20th) and "Broken Land" (20th) (3d wk), \$3.800.

Hyland (Rank) (1373: \$1.51-\$1.50)—"Tive Finger Exercise" (Col) and "Sturdy \$3.000. Last week, "State Fair" (20th) and "Broken Land" (20th) (3d wk), \$3.800.

Hyland (Rank) (1373: \$1.50)—"Tive Finger Exercise" (Col) and "Sturdy \$3.000. Last week, "State Fair" (20th) and "Broken Land" (20th) (3d wk), \$3.800.

Hyland (Rank) (13 dwk), \$1.50,—"Tive Finger Exercise" (Col) and "Sturdy \$3.000. Last week, "State Fair" (20th) and "Broken Land" (20th) (3d wk), \$3.800.

Hyland (Rosener) (4.60; \$1.50,—"Sweet Bird of Youth" (18th) (3d wk), \$1.50,—"Tive Finger Exercise" (Col) and "State Fair" (20th) and "Broken Land" (20th) (3d wk), \$3.800.

Hyland (Rosener) (4.60; \$1.50,—"Sweet Bird of Youth" (18th) (3d wk), \$1.50,—"Tive Finger Exercise" (20th) (3d wk), \$3.800.

Hyland (Rosener) (4.60; \$1.50,—"Tive Finger Exercise" (20th) (3d wk), \$3.800.

Hyland (Rosener) (4.60; \$1.50,—"Tive Finger Exercise" (20th) (3d wk), \$3.800.

Hyland (Rosener) (4.60; \$1.50,—"Tive Finger Exercise" (20th) (3d wk), \$3.800.

Hyland (Rosener) (4.60;

Key City Grosses

Estimated Total Gross \$2,090,300

This Week \$2,680,306 (Based on 23 cities and 284 theatres, chiefly first runs, in-chiding N.Y.)

'Fall' Oke \$12,000, St. L.; 'Cid' 9G, 5th

"All Fall Down" shapes okay on initial session at State here this round but "User From Bridge" is a bit disappointing in first at Amhessador. Another newle, "Black Art.

a bit disappointing in 117s at Am-bassador. Another newle, "Black Tights" looks good at Apollo Art. "Man Who Shot Lberty Valance" looms fine in second at the Fox while "El Cid" still is solid in fifth at the St. Louis. "West Side Story" continues sharp in 11th week at the Mid-City.

Estimates for This Week
Ambassador (Arthur) (2,370; 90\$1.25) "View From Bridge" (Cont).
Modest \$7,000. Last week, "Five
Finger Exercise" (Colt), \$8,000.
Apollo Art (Grace) (700; 90\$1.25) — "Black Tights" (Magna).
Good \$2,500. Last week, "La Dolce
Vita" (Astor) (5th wk), \$1,000.

Vita" (Astor) (5th wk), \$1,000.

Esquire (Schuchart-Levin) (1.

500; 90-\$1.25)—"Rome Adventure"

(WB) (4th wk). Neat \$8,000. Last
week, \$9,000.

Fox (Arthur) (5,000; 90-\$1.25)—
"Liberty Valance" (Par) (2d wk).
Fine \$14,000. Last week, \$17,000.

Loew'a Mid-City (Loew) (1,160; \$1.25-\$2.50) — "West Side Story"

(UA) (11th wk). Sharp \$8,500. Last
week, \$9,500.

State (Loew) (3,800; 80,00)

State (Loew) (3,800: 60-90)

"All Fall Down" (MGM) and
"World in Pocket" (MGM). Okay
\$12,900. Last week, "Experiment in
Terror" (Col) and "Belle Sommers" (Col), \$9,500.

Pageant (Arthur) (1,000; 90-\$1.25—"Oklahoma" (Magna) (4th wk). Nice \$3,000. Last week, \$3,500.

St. Louis (Arthur) (3,800; \$1.25-\$1.50)—"EI Cid" (AA) (5th wk). Solid \$9,000 but off from \$12,000 of last week.

Shady Oak (Arthur) (760: 90-\$1.25) — "Only Two Can Play" (Kings) (4th wk). Oke \$2,000: Last week, \$2,500

Port. in Doldrums But 'Burial' Okay \$6,000

Burial' Okay \$6,000

Portland, Ore., May 15.

Mainstem biz continues in dolarums currently, with new fare being surprisingly weak. Only "Premature Burial," okay at Orpheum, looks promising of new-comers. "King of Kings," playing popscale at Paramount, is rated dull. Both "All Fall Down" and "Five Finger Exercise" shane sad on their openers. "Sweet Bird of Youth" looms sturdy in sixth at Guild.

Extimates for the surprise of the surprise for the

Estimates for This Week

Estimates for This Week
Broadway (Parker) (1,890; \$1\$1.50)—"All Fall Down" (MGM)
and "All Fine Young Cannibals"
(MGM) (reissue). Poor \$3.00. Last
week, "Horizontal Lieutenant"
(MGM) and "Wonders of Alladin"
(MGM) (3d wk), \$3.100.

Cinema 21 (Foster) (650; \$1.50)—
"Through A Glass Darkly" (Janus)
(2d wk). Solid \$3,500. Last week,
\$3.300.

Buff Biz Hits Bottom; Earth' Modest \$7,000

Buffale, May 18.

Firstrun trade is hitting bottom here this fround, with new fare especially disappointing. "Colossus of Rhodes," "House of Women" and ether newies range from modest to sad. "Jessica" Jooms fair in second at the Center. "West Sida Story" shapes good in ninth week at the Teck.

Estimates for This Week

Estimates For Tals Week Buffale (Loew) (3,500; 90-51:25)-"Colossus of Rhodes" (MGM). Sad \$5,000. Last week, "Thunder Road" (UA) and "Big Country" (UA) (re-issues), \$6,000 in 5 days.

issues), \$5,000 in 5 days.

Canier, AB-PT) (2.500; \$0-\$1.25).

"Jessica" (UA) (2d wk). Fair \$8,000 or over. Last week, \$8,500.

Centisry (UATC) (2,700; 90-\$1.25).

"Experiment in Terror" (Col.).

Drab \$6,500. Last week, "State Fair" (20th) (3d wk), \$5,800.

Lafayette (Basil) (3,000; 90-\$1.25)

"Day Earth Caught Fire" (U).
Modest \$7,000 or near. Last week,
"Moon Pilot" (BV) (3d wk), \$6,000.

"Moon Pilot" (BV) (3d wk), \$6,000.
Parameunt (AB-PT) (3,000; 30\$1,25)—"House of Women" (Indie).
Dull \$6,500. Last week, "Phantom
Planet" (Indie) and "Assignment
Outer Space" (Indie), \$6,600.
Teck (Loew). (1,200; \$1,25-\$2,73)
"West Side Story" (UA) (9th
wk). Good \$6,200. Last week, \$6,500.

Cinema (Martina) (450; 90-\$1.49) —"Lover Come Back" (U) (6th wk). Okay \$2,000. Last week, \$2,300.

Balto Biz Blah Albeit 'Fear' Mild at \$4,000: 'Rome' Sad 42G, 'Cid' 4G

Rome Sad 42th, Ud 4th

Baltimore, May 15.

New films and sneak previews over the weekend are helping the stutution here but results are still only on fair side. "Cape Fear" is mild in first week at the News. "Rome Adventure" is very drab in opener at Stanton. "Experiment in Terror" looms slow in second week at the Hipp. "Five Finger Exercise" ahapes fair in same at the Little. "West Side Story" is holding up in 13th round at the Mayfair. "El Cid" looks okay in 10th at the Town. "Judgment at Nuremberg" is oke in fourth playing both the Cinema and Five West.

Estimates for This Week

Estimates for This Week

Avaion (Hyatt) (860; \$1.50) —
"Sins of Rose Bernd" (Indie) (re-issue) and "Love By Appointment" (Indie). Poor \$1.500. Last week, "Lovers and Thieves" (Zenith) and "Cheaters" (Cont), \$2,000.

Aurera (Rappaport) (367; 90-\$1,50) — "Sins of Youth" (Indie). Oke \$2,000. Last week, "North By Northwest" (MGM) (reissue), \$1,-

Oke \$2,000. Last week, "North By Northwest" (MGM) (reissue), \$1,300.

Charles (Fruchtman) (500; 90-\$1.80) — "Children's Hour" (UA) (5th wk), Slow \$2,300. Last week, \$2,500.

Cinema (Schwaber) (460; \$1.80, — "Judgment at Nuremberg" (UA) (4th wk), Warm \$3,000. Last week, same.

Hippedrome (Rappaport) (2,200; 90-\$1.50)—"Experiment in Terror" (Col) (2d wk), Down to slow \$4,500. Last week, \$7,000.

Five West (Schwaber) (435; \$1.50, — 120

\$1,800: \$tanton (Fruchtman) (2,800; 90-\$1,50) — "Rome Adventure" (WB). Poor \$4,500. Last week, "State Fair" (20th) (4th wk), \$4,000. Town (Rappaport) (1,125; \$1.50-\$2,50) — "El Cid" (AA) (10th wk). Holding at oke \$4,000 or over, Last week, \$5,000.

Hub Hotsy; Lieut.' Potent \$14,000, Bird Bosso 15G, Hour Lively 12G: Traitor' Wow 12G, Earth' 8½G, 4th

Breadway Grosses

Estimated Total Gross This Week \$449,600 (Based on 29 theatres)

Fear' Fancy 14G, Cleve.; 'Story' 9G

Cleveland, May 15,
Biz shapes sluggish at most firstruns here this stanza but "Cape.
Fear" is heading for a good take
on opener at the Allen. "Premature Burial" is passable in first
at the Hipp. Elsewhere, biz is
mestly moderate to sad. "Ride
High Country" is barely fair at
State for opener.
"West Side Story" looms good in
5th stanza at the Ohio while
"Black Tights" is rated fine in
fourth at Colony Art.
Estimates for This Week

Estimates for This Week

Allen (Stanley-Warner) (2,866 \$1-\$1.50)—"Cape. Fear" (U). Good \$14,000 or near. Last week "Rome Adventure" (WB), \$9,500.

Colony Art (Stanley-Warner) (1,354; \$1.50) — "Black Tights" (Magna) (4th wk). Nice \$3,500. Last week, \$3,300.

Continental Art (Art Theatre Guild) (900; \$1.25)—'Murder, She Said' (MGM) (subrun). So-so \$2,006.

Heights Art (Art Theatre Guild) (925; \$1-\$1.50)—"Only Two Can Play" (Col) (4th wk). Okay \$2,500. Last week, \$2,800.

Hippedrome (Eastern Hipp) (3,760; \$1.\$1.50) — "Premature Burial" (Al). Average \$10,000. Last week, "Experiment in Terror" (Col) (2d wk), \$7,500.

Ohio (Loew) (2,700; \$2.50-\$2.75)

—"West Side Story" (UA) (13th
wk). Good \$9,000 or near. Last
week, \$10,000.

Palace (Silk & Helpern) (2,739; \$1.50—"Goliath and Barbarbans" (Indie) and "Goliath and Dragon" (Indie) (reissues)) Bad \$4,000. Last week, "Five Finger Exercise" (Col), \$4,500.

\$4.500.

State (Loew) (3,700; \$1-\$1.50)—
"Ride High Country" (MGM). Fair
\$6,500. Last week, "All Fall Down"
(MGM). \$5,000.

Stiffman (Loew) (2,700; \$1.50)—
"Battleground" (MGM) and "Go
For Broke" (MGM) (reissues). Mild
\$4,500. Last week, "Thunder Road"
(UA) and "Big Country" (UA) (reissues), \$7,000.

Westwood Art (Art Theatte

Westwood Art (Art Theatre Guild) (955; \$1.25-\$1.50) — "Only Two Can Play" (Indie) (4th wk), Modest \$2,000. Last week, \$2,300.

'Jessica' Dull \$4,000, Indpls.; 'El Cid' 3G, 11

Indpls.; 'El Cid' 3G, 11
Indianapolis, May 15.
Biz is down here this stanza, but it's traditional—May is always near the year's low here from a combination of spring weather and speedway activity, which drew 150,000 to watch first cars qualify for May 30 race. "Search for Paradise," in thirty-fourth stanza at the Indiana, is doing best of current films, "El Cid" is closing 11-week run at Lyric, with mild takings. "Innocents" shapes fair at Keith's.

n s. Estimates for This Week

Circle (Cockrill-Dolle) (2,800; \$1-\$1.25)—"The Mark" (Cont), Dull \$3,000. Last week, "Cape Fear" (U), \$4,500.

(U), \$4,500.

Indiana (C-D) (1,100; \$1,25-\$2,50)

"Search for , Paradise" (Cinerama) (3d wk). Nice \$6,000. Last week, \$7,000.

Keith's (C-D) (1,300; \$1,\$1,25).

"The Innocents" (20th). Fair \$4,000. Last week, "State Fair" (20th) (4th wk); \$5,000.

Loew's (Loew) (2,427; \$5,\$1,25).

"Jessica" (UA). Dull \$4,000. Last week, "All, Fall Down" (M-G), \$5,500.

\$3,500.
Lyric (C-D) (850; \$1.25-\$2.50)— \$2,800.
"El Cid" (AA) (11th wk). Mild \$3,000, and closing. Last week, \$4,000.
"Experiment in Terror" (Col) (4th wk). Fair \$2,800. Last week, \$3,000.

Boston, May 18.
With an extension of frigid
weather into May, film biz is perking. "Horizontal Lieutenant" weather into May, film biz is perking. "Horizontal Lieutenant"
Iooms fast at Orpheum on öpener.
"Safe at Home" is lean at Pilgrim.
"Rollday in Spain" racked up a
torrid first week at the Boston.
"Sweet Bird of Youth" is standout at the Beacon Rill.
"Children's Hour" is stout in second week at the Capri. "Day Earth
Caught Fire" Iooms nice at Memorial in fourth.
"Counterfeit Traitor" continues
big at the Paramount also in
fourth round. "State Fair" was
fair at Met in fourth.

Estimates for This Week
Astor (B&Q) (1,170: \$1.80-\$2.70)

Astor (B&Q) (1,170; \$1.86-\$2,70)
—"El Cid" (AA) (21st wk). Okay
\$7,000, helped with matiness. Last
week, \$10,000.

Beasen Hill (Sack) (906; \$1,-\$1.50)—"Sweet Bird of Youth" (MGM). Socko \$15,000. Last week, "Les Llaisons" (Astor) (6th wk), \$7,000.

Boston (Cinerama, Inc.) (1,354; \$1.75-\$2.65)—"Holiday in Spain" (Indie) (2d wk). First week ended Monday (14) was robust \$16,900.

Monday (14) was robust \$16,000.
Capel (Sack) (900). \$1-\$1.50)—
"Children's Hour" (UA) (2d wk).
Big \$12,000. Last week, \$13,000.
Excter (Indie) (1,376; \$0-\$1.49)—
"Last Year at Marienbad" (Astor)
(4th wk). Third week ended Friday (11) was stout \$10,000.

Fenway (Indie) (1,300; \$1.50)— "Through Glass Darkly" (Janus) (5th wk). Good \$4,500. Last week,

Gary (Sack) (1,277; \$1.50-\$3)-(Continued on page 10)

Mals. Offish But 'Fear' Sharp \$8,000; '13 West' Dim 4G; 'Story' 8G, 13

Minneapolis, May 15.
Almost continuous rainfall and
old weather is blamed for the cold weather is blamed for the dull pace currently. And non-pub-lication of regular struck daily, newspapers, now in second-month, probably is a further handicap. Among the several newcemers which are going against the trend, "Cone Fear" seems to have the

"Cape Fear" seems to have the big boxoffice edge. Its brisk at Lyric. Other newcomers show less promise. "13 West Street" is espe-cially drab in first at Orpheum. "West Side Story" looks sharp in 13th week at the Mann.

Estimates for This Week
Academy (Mann) (1,000; \$1.55-\$2.65)—"El Cid" (AA) (12th wk),
Faltering at \$5,000. Last week,

Avalea (Frank) (800; \$1) —
"Ruined Bruin" (Indie). Modest
\$2,000. Last week, "Never on Sunday" (UA) and "Light Touch" (U)

"(UA) and "Light Touch" (U) (reissues), \$1,500.

Centary (Par) (1,300; \$1,25-\$1,50) — "Jessica" (UA) (2d wk), Tepid \$3,500. Last week, \$4,900.

Gopher: (Berger) (1,000; \$1,51,25) — "Ride High Country" (MGM).

Slight at \$2,500. Last week, "Something Wild" (UA) \$2,000.

Lyrie (Par) (1,000; \$1,25-\$2,50) — "Cape Fear" (U). Brisk \$3,000.

Last week, "Liberty Valance" (Par) (4th wk), \$5,000.

Mann (Mann) (1,000; \$1,50-\$2,75) — "West Side Story" (UA) (13th wk). Elegant \$8,000. Last week, \$1,000.

wk), Elegant \$8,000. Last wees, \$9,000.

Orpheum (Mann). (2,800; \$1-\$1.25) — "13 West Street" (Col). Drab \$4,000. Last week, "Horizon-tal Lleutenant" (MGM), \$5,500.

Park (Field) (1,000; \$1.25) — "Sweet Bird of Youth" (MGM) (6th wk). Okay \$2,800. Last week, \$3,000.

(6th wk). Okay \$2,800. Last week, \$3,000.
State (Par) (2,200; \$1,25-\$1,50)—
"State (Par) (2,200; \$1,25-\$1,50)—
"State (Par) (2,200; \$1,25-\$1,50)—
"State (Par) (2,200; \$1,25-\$1,50)—
"Lover Come Back" (U) treissue). Good \$2,700. Last week, "Through Glass Darkly" (Janus) (4th wk), \$1,800.

Uptown (Field) (1,000; \$1,25-\$1,50)— "Sergeants. 3" (UA) (12th wk). Surprising \$2,500. Last week, \$2,800.

Chi Builds; 'Can Play' Socko \$15,000, Terror Fine 16G, 'Jessica' Big 10G; Traitor' Tall 12G, Fear' 16G, 4th

Chicago, May 18.

Deluxer bix continues generally fair this round, although a few new entries are racking up tall takes. "Experiment in Texres" is preeming to a fine \$16,000 at Roosevelt, "Only Two Can Play" shapes a socio \$15,000 in Esquire hew. "Jessica" shapes a slick

shapes a socko \$15,000 in Esquire how. "Jessica" shapes a silek \$16,000 at the Loop.

First session of "Last Year At fairenbad" looks fancy \$8,000 at Sirf. Monroe duo of reissue, "The Racers" and "Untamed West" looks nest. Debut of "Hid-Summer Night's Dream" shapes and at World.

"Satan in High Heels" is notching an obs second stams at the Carnegie. Third round of "Les Lisisons" remains hoty at the Town.

Town.

"Counterfelt Traitor" is heading for a hep fourth United States frame. Also in fourth, "Cape Pear" is good at the Woods, and "Liberty Valance" is nice in its State-Lake fourth week.

"State Fair" is nailing a boff fifth week at the Oriental. "Sweet Bird" of Youth" rates brisk in the Chiesso fifth.

Bird of Journal Assets Chicago fifth.
Of hardticketers, "West Side Story" is pulling a rousing 11th canto at the Todd, while "Et Cid" is modest in the 21st at the Cine-

is modest in the 21st at the Cinestage.

Estimates for This Week
Carnegle (Telem't) (495; \$1.25-\$1.80)—"Satan In High Heels" (Indie) (2d wk). Warm \$3,200. Last week, \$4,500.
Chleage (B&K) (3,900; 90-\$1.80)—"Sweet Bird of Youth" (MGM)
(5th wk). Solid \$16,000 or over.
Last week, \$17,500.
Cinestage (Todd) (1,038; \$1,75-\$3.50)—"El Cid" (AA) (21st wk).
Fair \$8,000. Last week, \$7,500.
Cinema (Stern) (500; \$1.50)—"Gold Rush" (Lope) (reissue) (2d wk).
Good \$3,500. Last week, \$4,200.

wk). Good \$3,500. Last week, \$4,200.

Esquire (H&E Balaban) (1,350; \$1,25-\$1.80)—"Only Two Can Play" (King). Sock at \$15,000. Last week, "Five Finger Exercise" (Col) (3d wk). \$7,000.

Leep (Telem't) (606; \$1,25-\$1.80)—"Jessica" (UA). Tall \$10,000 or close. Last week, "Marizinia" (Indie) and "Hunža" (Indie) (5th wk). \$4,000.

Monroe (Jovan) (1,000; 65-90)—"The Racers" (20th) and "Untarned West" (AI). Oke \$4,000. Last week, "Devil's Eye" (Indie) and "Paradise Alley" (Indie) \$4,200.

d "Parause 200.
Oriental (Indie) (3,400; 90.
(80) "State Fair" (20th) (5th

\$19,000.

Riceevelt (H&K) (1,400; 90\$1,80)—"Experiment In Terror"
(Col). Fine \$16,000. Last week,
"Moon Pilot" (BV) (4th wk), \$10,-

ste-Lake (B&K) (2,400; 90 (Continued on page 10)

'Rhodes' Slight \$7,000, Prov.: 'Story' Trim 8G

Providence, May 15,
Elmwood's fifth week of "West
Side Story" is still on the hot side.
State is limping with "Colossus of
Rhodes." Only fair is second frame
of Majestic's "Rome Adventure."
Strand is shuttered for several days
while fire-ruined even to

of Majestic's "Rome Adventure."

Strand is shuttered for several days while fire-ruined screen is replaced. It had been playing "Experiment in Terror."

Estimates for Thal Week Albee (RKO) (2.200; 65-90)—"After Mein Kampf" (Indie) and "Karate" (Indie), Very slow \$5,000. Last week, "Battleground" (MgM) (resuses), \$4,500.

Estimates (Sinyder) (724; \$2-\$2.50)—"West Side Stdry" (UA) (5th wk). Attractive \$8,000 or near, Last week, \$8,500.

Majestie (SW) (2.200; 65-90)—"Rome Adventure" (WB) and "Happy Thieves" (WB) (2d wk). Far \$5,000. First was \$7,000.

State (Loew) (3,200; 65-90)—"Colossus of Rhodes" (MgM) and "World In Pocket" (MgM). Dull \$7,000. Last week, "State Fair" (20th) (3d wk), \$8,000.

Strand (National Realty) (2,200; \$65-90)—Dark for at least a week while fire ruined screen is replaced. On the screen during the blaze, "Experiment in Terroe" (Col).

Estimates Are Net

Film gross estimates as re-ported herewith from the vari-ous key cities, are net; i.e., without usual tax. Distrib-utors share on net take, when playing percentage, hence the estimated figures are net fa-come:

come: The parenthetic edmission prices; however, as indicated, include U.S. amusement tax.

Terror' Boff 11G. Pitt; Vikings' 5G

Pittsburgh, May 18.

There are three newcomers this round but are not all atrong and biz generally is uneven. "Experiment in Terror" at Gateway looms, boff but "Last Year at Marienbad" is only okay at Squirrel Hill. "Last of Vikings" is very sad at Stanley. "Judgment at Nuremberg," In first week of continuous showings at regular prices, is showing some strength at the Penn. "West Side Story" is off slightly but still big in 14th at Nixon. "El Cid" hardy at Fulton as it moves inte final

weeks. Estimates for This Week

Estimates for This Week Faiten (Assoc.) (1,530; \$1.75-\$2.75)—El Cid" (AA) (11th wic). Solid \$5,000. Last week, \$5,500. Gateway (Assoc.) 41,900; \$1-\$1.50] "Experiment in Terror" (Col). Boffo \$10,000. Last week, "State Fair" (20th) (4th wk.-5 days), a 600.

\$4.600. Nixon (Rubin) (1,760; \$1.50-\$2,75) —"West Side Story". (UA) (14th wk). Excellent \$7,000. Last week

wk). Excellent \$7,000. Last week, \$7,500.
Penn (UATC). (3,300; \$1-\$1.50)—
"Judgment at Nuremberg" (UA).
Okay \$10,000 in moveover from Warner for first week on grind basis. List week, "Jessics" (UA), \$8,800.
Shadyside (MOTC). (750; \$1.25)—
"Carry On Constable" (Gov). (2d. wk).
Good \$2,500. Last week, \$3,500.

Shauyane (wo.10) (10) (20) (2d vk). Good \$2,500. Last week, \$3,500. Squirrel Hill (SW) (834; \$1.25)—(Last Year at Mariembad" (Astor). Oke \$3,500. Last week, "Double Bunk" (FAW), \$2,500. Stanley (SW) (3,700; \$1.\$1.50)—(Last of Vikings" (Indie). Drah \$5,000. Last week, "Liberty Valance" (9 days), \$8,000. Warner (SW) (1,516; \$1.\$1.50)—(Oklahoma" (20th) (reissue) (2d vk). Weak \$5,000. House closed May 15 for three weeks of work to install Cinerama equipment.

Bird' Brisk \$12,000, L'ville: 'Fear' Fat 7G

L VIIIE, FEAT FAI (U.

Louisville, May 15.

"Sweet Bird of Youth" shapes smash at United Artists. "Judgment at Nuremberg," with Sauriday night (12) sellout, should wind up sturdy total. Crix praised this film. "Cape Fear," new entry at the Kentucky, Jooms hotsy. Holdover "Walk On Wild Side" at the Mary Anderson looks fairish.

Estimate for The West.

Estimates for Tans week
Brown (Fourth Avenue) (900;
\$1,25,\$2) — Judgment at Nuremberg" (UA). Had couple sellout
shows, and looks sturdy, \$8,000 or
over, Last week, "El Cid" (10th
wk-8 days), \$7,000.

ws-8 days), \$7,000.

Kentucky (Swifow) (900; 75\$1:25) — "Cape Fear" (U), Hep
\$7,000. Last week, "Outsider" (U),
\$4,500,

4,500, Mary Anderson (People's) (1,100; "Walk On Wild Side"

Mary Anderson (People's) (1,100; (75*1.25)—"Walk On Wild Side's (Col) (2d wk). Fair \$4,500 after opening week's \$5,000; Ohio (Settos) (900; 75*1.25)—"Moon Pilot" (BV) (4th wk). Likely will be good \$4,500 same after \$4,700 in third:
Risito (Pourth Avenue) (1,100; \$1.25*2.50)—"Search For Paradise" (Cinerama) (4th wk). Fair \$5,000, after third week's \$6,000. United Artists (Fourth Avenue) (3,000; 75*\$1.25)—"Sweet Bird of Youth" (MGM). Socko \$12,000 or close Last week, "Light in Plazza" (MGM), \$8,000.

'Spartaces' Hep 6G, Omaha; 'Story' 51G. 5

Omaha, May 18.

Biz at downtown firstruns this stanza is the slowest in some time. Of the new entries, "Hitler" is fairly okey at two houses but "Experiment in Terror" shapes dull at Orpheum. "Spartacies" is torrid at the Ownshe for a subsequent-in ment. In Terror samps unit of the Omaha for a subsequent-run on popicale. "Sweet Bird of Youth", in second round at State looks okay. "West Side Story" is becoming fair in fifth at Admiral.

in second round at state looks olasy. "West Side Story" is becoming fair in fifth at Admiral.

Estimates for This Week.

Admiral (Blank) (1,239; \$1.55-\$2.20)—"West Side Story" (UA) (5th wk). Fair \$5,500. Last week, \$6,500.

Chief, Skyvlew (Blank) (1,000-1,200; 75-\$1)—"Hittler" (AA) and "Hands of Stranger" (AA). Okay \$5,000 or close. Last week, "Alamo" (UA) (relissue) and "White Warrior" (WB), \$5,500.

Cooper (Cooper) (627; \$1.35-\$2.20)—"Cinerama Holiday" (Cinerama Holiday" (Cinerama Holiday" (Cinerama) (2d wk), Good \$6,800 after \$7,500 how.

Dundes (Cooper) (500; \$1.25-\$1.75)—"Oklahoma" (Todd-AO) (7th wk). Fairish \$2,700. Last week, \$2,800.

Omaha (Tristates) (2,066; \$1-\$1.25)—"Spartacus" (U) (subrun). Strong near \$6,000 at popscale. Last week, "Day Earth Caught Fire" (U) and "Desert Patrol" (U) \$4,000.

Orpheum (Tristates) (2,877; \$1-\$1.25)—"Experiment in Terror" (Col). Drab \$5,000. Last week "Man Who Shot Liherty Valance" (Par) (2d wk), \$8,000.

State (Cooper) (745; \$11—"Sweet Bird of Youth" (M-G) (2d wk). Falling to okay \$4,000. Last week \$5,200.

Witch' Okay 11G, D.C.; 'Fear' Fat &G

Washington, D.C., May 15.
Trend is definitely offish here
at wickets this session. Plenty of
out-of-town sightseers but they
aren't buying film fare to any extent. "Ride High Country," one of
newcomers, shapes slow at Capitol
while "Burn Witch Burn" looms
only okay in two locations. "Doctor
in Love." is fine in opener at MacArthur.

Arthur, "Cape Fear" is rated nice in fourth at Keith's while "State Fair" looks good in same at Palace. "West Side Story" and "Judgment at Nuremberg" continue big on their longruns. "Counterfeit Traitor" is rated fast in fourth at Ontario.

Ontario.

Estimates for This Week
Ambassidor-Metropelitan (SW)
(1,480; 1,000; \$1.\$1.49) — "Burn
Witch" (Al.) Okay \$11,000 or near.
Last week, "Moon Pilot" (BV) (3d Last week, " wk), \$6,000.

Last week, "Moon Pilot" (BV) (3d wk), \$6,000.

Apex (K-B) (940; \$1.25-\$1.40)—
"Through a Glass Darkly" (Janus)
(3d wk), Neat \$5,000. Last week, \$6,500.

Capitol (Loew) (3,420; \$1-\$1.49)—
"Ride, High Country" (MGM).
Slow \$10,500. Last week, "Liberty Valance" (Par) (3d wk), \$7,500.

Dupont (Mann-KB) (400; \$1.31.65)—
\$1.65)—"Black Tights" (Magna) (2d wk). Fat \$4,500 after \$5,300 opener.

Keith's (RKO) (1,839; \$1-\$1.65)—
"Cape Fear" (U) (4th wk), Okay \$8,000. Last week, \$9,000.

MacArthur (K-B) (900; \$1.25-\$1.40)—"Doctor in Love" (Gov). Hotsy \$6,000. Last week, \$9,000.

Ontario (KOB) (1,240; \$1-\$1.49)—"Counterfeit Traitor" (Par) (4th wk). Fast \$6,700. Last week, \$7,500.

Palace (Loew) (2,360; \$1-\$1.65)—
"State Fair" (20th) (4th wk). Good \$8,600. Last week, \$9,800.

Playhouse (T-L). (459; \$1.49-\$1.65)—"Last Year at Mariembad" (Astor) (3d wk). So-so \$3,500. Last week, \$4,000.

Plaze (T-L). (278; \$1.49-\$1.80)—

(Astor) (3d wk). So-so \$3,500, Last week, \$4,000.

Plaza (T-L) (278; \$1,49-\$1.30) —

"Rififf Girls" (Cont) (2d wk). Fair \$3,500. after \$4,400 opener.

Town (King) (890; \$1,25-\$1.80)—

"Lover Come Back" (U) (13th wk). Trim \$5,000. Last week, \$6,000.

Trans-Lyx (T-L) (600; \$1.49-\$1.80) — "Five Finger Exercise"

(Col) (4th wk). NSG \$3,000. Last week, \$3,500.

"Yest Side Story" (UA) (26th wk).

Big \$11,000. Last week, same.

Warner (SW) (1,250; \$1,25-\$1.60)—"Judgment at Nuremberg" (UA) (26th wk). Big \$3,000. Last week, ditte.

Dearth of New Pix Bops B'way Biz But Liaisons' Big \$15,500; Lieut." Fair 16G: Traitor' Sockeroo 33G

With only two new biffs in the last seven days, aside from some arty theatre entries, and another weekend with mild, springlike weather, Broadway firstun film bir is offish this stanza. "Horizontal Lieutenant" is heading for a fair \$16,000 in opener at the State while. "Les Liaisons Dangereuses", hit a great \$15,500 for third week. "Cabiner at the Embassy.

Top coin total is being garnered by "Moon Pilot" with stageshow at the Music Hall where an okay \$105,000 is in prospect for current (6th) session. "Bon Voyage" and new stageshow opens there tomorrow (Thurs.).

"Counterfeit Traitor" will show a great: \$35,000 currently for the Pakille rest 770-85 Playshow of pears there should be a supplementation of the Pakille rest 770-85 Playshow of pears the supplement of the Pakille rest 770-85 Playshow of the Pakille re

by "Moon Pilot" with stageshow at the Music Hall where an okay \$105,000 is in prospect for current (6th) session. "Bon Voyage" and new stageshow opens there tomornow (Thurx.).

"Counterfeit Traitor" will show a great \$33,000 carrently for the Dehtille where it wound the fourth round yesterday (Tues.).

"Experiment in Terror" looks like fair \$18,000 in fifth week at the Criterion.

"Lover Come Back," playing, subsequent-rum at the 68th St. Playhouse, looks like a great \$6500 in first week. Pic was brought in for only two weeks; with "Cabline of Caligari," due May 25 when it also opens at the Victoria.

"Jules and Jim" held with great \$1,500 in second at the arty Paris.

"Cape Fear" held with lusty \$17,500 in fourth round daydating at the Victoria and arty Trans-Lux \$2d St. in current (4th) sension.

"State Fair" was okay \$19,000 or close in fifth stars at the Paramount, where "Lisa" opens May 24.

Estimates for This Week
Astor (City Inv.) 1,094; \$1,25-\$2,2,3,25-3,25,20,—"Les Li ais o and yesterday (Tues.) was mild \$14,000 after \$10,000 in fourth modest \$9,500 after \$10,000 after \$10,000 after \$10,000 after \$10,000 after \$10,000 after \$10,000 for sixth. "Libetty Valanke" (Par) opens May 23, daydating with Trans-Lux \$2d St. Pourth session simished yesterday (Tues.) was mind \$14,000 after \$10,000 for sixth. "Libetty Valanke" (Par) Opens May 23, "Criterion (Moss) (1,520; \$1,25,25).—"Counterfeit Traitor." (Par) (St. Superiment in Terror" (CO) (6th wk). This round ending from round after \$2,000 for chird. Stays are stays and stays after \$2,000 for chird. Stays are stays after \$2,000 for chird. Stays are stays and stays after \$2,000 for chird. Stay

mount, where "Lisa" opens May 24.

Estimates for This Week

Astor (City Inv.) (1,094; \$1.25-\$2)

"Jessica" (UA) (4th wk). This
stanza finishing today (Wed) is
heading for modest \$9,500 after
\$11,000 for third, "Miracle Worker"
(UA) opens May 23, daydating with
Trans-Lux 52d St.

Capitol (Loew) (4,820; \$1.\$2.50)

"Sweet Bird of Youth" (MGM)
(8th wk). Seventh week completed
yesterday (Tues.) was mild \$14,000
after \$17,000 for sixth. "Liberty
Valance" (Par) opens May 23.

Criterion (Moss) (1,520; \$1.25\$2.50)—"Experiment in Terror"
(CO) (6th wk). This round ending
tomorrow (Thurs.) looks to hit fait
\$16,000 after \$19,000 in fourth.
\$16,000 after \$19,000 in fourth.
\$16,000 after \$19,000 in fourth.
\$2.75)—"Counterfeit Traitor" (Par)
(5th wk). Fourth session finished
yesterday (Tues.) was sharp \$23,000
or near after \$29,000 for third.
Also playing the 72d St. Playhouse.
Embassy (Guild Enterprises) (500
\$1.50-\$2.50)—"Les Liaisons"
(Astor) (m.o.) (2d wk). Initial week
finished Monday (14) was great
\$15,500.

Palace (RKO) (1,642; \$1.50-\$3.50)

—"Judgment at Nuremberg" (UA)
(22d wk). The 21st stanza completed yesterday (Tues.) was sock
\$32,000 or near for 10 performances after \$35,000 for same number of shows in 20th week.

Ferum (Moss) (813; \$1.25-\$1.80)

—"The Intruder" (Pathe). Opened
Monday (14) In ahead. "Five
Finger Exercise" (Col) (4th wk-4
days), was mild \$8,000 after \$11,500
for third full week.

Paramount (AB-PT) (3,665; \$1\$20,500 in fourth week.

Paramount (AB-P

nder.
State (Loew) (1,900; (\$1-\$2.50)—
"Horizontal Lieutenant" (MGM)
Initial session ending tomorrow

'13 West' Dull at \$9.500. Frisco: 'Country' 9G

Frisco; Country 9G

San Francisco, May 15.

Firstrun trade here currently loofs offish at most locations with much of fresh screen fare disappointing, "13 West Street" shapes slow at Paramount while "Ride-High Country" is rated light at Warfield, "Through Glass Darkly" is very big on opener at the Vogue. "Sweet Bird of Youth's very big on opener at the Vogue. "Sweet Bird of Youth's till is nice in seventh round at Stagedoor, "Judgment at Nuremberg" is holding with a good figure in 11th week at Cotonet.

Estimates for This Week Gelden Gate (RKO) (2,859; \$1.25-\$1.50) — "Outsider" (U) 2d wk). Moderate \$8,000 in five days. Last week, \$15.000.

Fox (FWC) (4,651; \$1.25-\$1.50)—"State Fair" (20th) and "Broken Land" (20th) (2d wk). Slow \$10,000 in 9 days. Last week, \$12.50).

Warfield (Loew) (2,656; \$1.25-\$1.50) — "Ride High Country" (MGM). Slight \$9,000. Last week, "Thunder Road" and "Big Country" (resisues), \$6,000.

Paramount (Par) (2,646; \$1.25-\$1.50) — "Il Wert Street" (Col) and "Mothra" (Col). Slow \$9,500 or less. Last week, "Safe At Home" (Col) and "Don't Knock Twist" (Col) and "Don't Knock Twist" (Col) and "Don't Knock Twist" (Col) sq.000.

St. Francis (Par) (1,400; \$1-\$1.75) (Continued an page 19)

Heat Hits K.C. Biz But 'Colossus' Good \$22,000; 'Story' OK 7G, 8th

Kansas City, May 15.
Trend is moderate this session with newcomers scarce. "Mothra" in eight-theatre hookup is doing satisfactory biz, while "Colossus of Rhodes" in hine spots is rated

good,
Holdovers "West Side Story"
still is okay in 8th round. Very
warm weather is okay for drive-ins
but hard on hardtops.

Estimates for This Week

Brookside (Fox Midwest-Nat. Theatres) (800; \$1.25-\$1.50) — "Judgment at Nuremberg" (UA) (6th:wk). Mild \$2,000; holds. Last week, \$2,500.

week, \$2,500.

2 a p r i (Durwood) (1,260; 90c\$2,50)—"El Cid" (AA) (12th wk).
Oke \$6,000. Last week, \$7,000.

Empire (Durwood) (1,200; 90c\$2)—"Search for Paradise" (Cinerama) (reissue) (2d wk). Nice \$8,000;
\$tays on. Last week, \$8,500.

Kime (Dickinson) (504; \$1.25-\$1.50) — "Les Llaisons" (Astor). Bright \$2,000; will hold. Last week, "Five Day Lover" (Kings) (3d wk),

Paramount (Blank-UP) (1,900; \$1-\$1.25)—"Liberty Valance" (Par) (2d wk). Medium \$5,500. Last week, \$8,500.

Plaza (FMW-NT) (1,630; \$1.50-\$2,50) — "West Side Story" (UA). (8th wk). Satisfactory \$7,000. Last week, \$8,000.

Roxy (Durwood) (850; 75c-\$1.50)

"State Fair" (20th) (4th wk).

Good \$4,500. Last week, \$5,500.

Rockhill (Little Art Theatres) (750; \$1.\$1.25)—"Through a Glass Darkly" (Indie). Trim \$1,700. Last week, "Cold Wind in August" (Indie). die) (2d wk), \$1,200.

Saxen (Durwood) (1,600; 75c \$1.50)—"All Fall Down" (MGM (2d wk). Slow \$4,000. Last week, \$6,500. (MGM)

Shawnee. Leawood. Shawace, Leawood, Overland, Dickson (Dickinson) (1,100 cars, 900 cars, 700 seats, 700 seats); Fairyland (Finkelstein) (1,500 cars); 63rd Street (S&S) (1,500 cars); Granada (FMW-NT) (1,217; ears; Granada (FMW-NT) (1,217, Avenue (Fulton) (800 seats); Hi-Way 40 (General) (1,000 cars); (\$1) — 'Colosss of Rhodes' (MGM) and 'World in Pocket' (MGM). Good \$22,000 on eight spots.

Studio (Durwood). (150; \$1.25-1.50)—"Two Women" (Embassy) d run). Oke \$1,000 or over. Last eek, "Murder, She Said" (MGM) (7th wk), \$750.

Uptown (FMW-NT) (2,043; \$1-\$1.25)—"Moon Pilot" (BV) (4th wk-6 days). Fair \$2,500. Last week, \$3,000.

CHICAGO

(Continued from page 9) \$1.80)—"Liberty Valance" (4th , wk). Nice \$14,000. week, \$15,000.

Tedd (Todd) (1,089; \$2,20-\$3.50)
"West Side Story" (UA) (11th
h). Big \$22,000. Last week, \$21.500

Tewn (Teitel) (640; \$1.25-\$1.80)

Tewn (Teitel) (640; \$1.25.\$1.80)
—"Les Llaisons" (Astor) (3d wk).
Torrid \$4,000. Last week, \$7,500.
United Artists (B&K) (1,700; 90-\$1.80) —"Counterfeit Trait or"
(Par) .(4th wk). Stout \$12,000.
Last week, \$16,000.
Woods (Essaness) (1,200; 90-\$1.80)—"Cape Fear" (U) (4th wk).
Good \$11,000. Last week, \$15,000.
World (Teitel). (606; 90-\$1.25)—"Mid-Summer Night's Dream" (Indie). Dismal \$2,000. Last week, "Black Tights" (Magna) (5th wk), \$3,500.

BOSTON

(Continued from Page 8) "West Side Story" (UA) (28th wk Great \$17,000. Last week, ditto.

Kenmore (Indie) (700; \$1.50)—
"Doctor in Love" (Gov) and "Carry on Nurse" (Gov) (rerun) (7th
wk-final). Oke \$5,000, "Taste of opens May 17.

Mayflower (ATC) (689; 90-\$1.50)

"Jessica" (UA) (2d wk). Oke
4,000. Last week, \$6,000.

Metropolitan (NET) (4,357; 90-\$1,25)—"State Fair" (20th) (5th wk). Fourth week ended Monday (14) was fair \$10,000.

Memorial (RKO) (3,000; 90-\$1.49)
—"Day Earth Caught Fire" (U)
(4th wk). Nice \$8,500. Last week,
\$10,000.

Orpheum (Loew) (2,900; 90-\$1.49) —"Horizontal Lieutenant" (MGM) and "World in My Pocket" (MGM) Breezy \$14,000. Last week, "All Fall Down" (MGM) and "Incident in Alley" (UA), \$10,000.

Paramount (NET) (2.357; 70-\$1.25)—"Counterfeit Traitor" (Par) Smash \$12,000. Last

(4th wk). Smash \$12,000: Last week, \$14,000.

Pilgrim (ATC) (1,909; 75-\$1.25)—
"Safe at Home" (Col) and "Hellions" (Col). Slight \$5,000. Last week, "Experiment in Terror" (Col) and "Seige of Syracuse" (India) (2d wk) same

(Col) and Seige or Sylacosodie) (2d wk), same.
Saxon (Sack) (1,100; \$1.50-\$3)—
"Judgment at Nuremberg" (UA)
(13th wk). Potent \$14,000. Last

week, same.

State (Trans-Lux) (730; 75-\$1.25)

"Not Tonight Henry" (Indie) and
"His First Affair" (Indie). Lusty
\$7,300. Last week, "Diary Naturist" (Indie) and "Lonely Sex"
(Indie) (3d wk), \$4,500.

Cincy Biz Off; 'My Love' Okay \$6,000; 'Fear' $5\frac{1}{2}$ G, 2d: 'Story' Sturdy 8G

2d; Story Sturdy 8G
Cincinnati, May 15.
Spring fever is retarding Cincy cinema traffic this week, "Forever My Love," the only downtown newcomer, bids only okay at the Grand. "Liberty Valance" is mild at the Albee while "Cape Fear" at Keith's is oassable in second weeks. Oldies "King Solomon's Mines" and "Naker Spur" rate okay at Palace. Hardticket "West Sides Story" looks solid in eighth round as pacemaker. "Only Two Can Play" holds hotsy in fourth frame at arty Guild. Twin Drive-In is in seasonal stride with "Journey to Seventh Planet" and "Lost Battalion" on one side and "Lover Come Back" and "George Raft. Story" on the other. Latter is especially good.

Estimates for This Week

Estimates for This Week Albee (RKO) (3,100; \$1-\$1.50)—
"Liberty Valance" (Par) (2d wk).
Mild \$6,500. Last week, \$9,000.

Esquire Art (Cin-T-Co) (50(\$1,25)—"Breakfast at Tiffany's (Par) (subrun). Fair \$1.000. Las week, "Flower Drum Song" (U (subrun), \$1.100.

Grand (RKO) (1/300: \$1-\$1.25)—
"Forever, My Love" (Par). Okay
\$6,000 or near: Last week, "Horizontal Lieutenant" (MGM) (3d wk),

Guild (Vance) (300; \$1.25) Two Can Play" (Col) (4th w Hotsy \$2,000 following \$2,200 third. Second week was \$2,500. Two Can

Keith's (Cin-T-Co) (1,500; 90-\$1.25)—"Cape Fear" (U) (1 wk). Okay \$5,500 after \$6,000 opener.

Okay \$5.500 after \$6,000 opener.

Palace (RKO) (2,600; \$1.\$1.25)—

"King Solomon's Mines" (Indie) and "Naked Spur" (Indie) (reissues). Okay \$5,000. Last week,
"State Fair" (20th) (3d wk), \$7,000.

Twin Drive-In (Cin-T-Co) (300.

cars each side; 900—West: Journey to Seventh Planet" (Indie) and
"Lost Battallon" (Indie). Oke
\$5,500. East: "Lover Come Back" (U) and "George Raft Story" (AA)
(subruns). Good \$6,000. Last
week, both sides, "Poor White
Trash" (Indie) and "Seasons of
Passion" (Indie). zoomed to near
\$30,000, way over estimate.

Valley (Cin-T-Co) (1,275; \$1.56\$2.50)—"West Side Story" (UA)
(8th wk). Swell \$8,000. Last week,
\$9,300.

VARIETY PORTLAND, ORE.

(Continued from Page 8)

World" (Cinerama) (5th wk). Hep \$8,000, Last week, \$5,800. Music Box (Hamrick) (640; \$1.50-\$3)—"West Side Story" (UA) (9th Music Bex (Hamrick) (VA) (9th \$3)—"West Side Story" (UA) (9th wk), Good \$6,000. Last week, \$7,-900. Orpheum (Evergreen) (1,536; \$1-"Premature Burial" (AI)

Orpheum (Evergreen) (1,536; \$1-\$1.49)—"Fremature Burial" (AI), Okay \$6,000 or close. Last week, "Moon Pilot" (BV) and "Bear Country" (BV) (3d wk), \$4,200.

Paramount (Port-Par) (3,006; \$1-\$1.50)—"King of Kings" (MGM), popscale date. Dull \$4,000. Last week, "Liberty Valance" (Par) and "Brushfire" (Par) (3d wk-6 days, \$2,900.

Earth' Good 10G, Philly; 'Lover' 7G

Philadelphia, May 15.
Biz at downtown defuxers con-jnues offish here this stanza. Iowever, "Day Earth Caught tinues offish here this stanza. However, "Day Earth Caught Fire" shapes good in first round at Stanton while some of hold-overs are doing allright. Another newie, . "Horizontal-" Lieutenant" looms modest at Stanley. "Lover Come Back" is pushing up to a nice figure in 14th stanza at the Arcadia. "Judgment at Nuremberg" looms okay in 12th week at Boyd while "West Side Story" is rated fine in 27th session at the Middown.

Estimates for This Week

Estimates for This Week

Arcadia (S&S) (622; 95-\$1.80) —
"Lover Come Back" (U) (14th wk).
Nice \$7,000 or over. Last week;
\$6,500.

\$6.500.

Boyd (SW) (1.536; \$2.\$2.75) —

"Judgment at Nuremberg" (UA) (12th wk). Okay \$9,000 or over. Last week; \$9,500.

Fox (Milgram) (2,200; 95.\$1.80)—

"Experiment in Terror" (Col) 12d wk). Fair \$8,000. Last week; \$13,000.

Goldman (Goldman) (1,000; \$2-\$2.75)—"El Cid" (AA) (21st wk). Fair \$4,500 or near. Last week,

\$5.000. Midtown (Goldman) (1,200; \$2-\$2.75) — "West Side Story" (UA) (27th wk), Fine \$13,500. Last week,

Randolph (Goldman) (2,200; 85-\$1,80)—"All Fall Down" (MGM) (2d wk), Mild \$5,500, Last week, \$12,000.

\$12,000.
| Stanley (SW) (2,500; 95-\$1.80)—
| Horizontal Lieutenant" (MGM).
| Modest \$13,000. Last week, "Sweet
| Bird Youth" (MGM) (7th wk),

\$6,500. Stanton (SW) (1,483; 95-\$1.80)— "Day Earth Caught Fire" (U). Good

Day Earth Caught Fire," (1J). Good \$10,000. Last week, "Burn Witch, Burn" (AI), \$8,000.

Trans-Lux (T-L) (500; 95-\$1.80)

"State Fair" (21st wk). Trim \$7,500. Last week, \$8,000.

Wiking Sley) (1,000; 95-\$1.80)

"Walk on Wild Side" (Col) (7th wk). Oke \$5,500. Last week, \$6,000.

World (R&B-Pathe) (499; 95-\$1.80)

"Only Two Cari Play" (Col) (3d wk). Good \$3,700. Last week, \$4,800.

BROADWAY

(Continued from page 9)

(Continued from page 9)
lofty \$6,500. Holds another, since picture was set in for only two weeks. "Callgari" (20th) opens May 25, daydating with Victoria. Sutton (Rugoff Th.) (551; \$1.50-\$2) — "Sweet Bird, of, Youth" (MGM) (8th wh.) Seventh round finished yesterday (Tues.) was good \$6,500 after \$7,000 for sixth week.

72d St. Playhouse (Baker) (440; \$1.50-\$2) — "Counterfeit Traitor" (Par) (3d wk). First holdover stanza completed Monday (14) was big \$10,000 after \$13,000 for opener. Also playing the DeMille, where now in fifth week. Trans-Lux \$24 \$4. (T-L) (540; \$1.25-\$2)—"Jessica" (UA) (4th wh).

Det. Newspaper Strike Over; Home' Slow \$9,000; 'Story' 15G, 'Fear' 11G

SAN FRANCISCO (Continued from page 9)

(Continued from page 9)

"Five Finger Exercise" (Col) (2d
wk), Still okay at \$8,000 or near
after \$11,000 last wk
United Artists (No. Coast) (1.151;
\$1.50-\$31—"West Side Story" (UA)
(22d wk), Strong \$17,000, Last
week, \$17,500.
Vegue (S. F. Theatres) (364;
\$17,500, Through a Glass Darkly"
(Janus). Botfo \$6,400, Last week,
"Bridge" (Indie) (8th wk), \$2,000,
Stagedoor (A-R) (1440; \$1.50) —
"Sweet Bird of Youth" (MGM)
(7th wk), Nice \$3,700, Last week,
\$5,000,

Larkin (A-R) (400; \$1.25-\$1.49)—
"The Victim" (Indie) (4th wk)
Good \$4,500 or near Last week

\$5,500. Clay (A.R) (400; \$1,25-\$1,49) — "Murder, She Said" (MGM) (3d wk). Okay \$3,000. Last week, wk).

wki. Okay \$3,000. Last week, \$3,500.

Presidio (Art Theatre Guild) (774; \$1,25) — "Web of Passion" (Indie) So-so \$2,500. Last week, "Green Mare" (Indie) (3d. wki, \$2,000.

\$2,000.
Metro (United California) (1,000; \$1.50-\$1.80)—"Two Women" (Janus) (19th wk) and "One; Two Three" (UA) (3d wk). Okay \$2,000.
Last week; \$2,500.
Esquire (No. Coast) (846; 90-

Esquire No. Coast) (846; 90-81.25)—"Two Women" (Janus) and "The Hustler" (20th). Husky \$7.-000 or over. Last week, "Jessica" (UA) and "Season of Passion" (UA) (2d. wk), \$4.000.

Coronet (United California): (1,250; \$2.20.\$2.75)—"Judgment at Nuremberg" (UA) (11th wk). Off to good \$7,000 or close. Last week,

\$11,000.

Music Hall (A-R) (364; \$1.25-\$1.49)—"Only Two Can Play" (Col) (4th wk). Fine \$6,000 after \$6,500 last week.

Home' Light \$5,000 In Denver: 'Earth' 8G. 2d

Denver, May 15. Denver, may 10...

Trade is very uneven here this stanza, spring weather prompting thousands to head for nearby mountains. Most of weakness is with the newcomers, none of them measuring up. "Excuse My Dust" with the accommensuring up. "Excuse making is rated fair at Paramount Lieutenant". "Horizontal Lieutenant" looms nice in second at Centre. "Day Earth Caught Fire" is good in second at the Denver, "Safe at Home" looms said in opener at Orpheum.

Estimates for This Week Aladdin (Fox) (900; \$1.25-\$1.45) "Judgment at Nuremberg" (UA) (6th wk). Okay \$5,000. Last week

\$6,500. Caprl Art (Art Theatre Guild) (238; \$1.25) — Paradisio (Indie) (5th wk). Fair \$900. Last week, \$1,100.

Centre (Fox) (1,270; \$1.25-\$1.45)

Centre (FOX). (1,270; \$1,25-\$1,45).
"Horizontal Lieutenant" (MGM)
(2d wk). Nice \$7,000 or close. Last
week, \$9,500.
Cooper (Cooper) (814; \$1,25\$2.65)—"Seven Wonders of World"
(Cinerama) (30th wk). Good \$10,-

(Cinerama) (30th wk). Good \$10,-000 or near. Last week, \$11,000. Crest (Wolfberg) (750; \$1,25) — "The Mark" (Cont) and "Breakfast at Tiffany's" (Par) (rerun). Okay \$2,500. Last week, "View From Bridge" (Cont), \$2,700. Denham (Indie): (800; \$1,25-\$2.50) — "West Side Story" (ÜA) (2d. wk). Fine \$10,000. Last week, \$12,000. Denver (Fox) (2,432; \$1,25-\$1,45) — "Day Earth Caight Fire" (U). 2d. wk). Good \$8,000. Last week, \$6,500.

ompleted Monday (14) was big \$10,000 after \$13,000 for opener. All the playing the DeMille, where now in fifth week.

S5)—now in fifth week.

This round finishing today (Wed.)

(re. \$1.25-\$2)—"Jessica" (UA) (4th wk).

This round finishing today (Wed.)

(800) for third. "Miracle Worker" (UA) (500) Last week, "Caine Mutiny" (Col) and "On the Waterfront" (Col) in "On the Waterfront" (Col) in

The 29-day newspaper strike is over, but downtown film biz still is not normal at many spots. "Rome Adventure" is just good in second outing at the Michigan, "Safe at Home" shapes slow at the Palms.

Others are holdovers or longruns led by "West Side Story" which is pushing up to a wow 13th week at Madison. "State Fair" stays fine in fourth session at Grand Circus. 'Cape Fear" is climbing to an okay total at Fox in fourth session. "Judgment at Nuremberg" is doing well in third at Mercury.

Estimates for This Week

Rox (Woodmont Corp.) (5,041: \$1.25-\$1.49)—"Cape Fear" (U) and "Information Received" (U) (4th wk). Okay \$11,000. Last week, \$9,000.

Michigan (United Detroit) (4,026; \$1:25-\$1:49) — "Rome Adventure" (WB) and "Samar" (WB) (2d wk). (WB) and "Samar" (WB) (2d wk). Good \$12,000 or over. Last week, \$15,000

\$15,000.

Palms (UD) (2,995; \$1.25-\$1.49)—
"Safe at Home" (Col) and "Don'
Knock Twist" (Col). 'Slow \$9,000
Last week, 'Night Creatures' (U
and "Six Black Horses" (U) \$10,000.

Madison (UD) (1,408; \$1.50-\$2.65)
-"West Side Story" (UA) (13th
k) Good \$15,000. Last week

Grand Circus (UD) (1.400; \$1.25-\$1.49)—"State Fair" (20th) (4th wk). Fine \$10,000. Last week, \$11,000.

Adams (Balaban) (1,700; \$1.25-\$1.50—"Two Women" (Indie) (3d wk). Good \$10,000. Last week, \$9,700.

United Artists (UA) (1.667; \$1.25-\$1.50) — "Experiment in Terror" (3d wk). Slow \$3,000. Last week, \$2,800.

Music Hall (Cinerama, Inc.) (1,208; \$1.20-\$3)—'El Cid" (AA) (21st wk). Fine \$11,000. Last week, \$10,000.

Mercury (UM) (1,465; \$1-\$1.80)—
"Jüdgment at Nuremberg" (UA)
(3d wk). Good \$11,000. Last week,
\$10,800.

LOS ANGELES

(Continued from Page 8) Hawaii; 1st wk, El Rey). Fast

Hollywood (FWC) (856; 90-\$1.50)
"Liberty Valance" (Par) (4th wk) and "Magnificent Seven" (UA) (reissue) (1st wk). Slow \$3,200. Last week, \$3,000.

State (UATC) (2,404; 90-\$1.50)— "Spartacus" (U) (reissue) (4th wk). Okay \$5,000. Last week, \$5,300.

Warner Beverly (SW) (1,316; 90-\$2)—"Five Finger Exercise" (Col) (4th wk). Tepid \$5,000 or near, Last week, \$5,500.

Music Hall (Ros) (720; \$2-\$2,40)
—"Only Two Can Play" (Kings)
(4th wk). Good \$6,000. Last week,
\$6,400.

\$6,400.

Warner Hollywood (SW) (2,170; \$2-\$2,40) — "Counterfeit Traitor" (Par) (5th wk), Solid \$8,500. Last week, \$9,500.

Hollywood Paramount (State) (1,468; \$1-\$1.80)—"All Fall Down" (MGM) (6th wk). Drab \$3,000. Last week, \$4,000.

Fine Arts (FWC) (631; \$1.49-\$2.40) — "Jessica" (UA) ((th wk). Dim \$2,300. Last week, \$1,800.

Fox Wilshire (FWC) (1,990; \$1.49-\$2)—"State Fair" (20th) (6th wk). Mild \$5,000. Last week, \$3,900

Four Star (UATC) (868; \$1.80-\$3.50) — "Black Tights" (Magna) (7th wk). Smooth \$6,000. Last week,

Egyptian (UATC) (1,392; \$2,\$2,40)
"Sweet Bird of Youth" (MGM)
(8th wk). Pale \$5,500. Last week,

Carthay (FWC) (1,138; \$1.80-\$3.50)—"El Cid" (AA) (21st wk). Slim \$5,600. Last week, \$5,900.

Pantages (RKO) (1,512; \$1.25-\$2.75)—"Judgment at Nuremberg" (UA) (21st wk). Hefty \$12,000. Last week, \$12,500.

Chinese (FWC) (1,408; \$1.25; \$3.50) — "West Side Story" (UA) (22d wk). Soared to wham \$25,000.

Last week, \$20,900.

FORCED DISPLAY OF 'RATING

IRED TRADE TO FIGHT GA. EDICT

The motion picture industry, sparked by the legal minds at the Motion Picture Assa. of America, is expected to take steps to get rid of Atlanta's newest censorship ordinance within the next week to 10 days. Just which tack will be taken to have the ordinance struck from the books hasn't been decided yet, but most slim attorneys feel that the job, which may be costly (as all censor battles are), should not be too difficult from the legal viewpoint.

They are, in fact, somewhat surprised that the Atlanta city counsel would have approved the new ordinance, since it seems so obviously vulnerable under the very same Georgia state constitution articles which were cited in throwing out the previous ordinance. The most important section of the new ordinance in this respect, is its "prior restraint" requirement which was specifically cited as being a restriction on freedom of speech, press, etc. as the Georgia constitution was interpreted in the earlier Atlanta case. New ordinance requires that pix be submitted to a "motion picture reviewer" before theatrical release.

(Interestingly enough, the U.S.

lease. (Interestingly enough, the U.S. Supreme Court, in the Times Film case last year, upheld such "prior restraint," but Georgia's constitution has been interpreted more liberally).

inerally.

In addition to requiring that a film be shown before its release, the ordinance empowers the city's reviewer to classify films as "approyed," "unsuitable for the young" (those pix which while not objectionable. "for the average person or mature adult persons, would nevertheless be objectionable for children, young people or immature people"), or "objectionable."

able."
Ordinance: requires that pix classified as the "unsuitable for the young" and "objectionable" would be so advertised, with the ratings also posted at the theatre's box-office

anso, posicio at the ordinance is expected to be along one of three lines; (1) an injunction against it, plus a request for a statutory declaration as to its unconstitutionality; (2) showing a pic without submitting it to the censor beforehand, then fighting the subsequent criminal prosecution; or (3) submitting a film, then seeking court action re the classification tag attached to it.

Of the three avenues to relief,

tached to it.

Of the three avenues to relief, the one most favored is the first, since the legal issue would not be clouded by the contents of a specific view.

clouded by the contents of a specific picture.

The ordinance also carries a prevision banning outright obscene pix (with obscene carrying the same definition as outlined by the U.S. Supreme Court), as well as pix which advocate the overthrow of the government, and those which are "immical to the public safety, health, morals or welfare." In Atlanta, that usually means anything that smacks of integration.

COLORAMA'S 75% SHARE

Takes 0.1 22 Pine-Thomas Films, 1945-55

Colorama Features has purchased all distribution rights to 22 Pine-Thomas pix, made between 1945 and 1955, from Paramount Pictures for \$1,650,000, against Par's 75% interest in the pix. Pine-Thomas retains the other 25% interest. Deaf was disclosed jointly by Colorama prexy Jules B. Well and veep Carroll L. Puciato. In addition, Colorama has purchased two Nale specs, "The Trojan Horse," starring Steve Reeves, for release this aummer, and "The Mongols," starring Jack Palance and Anita Ekberg, for release this fall. Also for release this summer is "Murder On the Campus," starring Donald Gray.

Glen Cove Theatres Get Nothing But Tax Threats From Local Politicos

HERMAN COHEN'S FIVE: SEEKS DISTRIB DEAL

Hollywood, May 18.
Herman Cohen discloses five pictures with a total budget of \$5,000,000 for his indie production company through the end of next year. Three will be made in Hollywood and two in Lendon, where Cohen has offices.

where Cohen has offices,
Slate tees off first of August with
"Black Zoo," horror-exploitation
stary to go on a \$1,000,000 budget,
All but one are original stories and
acreenplays by Cohen, including
\$2,000,000 budgeted "Circus Magnifique," to be filmed on London,
Paris, Rome and Copenhagen locations using international circus
acts, Filming will be in 70m and
Eastman Color.

Others on tan are way story

Eastman Color.

Others on tap are war story,
'Forgotten Heroes,' to be shot in
London: "The Haunted Jungle,"
based on novel by Robert Conway,
and "Target Moon." Latter will be
made in Cohen's special effects
process SpectaMation for which he
won an academy award nomination
for "Konga."

Cohen is negotiating releases r the slate now.

Ken Hargreaves

resorts.

Continued from page 5 E ist time in those south England

"Barabbas" a n d "Enemie which wound a five pic-pact be-tween Col and DeLaurentiis, are to be followed by five more pix under a new pact. All of these will be shot in English, with Col having worldwide rights excluding Italy. Asked why the pix were not also shot in Italian versions, at least in the closeup shots, Har-greaves commented: "Italians are somewhat oblivious to bad lip sync," so the English versions are simply dubbed for the Italo re-lease

First project scheduled under the new Col-DeLaurentiis agree-ment, which is non-exclusive, is "Zachary," drama with a Japanese background. It's expected to get underway late this summer.

underway Jate this summer.

Exact fashion in which "Enemies," which costars David Nivenand Alberto Sordi, will be handled this side has not yet been set, sald Hargreaves, though it may go both "art" and commercial route, somewhat the way Col handled "Mouse That Roared" so successfully. Film is tentatively set for August release in the States, one month after Sordi comes here to do some location work on a new Italo pic and also do a little promotion.

Writer Earnings

Continued from page 5

ported the pix earnings were higher a bit in 1957; when members of the screen branch paid \$111,671 in dues Franklin reported also that guild expenses rose the past fiscal year, expenses for the fiscal year ended March 31 being \$277.720, as compared to \$235,271 the previous fiscal year.

WGA West's upbeat financial pic-ture reflects increased coin for those writers active in pix and to since less members are working overall. There are about 2,000 members in the guild.

members in the guild.

Financial report said there was no income for writers from pix sold to tv. This is undoubtedly because in settlement of the 1960 strike producers paid what was called a "nast-service" payment of \$600,000 into the guild's pension fund, and while it was agreed WGA will receive 2% of the gross on nost-1970 pix sold tv, it's too early for such revenue to be received.

the Long Island town of Glen Cove are, finding themselves being put VAN DYKE DICKERING into the position of patseys in a local political hassle. The exhibs

into the position of patseys in a local political hasals. The exhibs, with the backing of the Independent Theatres. Owners Asan. and COMPO, are currently fighting efforts, backed by the towns Republican mayor, to put through a 5% admissions tax on theatres. According to an exhib spekesman, the situation is an almost classic example of the kind of what say left etachie have been fighting all over the country for the last decades.

The fight started last summer when, in the course of the Glen Cove mayorality campaign, both candidates decided that the town's three houses would be not touches for some extra revenue. At that time, it looked like the measure would be put through without opposition. The exhibs, however, pursuaded the town council to appoint a special committee to study the situation, with the exhibs screens to abide by the commitpoint a special committee to study the situation, with the exhibs agreeing to abide by the committee's decision. In December, the committee recommended 3 to 2 not to tax theatres, while they voted unimously against taxing bowling alleys, country clubs and other amusements.

other amusements.

The recommendation was handed to the lame duck council, which took no action. The new Town. Council, sworn in at the first of the year, also did not take action. However, in March, the council mitiated action in Albany to get the state's enabling law changed so that Glen Cove would be empowered to single out theatres for taxation, excluding other forms of amusement.

Despite the failure of that legis-lation, the Town Council has now under consideration two different ordinances which would impose the ordinances which would impose the 5% tax on some amusements, including theatres, and not on others. According to the exhibspokesman, it now looks as if one of these measures will pass, despite the fact that most lawyers feel such descrimination is not authorized by the present enabling law.

As exhib interests read the situa-

tion, the mayor, having used the tax gimmick as one of his election pledges, is bound to push through pledges, is bound to push through the theatre taxation measure to square himself with the voters, even though all the people con-cerned are confident that it will be thrown out as soon as it's taken to court. The court fight will be ex-pensive, and another "nuisance" drain on the exhibs pocketbooks.

The last hearings on the pro-posals were held in Glen Cove 10 days ago, and all signs point to the tax's going through.

BIONDI AND LUDWIG'S **NEW MIRISCH POSTS**

Guy Biondi has been named eastern ad-pub director for the Mirisch Co., and Jerry Ludwig has been upped to publicity director

Both Biondi and Ludwig have been with Mirisch since January 1960, Biondi as eastern ad-pub rep and Ludwig as assistant to the veep in the Hollywood office. Jeff Livingston recently took over this post, succeeding Leon Roth

FOR KOVACS' ZOOMAR

Hellywood, May 18.

Dick Van Dyks, currently rehearsing for "Bye Bye Birdie,"
first of five Columbia pix over

nearing for "Bye Bye Birdle," first of five Columbia pix over seven-year period, is negotiating with Edie Adams, wife of the late Ernie Kovacs, and the Kovacs estate for the film rights to the late tv-film star's book "Zoomar." Miss Adams has already agreed to a possible deal if Van Dyke and his manager Byron Paul, also partner in Van Dyke's Lotus Prods, can iron arrangements out with Kovacs estate.

No price has been set on the book, which deals with tv. If deal is set it will be maiden effort for Lotus and probably second of five-pix Col commitment. Van Dyke says he's interested in finding a good comedy script, has read a couple but without success.

Ben Casey Enisode For Kramer 'Child' Feature

Frees of Stanley Kramer's "A Child is Waiting" film asked the "Ben Casey" series for use of a sequence from one of its episodes for inclusion in the picture. Sequence, from the "I Remember a Lemon Tree" episode, shows a baby being born, and was filmed at an LA hospital by a second unit of the "Casey" series.

Producer Matthew Rapf said he has no objections to loaning the sequence to Kramer once legalites check the clearances. Clearances were received for tv, of course, but they're now determining if this applies to pix also.

Ironically, the sequence involved was filmed by Ed Sampson, "Casey" film editor who was accidentally killed early last year.

Re-Think in N.Y.

Confinued from page 3 =

tising money—obviously should mean benefits for the theatres next in line for the same picture. But yet these other houses are now demanding more money for more campaigns. They lose consideration of the fact that the money we spent on the showcase campaign means we lose so much income on the run itself for the obvious reason that our rentals are eaten away by the ads.

that our rentals are eaten away by the ads.

"Now come the blg sub runs who want our co-op ad money. It's murder because our budgets can realistically be that extensive.

"We figure on promoting a picture to its fullest extent in the firstrun and then having the advantages of this spread over to the run. Time. But naw the sub-runs. vantages of this spread over to the sub-runs. But now the sub-runs want more allocations. It's gotten to the point where if we did what everybody wants we'd be spending more money for promotion than we get back in rentals."

Frank Williams has resumed his duties as booker for Benton Theatres in Saratoga, N.Y., after a three-month absence due to illness. He underwent a major operation at Albany Medical Center Hospital. James E. Benton, mayor of Saratoga, is president of Benton Theatres.

Inside Stuff-Pictures

Khrushchev's forecast that our grandchildren will grow up under Communism may have stirred the mumbling confusion among the Russians who saw "West Side Story" in Washington last week with Gherman Stepanovich Titov, the smiling cosmonaut. Viewing the film at Stanley Warner's Uptown Theatre, the Soviets started murmuring when one of the down-and-out juves complained about his down-and-out childhood by singing the lament. "My Grandfather Was a Commie." Titov laughed. The ditty about love being a trip to the moon in the pic struck his funnybone. Titov had his young wife along to see the artful musical about young slumdwellers.

Atlanta, May 15.

As forecast freely after the Georgia Supreme Coart struck down City of Atlanta's censorahip laws, Atlanta Beard of Aldermen, obviously miffed by action of high tribunal, Monday (7) paved the way for another "protection" route in their fight to heep some sort of control over medion pictures that are shown within limits of city.

Alderman Richard Freeman introduced and the board unanimously passed an involved ordinance which provides a "rating system" for films scheduled to secupy Atlanta screens.

Ordinance provides that all films be "reviewed and rated for three categories: "Approved," "Unsuitable for the Young" and "Objectionable."

Mrs. Christine Gilliam Smith, of Alderman Ed Gilliam struck.

tionable."

Mrs. Christine Gilliam Smith, of Alderman Ed Gilliam, who also is head of Board's Police Committee, is the former censor and will be transferred to the position of "motion pictures reviewer."

The Atlanta Library Board will continue to act as an appeal board.

The Atlanta Library Board will continue to act as an appeal board, (Mrs. Gilliam, since her "ouster" as City Censor has continued to attend trade screenings—at the invitation of exhibitors—and it was pretty obvious that the latter were expecting Aldermanic Board to act as soon as they felt they had an ordinance that would "stand up.")

Alderman Freeman explained

up.")
Alderman Freeman explained that the new ordinance is not censorship. It has, he added, the approval of Atlanta motion picture distributors and is modeled after the system in use at present in England.
Once a film is rated as unsuitable for the young, or objectionable, both advertisements and box office must display the rating prominently, ordinance provides.

minently, ordinance provides

UA Breaking Continued from sage 3 i

Eugene Picker, now an official al UA. formerly head of Loew's

At least a few rival UA distribe are hopeful that UA will come ou on top in the new approach. This departure from the conventional could mean abundantly more money for them, if its works out. UA is doing the groundbreaking.

Reasoning is that too often a firstrun theatre in Manhattan le money for the film company. There's simply not enough in rentals to cover the cost of adver-tising, or even no rental at all after house expense.

after house expense.

Distribution head of a non-UA company said he was beaucoup pleased with what UA is up to. He said in effect his hands were tied to do the same because he had a company president plus his board members who did not want to create any kind of animosity among the Loew's people. His company, he added, did not want to create the precedent, but it would be all right if his company were to follow suit.

suit.

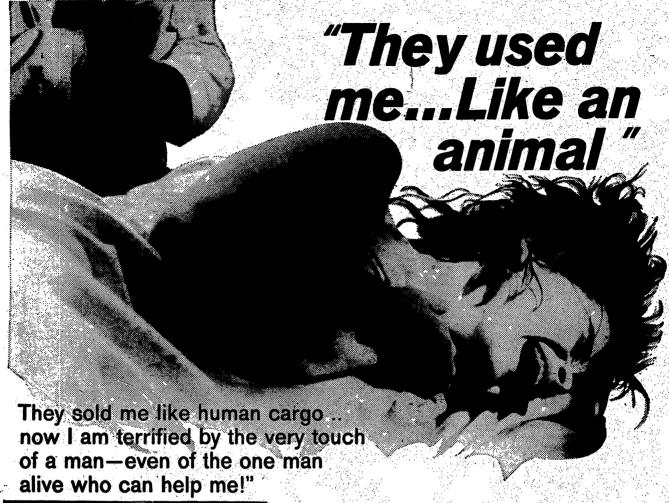
Thinking on the part of Picker and sales chief Jim Velde at UA is that the ad campaign for a single picture at a single theatre too often adds up to ridiculousness in terms of fiscalitis. Why not, they reason, have the same campaign serving up to a dozen runs?

Rosenberg Joins 20th

Hollywood, May 15.

Aaron Rosenberg, whose last film is "Mutiny on the Bounty" at Metro, has been inked to a threeyear pact by Peter G. Levathes, 20th-Fox veepee in charge of production, and will swing over in June. Initial pic hasn't yet been set.

Prior to joining Metro Rosenberg was a producer at U for many years.







a startling new experience from MARK ROBSON who electrified you with "Peyton Place," "Champion," "From The Terrace"!

STEPHEN BOYD DOLORES HART

LEO MCKERN - HUGH GRIFFITH - DONALD PLEASENCE - HARRY ANDREWS - ROBERT STEPHENS - MARIUS GORING Produced by MARK ROBSON Directed by PHILIP DUNNE Screenplay by NELSON GIBBING CINEMASCOPE COLOR BY DE LUXE





FOLLOWING IN THEIR GREAT TRADITION FROM "EXODUS" THROUGH WEST SIDE STORY"

United Artists Product Outlook

production is budgeted at \$4 mil, will star Jack Lemmon, Shirley Mac

Laine among others.

Toys In The Attic'
Another Mirisch Sept. starter will be "Toys in the Attic," penciled in for \$2,500,000, to be made at Goldwyn Studios and nearby for locations with George Roy Hill directing Dean Martin, Geraldine Page, etc. Mirisch Co.'s "Mound Builders" is done for fall start in Mexico, also budgeted at \$2,500,000 with Lee J. Thompson directing Yul Brynner. Pic will be in color under Mirisch-Alciona banner.

Early in October, Hecht-Hill-Lancaster begin "Kimberly" in color. Budgeted at roughly \$3 mil, Lancaster will be starred. To be made here.

here.

Rive pix set for foreign starts next year include "Hawaii," Fred Zinneman producing and directing for Mirisch Co. Hawaii will be location starting next spring. Some interiors will be made here. Fran Ross will film "Mr. Moses" in Africa, other locations where necessary. No starting date.

Anatole Litvak Prod. for Mirisch "A Shot in the Dark" will also be directed by Litvak in France.

Jules Dassin will produce and direct "Last of the Just" in Europe. Same producer also is on "The Golden Age of Pericles." One or both may be lensed in Greece.

"A Bullet for Charlemagne" is to be produced in Halli. No details as yet.

"A Bullet for Charlemagne" is to be produced in Haiti. No details as yet.

So much for foreign, Domestically, the three remaining pix set for 1963 include Mirisch's Co. "Roman Candle," Stanley Kramer's "Glorious Brothers," and "The Well at Rasdaga," for which no producer has yet been assigned.

Marina Vlady, French film player was 24 at the fest and was given a party. She has turned producer and is on her way to Gabon in Africa for her first star-producer pic "Mamy Wata". . Minister of Information Alain Feyrefitte came down from Paris and looked in on the fest and its adjunct video fest, Eurovision. He felt that video and pix could help each other and not compete which could mean more vidpic making by film regulars to approach that modes vivendi as to becomes more important in France . . Corinne Marchand in two pix, the Senegalese "Liberte 1," and the French "Cleo From 5 to 7." She was unnoticed in the first and acclaimed in the second. It shows what good direction and good parts can do . Offbeat French official entry "Love of Teruel" promised an eight theatre first run opening in Paris oldtime director Rene Clair has made his inauguration speech in taking his place in the staid Academie Francalse. He is the first completely film career man to make it. Marcel Pagnol is primarily a stage playwright as ditto Marcel Achard. These three are expected to do the most work when the Academie gets to the word "cinema" for a new French dictionary, Academie is only on the letter "b" after 50 years.

Caribbean-Made Film

Both "Flies" and "Madness" used

Both "Files" and "Madness" used mixed crews of New Yorkers and Puerto Ricans.

Upcoming is United Artists projected production of "A Bullet for Charlemagne," which George Roy Hill. is scheduled to write, direct and produce with Sidney Politer as star. This is to be done in Halti.

And on Jerry Wald's sked for 20th-Fox is the film version of the classic novel, "A High Wind in Jamalea," tentatively set for Jamalea and other Caribbean locales, both in and out of the British commonwealth territory,

Dutch Isles Untouched

Dutch Isles Untouched

Still more or less unexplored as far as the filmmakers are concerned are the Dutch Islands—Curacao, Aruba, etc.—and the big French Island of Martinique and Guadeloupe. (At the time Peter Glenville was set to direct "The Devil at 4 O'clock," later done by Mervyn LeRoy in Hawaii, Glenville intended to use Martinique and its famous volcano, Mt. Pelee, which blew its top in 1903.)

Outside of San Juan studio

which blew its top in 1903.)
Outside of San Juan, studio facilities are non-existent in the Caribbean, thus limiting the area primarily to location work. While Allen was able to do as much interior, shooting as he needed in Puerto Rico, the "Dr. No" troupe had to return to London for its interiors following the Jamaica junket. Rushes, of course, have to be airfreighted back to either New York or London.

Interestingly enough, most of the recently Caribbean-localed pix have eschewed the picturesque,

the recently Caribbean-located pix have eschewed the picturesque, steel band-and-calypso angles in favor of straight use of the exotte backgrounds, which often double for locations in the South Pacific and other tropical parts of the world. world

and other tropical parts of the world.

The story of "Dr. No," however, is set in present-day Jamaica and the company made use of some of the local talent available. In addition to the Byron Lee band, "No," hired seven Jamaicans for speaking parts. For the most part, any body travelling to the Carlibbean for shoot must take everything he needs with him and be prepared to drop a bundle of dough in the laterests of authenticity.

A spokesman for "No" reported that, all told, cost of transporting the 60-man troupe to and from Jamaica, plus the six-week stay, came to about \$500,000, or about half the picture's total budget. Not

all of this money was actually spent in Jamaica, but enough to make it worthwhile for the island-ers to encourage more visits by the film companies.

Tourists Factor

At the moment, however, administrations on the various islands (with the exception of P.R., which has its own developing entertainment industry) are understandably more concerned with building the increasingly lucrative tourist trade, rather than going after offshore film production. There has been talk in the past about an international combine which would construct studio facilities in Jamaica, but as yet, nothing has come of it.

struct studio facilities in Jamaica, but as yet, nothing has come of it.

The extent to which tourists are pouring dollars into the area can be seen by figures supplied by the Caribbean Tourist Assn. in New York. In 1961, approximately, 1,000,000 tourists hit the area, a 15% increase over 1960, and it's estimated that in 1962, the figure will climb 'another 1562, We further mated that in 1962, the figure will-climb another 15%. It's further estimated that each of those tour-ists spend an average \$700 on his trip, which would include trans-portation costs. Puerto Rico, Jamaica, the Virgin Islands, Anti-gua, Barbados, in that order, are taking the lion's share of the busi-ness.

ness.

In addition to its accessibility two other factors are described as contributing to the Caribbean boom: the blackout of Cuba, plus the additional tourist facilities being made available each year. There are presently, for example, 24,000, hotel rooms in the islands, which includes 1,700 added in just the last 12 months. In the coming year, at least an equal number will be added.

Tex Rickard as Biopic

Hollywood, May 15.
Late Tex Rickard will be screen-treated by indie producer Edward Schrelber, who has purchased "Everything Happened to Him" from widow of late boxing promot-

Film will be turned out un-Film Will be turned out un-der tab of "The One and Only Tex Rickard" through Schrelb-er's Thalia Productions ban-ner. Producer last filmed "Mad Dog Coll" for Colum-bia Pictures.

Challenge Judge's Ruling: Protects Wonderful World Tag The Previously Used

Los Angeles, May 15. District Court of Appeals has een asked by Monte Lee Enter prises to reverse a preliminary iniunction granted Metro in Superior Court which "reserved" for production company the use of the nection with its upcoming film "The Wonderful World of the Brothers Grimm." Brothers Grimm.

Lee previously produced and re leased a film under the title "Grimm's Fairy Tales," and had used in its advertising "The Won-

used in its advertising "The Wonderful World of the Grimm Brothers." Pic also is slated to be released again in June.

Appellant is taking the view that there has never been a case previously in which a court has accorded secondary significance to a title for a motion picture or any other kind of creative work prior to the time that this work has actually been exhibited to the public.

public.
Appeal contended that Superior
Judge Gordon Files granted the
injunction to Metro before its film
was even completed, "and in so
doing seemed to extend the law far
beyond, anything heretofore recorded in any case in the U.S."

Director's Credo

Continued from page 4 =

"you can't name the elements that

will make a scene funny."

Wels envisioned a slow, moving camera in a dark room building suspense for drama. He just didn't know how to make the analogy for

Comedy.

Director said outside of five-pic stint for MGM some years ago he's never been under contract to any time at a configuration of time at a one for more than one film at a time. He's done dramas, some more successful than others, has no preference for what he'd like to do

next.
"I choose my own scripts. A lot of people believe you should do the type of stuff of your last successful picture. I don't go for that, though I'm not reluctant to follow a pattern if a script I like comes

ong.

Weis wants to continue as discourse without eventually being a roducer. "I love to direct, I work rector without eventually being a producer. "I love to direct, I work more effectively in comedy that has honest conflict, honest people and situations from which comedy naturally springs. That's a matter of personal taste," he said, comparing his feeling with slapstick and total farcial comedy.

'Connection' Arguments Heard; May View Film; London Deplores

State Tax on Communication

By JAMES L. CONNERS

Albany, May 15.

Ephraim London, New attorney for Films Round The World, the Irwin Shapiro distribution company, in argument here before the Appellate Division

tion company, in argument here before the Appellate Division, Third Department, State of New York, elaborated a thesis that state licensing of motion pictures was "an unconstitutional tax on communications." London contended that the prohibitive costs of challenging censorship had operated in the past to restrain showmen from exercising their rights. Instead of protesting deletions or bans they negotiated a compromise. London was before the court May 9 in the matter of the New York-made indie production, "The Connection," directed by Shirley Clarke and based on an off-Broadway play about dope addicts. The picture has been denied a N.Y. license since showing out-of-competition at the 1961 Cannes Film Festival and later having flash bookings in Paris and London. What has fouled "The Connection" with the State Education Dept. censoring apparatus is the 11-times use on its soundtrack of a four-letter fence word never heard on the screen here, although used. letter fence word never heard on the screen here, although used, once, in the Broadway stage play "J.B." by Archibald MacLeish.

It was not the payment of attor-ey's fees which made the cos It was not the payment of attorney's fees which made the cost so high, the attorney explained Rather, "the interest" on large in vestments = \$2,500,000 to \$5,000,000, for some pictures, and even \$20,000,000, for a few—which made major producers shy away on film appeals.

major producers shy away on film appeals.

London pointed out that "interest runs" during the protracted period of a film appeal on a \$20 million investment (such, parantetically, as 20th Century-Fox has allotted for "Cleopatra" and which production it is pressing to have completed, for that amount) interest, at six per cent, would be \$1,200,000 in a year. This is assuming a major producer held up release in New York State, a choice market for which approval by the licensing body might be awaited, before country-wide distribution—while an appeal were littgated. Only in the event of high court success, viz., a reversal of the MPD, could a film be exhibited in the Empire State.

could a nim use same and a court in the appeal for "The Connection" had reached for "The Contection" in 10 months," which he described as almost

which he described as almost lightning fast.

He did say that certain pictures cost only \$20,000 to \$250,000 for protection, leaving the inference these were the ones on which an "independent" com pany might gamble an appeal.

Brind's Rebuttal

Dr. Brind's brief devoted two page sto a contradiction of the costs angle, originally raised by London in a brief. The State lawyer

characterized as "wholly untenable" appellant's contention that the fees imposed upon applicants for the licensure of motion pictures by the Education Law (section 126. as amended by Chapter 486 of the Laws of 1961) constitutes a tax on communications."

communications."

The contention, Briend's brief stated, is "based upon a comparison of the total amount of such fees collected on the one hand, and the amount set forth in the State Education Department Budget under the heading "Motion Picture Division" on the other hand."

Division' on the other hand."

"As 'Indicated in the affidavit of the Commissioner of Education in support of the answer, the amounts set forth in the Education Department under the heading 'Motion Picture Division' constitute only a partial listing of the cost of licensure of motion pictures. There are a great many other costs which accrue to the Department and to the State through the operation of provisions of the Education Law in the premises, which are referred to more specifically in said affidavit," respondents' brief held.
"It has been estimated," con-

"It has been estimated," con-tinued the brief, "that these 'hidden costs' amount to approximately \$100,000 a year."

Jack Gelber, author of "The Connection," which, as a play, had been "presented for two years on Broadway, without any objection" — quoting London — was present for the Court argument.

Wide-Roaming

London, during the course of a 60-minute argument which ranged from law and court decisions, to from law and court decisions, to history, semantics, philosophy, sociology and psychiatry, re-peatedly pleaded with the Ap-pelate Division to invalidate the State licensing statute.

State licensing statute.

It has never directly passed upon the constitutionality—and one remark from the bench appeared to indicate the five judges might prefer not to do so now. However, twice Sidney F. Foster, of Liberty, while presiding justice of the Appellate Division, wrote a concurring opinion in which he expressed the belief the licensing law was unconstitutional. He is now serving on the Court of Appeals, the State's highest tribunal.

Appellate justices may decide

the State's highest tribunal.
Appellate justices may decide
they wish to view "The Connection." London, deferential always
even to the Regents and to Dr.
Brind, with whom he disagrees—
assured Judge Francis Bergan—
a screening could be arranged, with
the cooperation of the Regents and
Clerk John J. O'Brien.

Clerk John J. O'Brien.

This Court has twice before witnessed, in the judges' chambers, showings of appealed films—first, "Mom and Dad," and later, "Lady Chatterly's Lover." It is assumed that if a look at "The Connection" were sought, a date might be fixed for sometime in the next two weeks. The presumption is that a decision should be forthcoming during June—before summer recess.

cess.

London also agreed to furnish
the justices with a still photograph
of an on-the-wall shot in "The Connection." The MPD and the
Regents both objected to this. A
picture of "a nude woman kneeling
on a bed with her buttocks toward
the camera," as the Regents' reon a bed with her buttocks toward the camera," as the Regents' reviewing committee described same. London, who characterized it. as the type of picture used on "the front covers" of magazines purchaseable at New York newshands, and emphasized "no part of her sexual organs is shown"— expressed willingness to delete it, in necessary. However, he considered the Regents' objection rather absurd.

aosurd.

On the main point at Issue —
whether a "four-letter word"
usually held by newspapers to be
unprintable is "obscene," Dr.
Brind and London sharply disagreed.

The word is "definitely and specifically used for the purpose of giving the taint of obscenity to the picture is used for the purpose of selling the picture, for the purpose of spealing to the 'prurient interest' of its viewers . . . "

New York Soundtrack

"Seawards, the Great Ships," which won this year's Oscar as best short documentary, is having its first local showing on the bill with "The Intruder" at the Murray Hill . Social notes from all over this one from Samuel Bronston Productions in Madrid): Production designers Veniero Colasanti and John Moore have flown to Rome for five days of research on "Fall of the Roman Empire." They're fast workers obviously

designers venuere transman and the five days of research on "Fall of the Roman Empire." They're fast workers obviously.

to the Coast this weekend for added takes on "How the West Was Won"... Evergreen has a 100,000 first printing order on the paperback edition of "Last Year in Marienbad."

Victor Hago's "Toilers of the Sea," will be first film for newly-formed Grozea Productions, budgeted at \$5,000,000, adapted by Brace Manning, directed by Ray Rowland. Martin H. Poll will produce two films for United Artists: Carolyn Green's 1955 legit comedy, "Janus," to be coproduced with Abe Burrows; and Geoffrey Jenkins novel; "Twist of Sand". Columbia Pictures registered "The Old Man's Place". Four Star is negotiating for William Lederer's book, "Nation of Sheep," as theatrical feature on upcoming sked, to follow "Born to Glory" and "Jaguar on the Mountain". William Frye, under producer pact to Screen Gems, is talking feature producer deal with Columbia Pictures: ... Hanna-Barbera Productions will branch from all-animation into live-action features after it acquires its own studio later, according to partner George Sidney.

NORMAN PANAMA AND MELVIN FRANK, WHO BROUGHT YOU



THE FACTS OF LIFE, LIL' ABNER AND KNOCK ON WOOD, NOW



TURN LOOSE BING CROSBY, BOB HOPE & JOAN COLLINS IN



THE ROAD TO HONG KONG CO-STARRING DOROTHY LAMOUR



WITH ROBERT MORLEY AND A RAFT OF SURPRISE GUEST



STARS. ORIGINAL SCREENPLAY BY PANAMA AND FRANK



PRODUCED BY MELVIN FRANK DIRECTED BY NORMAN PANAMA



Amusement Stock Quotations

Week Ended Tues. (15)

		N. Y. Sto	ck Ex	hange		Net
	62	•Weekly Vel.			Tues.	Change
High		in 100s	High	Lew	Clese	for wk.
2176		ABC Vending 146		15	1814	+11/4
	321/2	Am Br-Pr Th:172	36	34%	35	T176
205%		Ampex 563	15%	141/8	151/4	- 16
43%		CBS 246	401/6	-38	401/6	
33%	2014	Chris Cft 226	2034	18.	197/2	+ 5%
31	1956	Cel Pix 185	21%	1934	211/4	+11/4
51%		Decca 444	451/2	403/4	433/4	-11/2
40%	301/2	Disney 86	33%	301/2	331/4	- 1/4
115%	1011/4	Eastman Kdk. 396	1081/4	104	107	-11/4
	55%		57/8	55%	5¾	— 1/8 ··
	1134	Glen Alden., 362	121/4	113/4	12	- 14
471/2	283/4		35	283/4	331/4	-11/2
78%	493/4		571/2	4934	531/2	-3%
581/6	381/2		4134	391/8	411/4	- %
91/4	616	Nat. GenCorp. 210	73/4		7%. 22	- 38 - 78
251/2	221/2	Outlet 1380	22½ 48¼	21%	4756	- 78 + 38
58½ 221	441/2	Paramount 168 Pelaroid1466	185%	137	1521/4	-331/6
6374		RCA1388	573%	531/6	5656	
1256	97/8	Republic 54	1056	10	10	— 38
17	1436	Rep., pfd 19	16	14%	15%	- %
401/4	251/4	Stanley War. 67	2756	251/4	26	-156
331/4	2812	Storer 42	331/6	311/6	33	+ %
3936	267/8	20th-Fox 136	301/4	2756	291/2	+ 5%
353%	301/4	United Ar'tis 200	321/2	3034	311/2	+ 56
203/4	141/2	Warner Bros. 129	1558	141/2	151/6	1/6
75%	581/8	Zenith 1285	651/4	581/6	637/8	— 56
		American St	ock Ex	chanse		
656	3	Allied Artista 58	47/8	3	37/8	- 1/4
141/2			111/8	1034	1034	- ¾
9	51/8	Balm'nt GAC 41	6	51/8	534	- 1/4
2136	1556		1634	1558	1634	+ ¾
20%	131/2	Cinerama Inc. 660	161/8	1314	15	-11/6
12	774	Desilu Prods. 49	91/4	8	856	— 3/8
93%		Filmways 31	71/4	634	71/4	— 1/8
14	111/2	Movielab 9	121/2	111/2	1214	
143/4	81/2	MPO Vid 28	914	81/2	9	
23/4	11/2	Nat'l Telefilm 102	15%	11/2	11/2	- 1/4
51/8	31/2	Reeves Bdest. 16	33/4	31/2	35%	
71/2	41/4	Reeves Snd . 177	47/8	41/4	43/4	- ½
221/8		Screen Gems 27	18	. 17	18	4
26%	127/8	Technicolor 437	15%	12%	1514	+ 34
16%		Teleprompter 110	12	1034	111/2	1/2
3	2	Tele Indus 36		2	21/8	
1834	1338	Trans-Lux 87	14%	1336	141/4	+ 1/4
		the fraction of the section of	N 1 1 1 1			

* Week Ended Mon. (14), † Actual Volume. ‡ Ex-dividend.

(Courtesy of Merrill Lunch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities America Corp. Commonwealth Theatres of Paeric Rice. Four Star Television Gen Aniline & FA General Drive-in Herts-Lion Magne Pictures Medallion Pictures Metremedia Inc. Official Films Premier Albums Seven Arts Productions Transcontinent Television U. A. Theatres Universal Pictures Universal pfd. Wometco Enterprises Wrather Corp. (Source: National Assn. of Securities Dealers Inc.)

Insider Stock Transactions

[March 11-April 10 Period]

Washington, May 15.

Herbert L. Golden's 10,000-share acquisition of United Artists common stock was among larger transactions listed in latest Securities & Exchange Commission report on insider deals, Golden's nurchase an account of the common stock was among larger transactions listed in latest Securities & Exchange Commission report on insider deals, Golden's nurchase and account of the common stock was a common stock with the common stock was a common stock with the common stock with the common stock was a common stock with the common stock with the common stock was a common stock with the common stock was a common stock was a common stock with the common stock was a common stock with the common stock was a common stock with the common stock was a common stoc

port on insider deals, Golden's purchase, an exercise of option rights, brought his total holdings to 19,238 shares. The deal was reported in the SEC summary covering the period March 11-April 10

In other buys and sells, all in mmon stock unless designated herwise:

common stock unless designated otherwise:

ABC-Paramount—Herbert Hahn sold 600; holding onto 441 shares. Robert Hinckley bought 1.560, an option exercise, boosting his total to 2,600. James G. Riddell sold 500, leaving him with 2,557. Columbia Pictures—Irving Brishin sold 200 leaving him with 8,937 shares.

Filmways fine. — Martin Ransohoff sold 2,750 shares, keeping Radio Corp of America—Walter G. Bain bought his first 200 shares. 106,764 held directly and 12,244 held beneficially through offspring. Hammond Organ — Thomas R. Gibbs sold 10,000 shares, leaving him with 20,761.

Paramount Pictures — Y. Frank

Reilins Broadcasting—John W. Rollins sold 800 and bought 1,550. leaving him with 14,046, of which 3,300 are held under a guardianthip. Henry B. Tipple bought 150, giving him 4,250 in all.

Teleprompter Corp — Monroe M. Rifkin exercised option on 2,500 shares his first common holding Irving B. Kahn was listed as

r buys and sells, all in stock, unless designated stock, unless designated in the stock unles

GENERAL FILM LABS ADDING TO ITS PLANT

Hollywood, May 15.

General Film Laboratories has opened a new wing as part of a \$250,000 expansion program, addition housing 13 negative cutting rooms among other facilities.

Flant is now constructing a fifth projection room and has others planned, according to prery William E. Gephart. Orders have been placed for approximately \$140,000 worth of film printing equipment for upcoming projection rooms.

Kansas City's WOMPI Will **Be National Hostesses**

Kansas City, May 15. Kansas City, May 18.
Plans to stage the national convention of the Women of the Motion Picture Assn. here Sept. 7-9 are under way by new officers of the Kansas City group elected reently, Mrs. Myrtle Cain, new president, is a charter member of the WOMPI. and was recording secretary of the national association last

tary of the national association last year. She is secretary to Tom Baily, MGM exchange manager. The K. C. group also elected Mrs. Thelma Masters. Intermission Films, and Mrs. Jean Miller, Columbia Pictures, as vice presidents; Goldle Werner, 20th-Fox, recording secretary; Mrs. Anna Mae Deportere, National Screen Service, corresponding secretary; Phyllis Whitescarver, Warner Bros., reelected treasurer. elected treasurer.

elected treasurer.

Chosen as directors are Betty Smythe, Commonwealth Amusement, Mrs. Patricia Pierstorff, WB, Mrs. Goldie Lewis, Intermission Films. Installation of officers will take place at the June meeting, Bonnie Aumiller, Columbia Pictures, is the retiring president.

Costumers Reprise Roberts

Hollywood, May 15.

Frank Roberts was reelected prexy of Motion Pisture Costumers, Local 705. Other officers named were William Edwards, veepee, Ray Harp Sr., secretary-treasurer and assistant biz rep, Mickey Sherrard, exce board member-at-large; Tony Scarano, sergeant-at-arms.

Additionally, Walt Hoffman, Norma Brown, Emil Roberti, Georgina Grant, Bill Milton, Don Finlayson and Al Szabo were elected to exec

Named as delegates to IA's Las Vegas convention Sept. 10 were Bill Edwards, Miss Grant, Robert Campbell, Florence Hackett, Frank Schwartz, Sylvia Posner and Miss Brown.

New Appeal Board for Chicago Promises Mature View of 'Adult' Pix

Lewis as Gate-Crasher Hollywood, May 15.

Jerry Lewis nosed out Frederick Brisson in acquiring rights to Academy Awards gatecrasher Stanley Berman's blog. Comedian will produce biepic under his own produc-tion banner and also will star.

tion banner and also will star.
Deal involves all rights, including film, legit and tv.
Brisson had been negotiating for legit rights and had approached Milton Berle for title role in event he was able to sew up deal. Lewis closed-transaction with Heritage Productions, which held rights to Berman blog. In addition to recent Oscar crashing, when he presented Bob Hope a trophy, Berman also crashed Kennedy inauguration, a dinner for Queen Elizabeth, Tony Awards and lesser known exermonles.

Late June Start For Television

Hartford, May 15.

Deadline of latter part of June as been set by execs of RKO for beamine or latter part of June has been set by execs of RKO for WHCT-TV here moving into subscription tv. Stressed here that this on-the-air paysee is "a part of our basic agreement with the FCC in its approval of our operation."

tion."

Anticipation is that the station will have in the bag some 300-500 subscribers by the time it goes on the air. To date no effort has been made to sell the parlor tv. Currently underway are preliminary tests being carried on in the homes of station personnel.

of station personnel.

Target date of mid-June has been set for putting decoders into the homes of subscribers. One company exce says that by the end of this month, "we'll be taking out block ads in the local newspapers which will deal with some fundamental aspects of subscription tv. We hope, at this time, to announce the sort of thing we'll be offering when we go on the air x x x."

Followup advertising and litera-ture is expected to bring in sub-scribers.

Halpern's Got Eidophor for Canada

pact this side.

Their interdependency achieves some illustration by the sixmonth gross, as of last Jan. 1, of Eldophor installations. Halpern puts it at over \$1,000,000, and though bullish in terms of future billings, shies from what would only be a hazard-ous guesstimate. In other words, the potential is too variable at this point.

the potential is too variable at this point.

It further evidences TNT growth that earlier this year the company opened a technical centre at Woodside, Long Island, to research new dimensions and applications of closed circuit systems.

Eidophor, by way of some background, was 20 years in development by Gretag, the Swiss electronic subsidiary of CIBA, and is touted to have advantages in the closed circuit field akin to 35m motion picture projection respecting size of image and clarity. Parenthetically, America's 20th-Foxfilm company has an interest in some of the patents, though details of the involvement have never been made clear.

Allocation of Canadian distribution for the Eidophor large-screen telecast system to Theatre New Television, which has controlled U.S. rights since mid-61, accentuates the growth of the Nate Halpern communications setup and, likewise, the Eidophor made this side.

Their presidence and a proper setup to the side.

Their presidence are the strength of the Nate of the Nate of the Nate Halpern communications setup and, likewise, the Eidophor made the side.

Their presidence are the nate of application, termed closed circuit activity; businessindustrial presentations, sports and
entertainment, cross-country political pows, stockholder meetings,
etc. Company also cracked the
military field recently per installations at 15 U.S. air bases for use
in flight simulation programs. Another area of application, termed
"special events" by Halpern, encompasses such productions as the
elevision Emmy awards show (by
largescreen linkup of the major
production centres). And yet another example was the CBS-sponsored largescreen coverage in New
York's Grand Central termihal of
Col. Glenn's orbital flight.

TNT-Eidophor will also do the
largescreen relas this Sunday (20)
at cross-country rallies tied in with
Prez Kennedy's Medicare speech
from Madison Sq. Garden, N. Y.
Broadcasters are also being
clued to the Eldophor potential.
Eidophor, which permits stopmotion film projection, is already
in regular network newscast usage
by CBS and NBC, and occasionally
at ABC. As yet there's no utilization by independent stations, but
Halpern says he has expressions of
ardent interest from a number of
indies, either on buy or lease arrangement.

Exce makes a point of empha-

rapgement.

Exec makes a point of emphasome of the patents, though details of the involvement have never been made clear.

Theatre network was awarded Canadian distribution within the past fortnight, and Halpern is now scouting a Troonto branch office to service the Dominion market.

Backed with Eldophor, TNT now is conceded to be the dominant enterprise in the multiple areas of

Chicago, May 15.

The new municipal motion picture censorship setup effected for Chicago last December bodes for Chicago last December bodes for a more relaxed policy toward "adult" pictures. It's mostly the result of the creation of the blue ribbon Motion Picture Appeal Board to which distributors will be able to take films denied a permit by police censor board for appeal

appeal.

While there's been no official pronouncement, and the Appeal

while there's been no official pronouncement, and the Appeal Board has yet to view a picture, separate conversations with two members of the Board indicate that they'll take a very liberal attitude toward the films they are called to pass judgment on.

Both spoke not for attribution and said that they could on ly loosely generalize their precepts on censorship, since each film would be dealt with as a separate entity. However, several significant conclusions can be drawn from their stated attifudes. Here are several statements made individually by the two Board members:

are several statements made individually by the two Board members:

"If The Lovers," 'The Miracle' and 'Desire Under The Elms' (all furce of which won court appeals after being banned by the city) were put to the Appeal Board today, they would pass, although (agged for adults."

"There is such a thing as pornography, but pictures must be judged as an artistic whole and hot on the basis of individual scenes that might be considered obscene out of context."

"Our (the Appeal Board's) greatest responsibility, is' to protect children from depictions of sexuality and brutality for which they are not emotionally equipped to integrate in their limited experience and might consider a normal way of life."

Integrate in their limited experience and might consider a normal way of life."

Although portrayals of violence have seldom, if ever, been a factor in previous film bannings, the new ordinance clearly spells out that a picture cannot "portray depravity, criminality, or lack of virtue of a class of persons... or tends to produce'a breach of the peace or riots, or purports to represent any hanging, lynching or burning of a human being..."

Both of the Board members interviewed were at odds with a strict interpretation of this part of the ordinance:

"Violence and brutality, like sex, are only distasteful when they are inserted gratulitously for shock effect and have no meaning in terms of the plot."

they are inserted gratuitously lot shock effect and have no meaning in terms of the plot."

"If we applied that section too literally, you'd never be able to see 'Oedipus' or 'Othello' on film. Even lynching must be considered in context. I found 'The Ox Bow Incident' a very moral picture."

First joint effort of the Appeal Board will be an informal screening of 'Les Llaisons Bangereuses."

Although the picture has already been granted a permit and is currently playing at the Town Theatre, the group will use the screening as a practice run. There is no question of a revocation of the pictures permit. Members say that, only two or three pictures a year will come before them, based on previous experience.

year will come before them, based on previous experience.

Members of the Motion Picture Appeal Board are Mrs. Martha King, public relations consultant for the Art Institute of Chicago and author of children's books and plays; Dr. Ner Litture, medical director of the child therapy program of the Institute of Psychoanalysis; Thomas R. Mulroy, attorney and vice president of the Chicago Crime Commission; Henry Rago, editor of Poetry Magazine since 1955 and Dean Matthew! H. Schoenbaum, dean of the School of Social Work of Loyola Univ.

'SEVEN CAPITAL SINS'. FRENCH, GOES EMBASSY

The French "Seven Capital Sins" has been acquired for domestic (U.S.-Canada) release by Embassy Pictures, probably for late summer play in arties. Pic, made by Films Gibe-Franco London Films, treats each sin in a separate see, each with different director and cast.

to launch greatest movie press campaign ever. Unprecedented caravan of eight brand new Music Man, station wagons*visits every market, big and small,

i (left), national exploitation director and Chicago's y. Team reports that station wagon technique has ensiant many newspapers never before personally con-





Dubin (left), Canadian publicity director and J. D. Woodard, South-at field man, have just landed a big one. No wonder they keep



Irving Blumberg (left), Philadelphia field man and Bob Quinn, Studio exploitation manager, take short breather after whirlwind tour. They





*Warner Bros. is happy to sell the U.S.A. in a Cheyrolet!

Warner Bross. Presents Meredith Willson's "THE MUSIC MAN" Starring Robert Preston - Shirley Jones - Co-starring Buddy Hackett - Hermione Gingold - Paul Ford - Produced and Directed by Morton DaCosta - Music Supervised by Ray Heindorf - Screenplay by Marion Hargove - Technicalian Technicalian - Technicalian - Technicalian - Music Supervised by Ray Heindorf - Screenplay by Marion Hargove - Technicalian - Technicalian - Technicalian - Technicalian - Technicalian - Technicalian - Technical - Techn

46 Tents Raised \$2,385,736

Variety Clubs International has issued a report breaking down, tent by tent, the moniter raised last year for the various pet charisties and the sums pledged for the current semester.

In 1961, the 46 tents collected a total of \$2,385,738, headed by the New England unit which raised \$520,816 for the Children's Cencer Research Foundation. Second largest sum was raised by the Miami tent, \$393,171 for the Variety Children's Hospittal, Pledges for the current year total \$2,400,120, with Miami's \$500,800 goal pacing. Second highest pledge is the \$490,800 the London tent seeks to generate in support of the Heart of Variety Ltd.

Réport, prepared by William S. Koster's International Charity Committee, was issued on the ewe of the VCI international concleve, which got underline the "Heart of Show Business" motto of the showmen's org.

National Boxoffice Survey

Trade Very Mild; 'Story' First Again, 'Traitor' 2d, 'Judgment' 3d, 'Pilot' 4th, 'Fair' 5th

Spring fever is sloughing biz in most key cities covered by Variery this stanza, with many new pictures faring worse than they might ordinarily under more normal con ditions. First thee or four ideal out door weekends every spring al-ways slough biz in big cities, and this year is no exception.

ways slough biz in big cities, and this year is no exception.
"West Side Story" (UA), on top for weeks, again is finishing No. 1. "Counterfeit Tratiot" (Par), which has gradually been opening in dif-ferent keys, is pushing up to sec-ond place, with indications that it will be heard from additionally in the near future.

the near future.
"Judgment at Nuremberg" (UA) "Judgment at Nuremberg, U.A., still showing rare stamina, is again finishing third, "Moon Pilot" (BV), second a week ago, is winding up fourth, "State Fair" (20th), fourth last stanza, is capturing fifth

money.
"Sweet Bird of Youth" (MGM) is taking sixth place, same as last round. "Cape Fear" (U) is landing in seventh position. "El Cid" (AA) will be eighth lowest it has ever been, mainly because winding a come dates.

ever been, mainly because winding up some dates.

"Experiment in Terror" (Col.) will capture ninth spot "Liberty Valance" (Par) is finishing 10th. It has been higher.

"Lover Come Back" (U), with some seven playdates this session, is taking 11th position, "Horizontal Lieutenant" (MGM) rounds out the Ton 12.

Tal Lieutenan (MGsa) rounds due the Top 12.

"Jessica" (UA), "Rome Adventure" (WB), "Five Finger Exercise" (Col), "Last Year at Martenbad" (Astor), "Through a Glass Darkly" (Janus) and "Only Two Can, Play" (Col) are the runnerup pix, each getting about the same money.
"Safe At Home" (Col), one of

ney. Safe At Home" (Col), one of

money.

"Safe At Home" (Col), one of the newcomers, is uneven on first three playdates. "Burn Witch Burn" (All) is rated okay in Washington. "Colossus of Rhodes" (MGM), good in K. C. Jooks dull in Providence.

"Ride High Country" (MGM), another newcomer, is quite disappointing this round, best showing being a fair session in Cleveland. "13 West Street" (Col), also new is rated sluggish in Minneapolis. "Taste of Honey" (Cont) continues great in second session in N. Y. "Premature Burial" (All, big in Toronto, shapes okay in Portland and Cleveland.

"Day Earth Caught Fire" (U) is getting additional coin currently via good showings in Denver and Philly, and nice returns in Boston. "Les Liaisons" (Astor) currently is starting out like a new pic, with brisk showings in Ch!, K.C., and New York.

"All Fall Down" (MGM) is high-

New York,
"All Fall Down" (MGM) is high-All Fall Bown (McM) is night y disappointing this round, best showing being the okay one in St. Louis. "Black Tights" (Magna), smooth in L. A. looms nice in Washington and Cleveland. (Complete Boxoffice Reports on Pages 89-10)

Visit Handicapped Session

Hollywood, May 15. William F. Hopkins, Columbi ictures industrial relations direc William F. Hopkmod, May 15.
William F. Hopkins, Columbia
Pictures industrial relations director, and Screen Actors Guild prexy
George Chandler will rep the pix
industry at a two-day regional conabo of the President's Committee
on Employment of the Physically
Handicapped, at Phoenix Tnesdsy,
and Wednesday (May 15-16).

More than 200 reps of management, fabor, the medical profession
and government, from 12 western
states, will attend. Hopkins is
thairman of the governor's commit-

and governments states, will attend. Hopkins is chairman of the governor's commit-tee on employment for the physi-cally handicapped in California.

Jurow Exits Famous

Hollywood, May 15.
Martin Jurow is exiting as president of Famous Artists, following the formation of Blake Edwards Martin, Jurow Productions.

First feature entry from the partnership is to be "The Pink Panther" for the Mirisch Co.

Cartoonists Local's 875 Membership

Hollywood, May 15.

Within the past two ; toon activity has beemed in Holly wood to the extent that Interna tional Alhause Local 839, M.P. Screen Cartoonists increased its membership from 610 to 875 active members, a 42% increase. At the same time total employment rose between 65 to 70%, according to biz manager Lawrence L. Kilty.

The union also has a four-year paet with producers calling for increases from 5% to 40%, starting with last year. All benefits of the basic IA agreement with the major and indie studies obtain for the cartoonists, according to Kilty.

Video is largely responsible for optimistic trend in the animated field and union.

Cannes Starlets Continued from page 7

competition with two of the official

entries badly panned.

Britain's "A Taste of Honey was hailed for its mood, acting and directorial highlighting of emo tional directness and frankne always kept in good taste. To risk the obvious it seems a honey. Otto Preminger's "Advise and Consent (Col) had divided response, ditto "Bocaccio 70" with its fourth seg-

The official Spanish entry "Placido" was successful in a satirical exposure of hypocritical caposure of hypocritical charity. First Sonegalese picture "Liberty 1" really French in writing and direction proved old hat and conventional and net something to help the growing African states as film factors. Czech heavy fosted sci-fi entry "Man of First Century" was also panned.

Most of the headomatical.

Most of the heavyweight con-tenders are yet to show. The so-called two night showings, to ap-pease all producers who feel the night spots are the important prestige slots; are working out okay, if not perfectly.

okay, if not perfectly.

Cannes has always been harassed with film reps demanding night showings and feeling they were sacrificed in the afternoon. However the fact that many prizewinners came from the afternoons chedule could not convince film people. Previous showings of the pix were at 3 p.m. and 10 p.m. with earlier projections for the daily press.

press.
This year the 10:15 p.m. pic is also shown at 11 a.m. and the other at 3 p.m. and at 7 p.m. with the latter calling for black tie. But most see the pic at 3 p.m. and the seven affair just does not have the pomp of the later one. But, so far, no complaints: At least they are all shown at nite now.

FRENCH PRESS DIVIDES ON PREM'S 'CONSENT'

Cannes, May 15.

Cannes, May 15.

Otto Preminger's "Advise and Consent" (Col), a Yank competing entry at the current Cannes Film Fest, got mixed reviews from the French press. Le Parisien Libere felt it would be a success he the U.S. that shaky elswhere, while the leftist L'Humanite did not find it explosive, but well made. Paris Jour felt it estimable and a film against McCarthyism.

Jour felt it estimable and a film against McCarthyism.
Combat thought it the most audacious film ever made an the grandeur and pettiness of American Democracy and a work of great quality, but the rightist Le Figaro thought it 45 minutes too long, full of useless sequences, oversimples proposed. of useless sequences, overs segments and in a too so minor key.

Menicelli

vited the film to open the fest son time ago. He also felt it was too long and intimated three sketches would be sufficient but also cov ered himself by saving the fest would accept any version the pro ducer sent.

ducer sent.

Now it seems that producer Ponti, distrib Levine and French handler Louis Polivet all decided to cut the Monicelli for Cannes. It was felt this right existed in other countries. But Monicelli came to Cannes a few days before the showing and contested the right to delete his pic. Flanked by lawyers, a series of meeting ensued with lawyers from the Ponti-Levine-Dolivet camp.

The latter had offered Monicelli

Doinet camp.

The latter had offered Monicelli
the segment outright plus a promise to set up another sketch production around it commenting on
married life since his was about a
young couple working in a company that forbids marriage between
its employees.

pany that forbids marriage between its employees.

A settlement seemed imminent but Monicelli was also backed by the Italian Film Authors who wanted to assert their moral rights. In both France and Italy a film director has "moral rights" and his work can not be tampered with without his permission.

On opening day (7) things were not resolved and Monicelli won the first round when a local judge ordered the first showing due at 4 p.m. held up. Then the Monicelli ple could not be found. Finally the last decision was against Moni-

But the local Italian film delegate asked that Italy not be "present" officially at its showing. In vexation Italo Jury member Mario Soldati almost ankied the festival. However, since the pic was not competing for a prine he stayed. The Italians boycested the party given after the showing by Ponti and Levine:

Form and Levine:
Monicelli will go on with his
case demanding either restoration
of his segment or damages. French
laws forbid seizure of a film but
allow litigation for any film author
who, feels his moral rights have
been tainted or usurped by the
producer.

Ehibs Protest, Tax-Free Pitt Playhouse May Skip Film Fest

'Movie Money' Scrip

Denver, May 15. Fox Intermountain Theatres Inc. has tled up with the 30

Inc. has tied up with the 30 local Miller Supermarkets to issue "Mevie Money Certificates" to apply on the purchase of admission tickets at their 10 Denver area theatres and Centennial drive-in.

Under the arrangement, the supermarket customers receive one Movie Certificate good for 56° with each grocery purchase of \$3. Certificates are good for a two-week period and only one is redeemable on each adult theatre admission.

40 O'seas Dates Cinerama West'

MGM-Cinerama's "How the West Was Won" will open in 40 foreign situations in November and December with a dozen theatres set for day-and-date preems. In all situations one of the five travelogs produced by Lowell Thomas is currently being shown. "West" will follow, whichever in the series is showing as soon as oprints are showing as soon as prints are avaliable, according to company

Among the first preems London, Paris, Osaka and Tokyo in Japan; Melbourne and Sydney, Australia: Madrid and Barcelona, Australia: Madrid and Barcelona, Spain, Other situations skedded to preem later include Sao Paulo, Brazil; Buenos Aires, Argentina; Lima, Peru, Santiago, Chile; Johannesburg, So. Africa; Auckland, New Zealand; Brussels, Belgium; and six theatres in Germany: W. Berlin, Dusseldorf, Essen, Hamburg, Hanover and Frankfurt.

In Vienna, new Cinerama in Gartenbeau will bow with "West" in November.

Plans are being completed for special press showings of "Broth-ers Grimm" in Denver for middle July. On Aug. 7, there will be special press previews in New York (formerly Capitol), Hollywood Stanley Warner, Cincinnati and Boston, Other cities also are being lined up for turnouts of press and local dignitaries night before pub-lic openings.

ilc. openings.

Loev's Capitol in Gotham is being remodeled for Super Cinerama at cost of \$1,000,000, it was learned. Local S-W house will undergo close to \$300,000 expense for similar transition. Both interiors will be of the same salmon montif.

Motif.

All U.S. theatres lined up for Aug. 8 simultaneous preem are now submitting price scales. In addition to regular 10 shows a week policy, all houses will introduce special shows between opening date and Labor Day. This to take advantage of school hiatus for the cherub set.

Pittsburgh Playhouse may abandon its not-new policy of film showings during the summer due to a protest by Theatre Owners of Showings that the state Owners of America and the Western Pennsylvania branch of Allied Motion Picture Theatre Owners.

Picture Theatre Owners.
Dick Hoover, director of the Playbouse, said that he didn't feel that his 200 admissions a night for a picture that had already been seen at the art houses was much competition for the theatres. He said that the purpose of the films were to produce some activity for the Playhouse during the summer and to encourage members to use the restaurant facilities,
Hoover said that his lawyers

Hoover said that his lawyers were looking at the situation now but he sidn't think it was a big enough them to give serious con-sideration and that if the distributors did not want to rent them pic-tures, the matter would be dropped.

dropped.

George Stern, president of the Allied branch here, felt that the Playhouse was definitely unfair competition because of its tax privileges. The Playhouse is a non-profit org and does not pay the Federal tax, although it is required to pay the city's 10% amusement fax.

"I didn't mind so much when they were showing 18m pictures but now they want 35m films and still want to pay only \$50. We have to pay the percentage but they will not go over \$50."

mot go over \$50."

"With all their tax advantages they should stick to the development of the drama and not offer competition to theatres. They relike some of the drive-ins in West Virginia that charge a dollar a car so that they can get people in to buy food at the concession stands."

The Playhouse has already been turned down in its attempts to buy "Never on Sunday" and "Break-"Never on Sunday" and "Break-fast at Tiffany's." In the past, they have shown art films about a year after they played the here or have come up with pictures as "Henry IV" and " ard III."

Riled Exhib Orgs

Allied States Assn. and Theatre Owners of America are hand in hand trying to head off what's deemed "unfair" competition in hand trying to head off what's deemed "unfair" competition in Pittsburgh. Exhibs wrath is over the pending summer film festival slated by the Playhouse, local non-profit, tax-exempt civic operation. Both major exhib organizations have communicated their ire to the New York distribution companies, pointing out that to supply the Playhouse with preduct is to nose-thumb "your stead customers."

Film fest is the first being at-tempted by the Playhouse, which hitherto has confined itself to pre-senting legit attractions on a sub-scription basis. It's been backing the film program with newspaper ads and a heavy publicity cam-naign paign.

USIA Films

Continued from page 7 i

Most were made for local USIA release in the various territories in both specialized showings and in actual theatrical spots.

USIA plx are shot in both 35m and 16m and there are 263 16m ambulating units in use and over 7,000 projectors around the world. This was part of the criticism of "The Great Giveaway" in the book of that title by the late Eugene W. Castle, a retired film producer. USIA films are dubbed into 52 languages. But, Stevens opines, the convolcing language is the sincer-

convincing language is the sine ity in the films.

Working 'The Leonard'

"The Leopard," being produc luced "The Leopard," being produced by Goffredo Lombardo, prexy of Titanus Films, for 20th-Fox release, started shooting yesterday 143 in Palermo, Sicily, under the direction of Luckino Visconti, who also wrote the script. Film is based on Giuseppe Tomasi di Lampedusa novel.

Burt Lamcaster, Alain Delon and

Burt Lancaster, Alain Delon and Claudia Cardinale are costarring. Titanus retains distribution rights in France, Luxembourg and Italy.

Doing the Cannes Cannes

Consent" (Col). Noted were prexy Abe Schneider, veepee in charge of world production Mike Frankovitch. Continental manager Marion Jordam, foreign sales head Mo Rothman, Continental pub rep Jack Wiener and Bichard Davis who may soon be Columbia's foreign film investing and buying rep ... Maurice Silverstein, veepee of Metro International, also in ... After appearing for the non-competing Italo entry "Boccaccio 70," Remy Schneider stayed on to present a French film—she had made to the international press in the Film Fair Section. It is a first pic by Alain Cavalier, technically supervised by Louis Malle, "Combat on the Island," which reportedly has strong political overtones and has not been seen by the censor board yet.

Jean Goldwurm's deal with French producers Raymond and Robert Takim has already snared tim the Italo entry they produced, "The Eclipse" of Michelangela Antasiani. Richard Davis concedes his deal with Columbia Pictures is imminent. He will preserve his own distrib company in the U.S., UMPO, and his Fine Arts theave, but finger worthwhile product for Columbia which it may release or he may handle for it via his own outfit. Among U.S. showmen here are Irvis. Shapiro, Richard Brandt and the veep in charge of International Sales for Embasy Pictures, Lemand Lightistine.

Fred Mill, director of publicity on Darryl Zannet's "The Longest Day" (20th), in to set up a stand to hand out documentation on the pic to the assembled world press ... Watter Reade Js. may take the French spec pic "La Fayette" for the U.S. ... Gaby Morlay voted head of the Euroysion jury. She will also attend the showing of the Yank official pic "Long Day's Journey Into Night" on a special invite for she played the part of the mother in the French legit version of the Europae O'Neili play.



want all my exhibitor friends to know that I've just seen one of the finest, most enter-

taining pictures Columbia has ever offered to the theatres of America. It's called THE INTERNS and all of us in New York who saw it at a sneak preview were thrilled by what was on the screen and the tremendous audience reaction to it.

Mere words won't convey to you the laughs, the drama, the heart of THE INTERNS, and great performances by the team of young, new faces that producer Robert Cohn and director David Swift have assembled for the picture.

herefore I've issued instructions to all our men in the field to set up special preview theatre showings of THE INTERNS during the week of May 21. I'm sure you'll get the same thrill we got when we saw THE INTERNS. Do yourself a favor. Check your Columbia branch now for the time of showing. It's a real pleasure to extend this invitation.

I'd appreciate hearing from you after you see "The Interns."

Sincerely,

Rule Juktu

Vice-President and
General Sales Manager

Film Reviews

The Cabinet Of Caligari
reproduction of that highly regarded 1921 shocker, is apt to disappoint customers aware of the reputation of its predecessor in adacting. At any moment, one academic circles, The remake, produced and directed by Roger Kay under the executive aegis of Robert L. Lippert, should meet with somewhat greater approval from the multitudes unfamiliar with the celebrated source.

Stripped of the mysterious eloquence of silence and the original shock and novelty of a psychologi-

L. Lippert, should meet with somewhat greater approval from the multitudes unfamiliar with the celebrated source.

Stripped of the mysterious eloquence of silence and the original shock and novelty of a psychological theme, "The Cabinet of Caligari" has evolved into a fairly standard terror—melodrama and should be promoted not under the veiled pretense of cinema art, which the new, revised version is not, but as a brisk, provocative mystery-shocker with story surprises. An honest, simaginative, but unpretentious, campaign that won't raise expectations too high in more discerting circles, coupled with some flair and enthusiasm on the exhibitors end, could pay off handsomely for the 20th-Fox release.

Robert Bloch's screenplay is interesting but far from pat. The tale of a young woman (Glynis Johns) imprisoned in the peculiar, remote household of an apparent pervert-madman (Dan O'Herllity), the film concludes with an ironic twist that will have audiences recounting and second-guessing when they leave the theatre. Trouble is, if they stop to analyze too much, they will find themselves something less than convinced. The story does not completely come to terms with itself and, under Kay's guidance, has a slight tendency to tip off its surprises. But the slack is than a convinced. The story does not completely come to terms with itself and, under Kay's guidance, has a slight tendency to tip off its surprises. But the slack is the not provided in the peculiar, sails photographic techniques, editor Archie Marshek's manipulation of stills to create novelty and shock images in climactic venes, a number of first-rate performances, and director Kay's welding of these elements into a pictorially and histrionically gratifying compound.

Miss Johns, a skillful, expressive actress, gives a spirited performance. Dan O'Herlihy is smooth and increase expectations to a pictorially and histrionically gratifying compound.

Also Johns, a skillful, expressive actress, gives a spirited performance. Dan O'Herlihy is smooth and director

prise ending, Coloriul support is supplied by Dick Davalos, Law-rence Dobkin, Constance Ford, J. Pat O'Malley, Vicki Trickett, Es-telle Winwood, Doreen Lang, Charles Fredericks and Phyllis Teagardin.

A lively, variable score by Ger-ald Fried helpfully punctuates the alternate tension and hysteria. Pro-duction designer Serge Krizman and set decorator Howard Bristol duction designer Serge Krizman and set decorator Howard Bristol have combined talents to shape and dress, respectively, a set that attractively fits the story's ambiguous specifications. It seems to be what it is not, and it is not what it seems to be.

Mothra (JAPANESE—TOHOSCOPE— COLOR)

Crudely Managed Monster Melange Must Scrounge for U.S. Dates.

Hollywood, May 10:
Columbis Pictures selease of Tomogratic Tanaka production. With Jelly Ro, Ken Uehara, Yumi Ro, Emi, Ito, Takashi Shimura, Seizaburo Kawazu, Kenii Sahara, Akithko, Harata; Yoshio, Kosuqi, Yoshio Hamanda, Yangan Yangan, Y

"Mothra" is a ludicrously written, haphazardly executed monster picture from the Toho filmmakers of Japan. Though elaborately produced in Tohoscope and color, with a large cast and plenty of production fireworks, the post-dubbed film is too awkward in dramatic construction and crude in histrionic style to score appreciably at the boxoffice. Exploitation measures are bound to lure thrill-seekers who flock indiscriminately to monster films, but even cinemutation buffs should wince at this one.

who flock indiscriminately to monster films, but even cinemutation buffs should wince at this one.

Title of the Columbia release refers to a king-sized creature that, in the course of the picture, undergoes metamorphosis from caterpillar to moth and wrecks several anetropolises as it pursues, by telepathy, two foot-high maidens who have been kidnapped for commercial purposes from a remote South

Congo Vivo

HTALO-FRENCH
Dino DeLaurentile release of a RO.T.O.R. (Carmine Bologna) Orsay Films coproduction. Stars Gabriele Ferzetti, Jean Seberg, Featured Bachir Toure, Frederique Andrew Directed by Giuseppe Beinatt. Screenplay, Bennatt, Faolo Levi Lucia and William Denby from Bennit Screenplay, Bennatt, Faolo Levi Lucia Sanda, William Denby from Bennit Screen Piccioni: editor, Franco Fanaticelli. At Barbertin Rome. Running time, 197 MINS. Roberto Santi Gabriele Ferzetti Annette Jean Scherg Frederique Andrew Frederique Andrew

Strange blend of fact and fiction this has obvious exploitation factors for Columbia, which foreign distribution of the pic via the Congo controversy which is directly touched on in plot and setting. Jean Seberg name may help, but this pic will need all the push it can get even in the dubbed version.

push it can get even in the dubbed version.

Producers and director deserve full credit for the job turned out under trying conditions (pic was shot in the midst of the unexpected Congo upheaval). But it's obvious that difficulties encountered have compromised the ultimate result which suffers from confusion of issues and remains a valiant try, and no more. Plot is split between a love story, with racial innuendos, between an Italian correspondent and the wife of a Belgian businessman who remains behind in Elizabethville on the eve of the known events, and the shaded-in rendering of the Congo revolution. This has newsreel shots well intergrated with on-the-spot sequences depicting the newsman's visits to Lumumba Mobutu and other Congo statesmen.

Acting, with the exception of a few scenes between Seberg and Ferretti, is only adequate, reflecting the forced rush job on the pic. Technical credits are in keeping, with a nod to a haunting musical score by Piero Piccioni. Hatok:

Carillons Sams Jole
(Bells Without Joy)
(FRENCH) (DYALISCOPE)
Index release of Lias Films produce, Stars Paul Meurisse, Raymond Pellei, Dany Carrel, Roger Hanin, Directed
Charles Brabant. Screenplity, Claude
e, Brabant from povel by Charles
urgeon. camera, Ghalain Cloquet; ediClaude Durand. At Normandle, Paria,
uning time. 109 MINS.
Paul Mourisse
meson.
Raymond Pellegrin AINS. Paul Meurisse Raymond Pellegrin Roger Hanin Dany Carrel

Based on a true incident during the last war, when a small, ill equipped French garrison faced German might over a bridge in Algeria during Allled landings, this enterges an okay war item. But it's still somewhat conventional and surface in characterization, hence seeming to lack the fillip for arty theatre chances, and mainly a dualer or playoff item ahroad

mainly a dualer or playoff item abroad.

Story has the Allied landings giving French soldiers some hope and breaking out caches of arms. A group is sent to cover a bridge with orders to let no foreign soldiers pass. A martinet captain, who lives by the book, applies this to a German company that wants to pass. Then a series of ruses keep the Germans in abeyance. Finally some drunken shooting leads to an attack and the wiping out of the French and the herding up of a little Jewish community.

Director Charles Brabant has handled this discretely, including a love affair and a look at bigoty. But he has not been able to give this a true feel of men in war. Acting is good, within the confines of strictly familiar characters. The final battle is sharp and neatly done. So this is a conventional if solidly carpentered war film.

Senilita A Man Gro (ITALIAN)

ATALIAN)

Rome, May 8.
Columbla-Celad release of a Morie gas (Zebra) production. Stars Claudia ardinale, Authony Francolas; features ety; Blair, Philips Leiby, Marcella aleri, Nanda Angelini. Ersilia Bi Marco, olomini. Screenbulay. Belognidi, Tullio inelli, Goffredo Parise, based on novel talo Svevy; camera. Armando Nanuzzi music, Piero Piccioni; editor. Nino mattime, 27 MMS. Fonlare, Rome, Bustum time, 27 MMS. Fonlare, Rome, Bustum time, 27 MMS. Fonlare, Rome. Anthony Francissa Claudia Cardinale Betsy Blair Philine LeRoy Nando Angelini

Amalia Betsy Blain LeRoy Soriasi Nanda Angeliai Stylishly fashioned story of an impossible love affair, with Anthony Franciosa, Claudia Cardinale, and Betsy Blair for marquee bait abroad. But this pic will need a hard sell on the part of Columbia, which has world rights via a preproduction deal.

Rapidly approaching middle age, Emilio Brentani (Anthony Franciosa) graps in desperation for the love of Claudia Cardinale, an eternal flirt, forgetting friendship, work, and even abandoning his sister Amalia (Betsy Blair) to pursue the girl, not realizing that he means nothing to her and never will. When she abandons him for one final time, Emilio finds himself more alone than ever, with time rapidly creeping up.

What basically hurts this patentally moving and engrossing picture is the casting of Franciosa as Emilio. This Yank is too handsome too youthfully exhiberant to lend credence to his plight, his solitude, and his fear of oncoming sentility. At that, his performance is a good one. Miss Cardinale is likewise good as the filirt. Two outstanding efforts are turned in by Betty Blair, as Emilio's sister, and Philipe LeRoy, as his best friend.

Direction faithfully evokes the 20s atmosphere, telling its story with elegance and intelligence, though warmth and pathos are often lacking in a tale which has all the elements of tragedy. Production credits are outstanding.

Information Received (BRITISH)

Ordinary crooks' comeuppan mener with attractive per formances. Okay programme prospects.

Universal release of a United roduction Ltd. peroduction to dispersion of the least Sabina Sesselman
William Sylvester
Hermoine Baddeley
Edward-Underdown
Robert Raglan
Frank Hawkins
David Courtney
Peter Allenby
Walter Brown ake pt. Jeffcote t. Jarvie Bill Dancy
Don Meadon
Ted Bushell
Tim Brinton
Johnny Briggs
David Carglil
Larry Taylor
uglas Cameron
David Ensor
Cony Shepherd Dougla D Tony

Devotees of the stylish made-in-Britain crime drama are sloughed with this one. "Information Received," a Universal release in the U.S., is a small and unassuming variation on the battle of wits theme, hampered only by the fact it doesn't vary enough. Despite some pleasant performances and an admirable economy in the telling, the opus is simply too modest for more than routine outlook in a lower berth slot.

The plot is this: A safe-cracking Devotees of the stylish made-in-

a lower berth slot.

The plot is this: A safe-cracking operation hires an American expert for a big caper. He's intercepted by Scotland Yard on the ship over and jailed on an old charge. His employers, geared for such contingencies, spirit him out of prison—but unfortunately their man (unknown to them on sight) is a phony substituted by the police.

Paul Ryder extraence.

police.
Paul Ryder screenplay from a Berkeley Mather story fails to make enough of it thereafter. With the possible exception of a spicy Germanic blond with double-crossing eyes for the impostor, there's nothing to feint audiences out of position. Potential suspense elements are herein denied, and it's to the serious detriment of the film.
Of the polished performances, william Sylvester is appealing as the bogus Yank, and Sabina Sesselman does nicely as the opportunistic blond. There's an amusing and too short contribution from

Hermione Baddeley as a faded biddy, and Edward Underdown is efficient as the kingpin crook. Others giving a good account are Robert Raglan, Frank Hawkins and Walter Brown.

Director Robert Lynn has resisted any temptations to adorn or digress, but in this case that's not virtuous. Martin Slavin has provided a misplaced jazz score, and also a ho-hum song over the credits. Technical contributions, including Nicholas Roce's photography and Lee Doig's editing, are always competent but seldom interesting.

Road to Eternity

Montreal, May 8.

Cadleux Associates relesse of Shochiku, lictures 'Catago Hosoya' production. eatures, Tatsuya Nakada, Michiyo ratama, Kelji Sada, Directed by Masaki obayashi; pased on the middle ection of the six-volume novel 'Trakirana Condition' by Jumpel Gonikawa; music Chuli Kinoshita, North merican premiere, at Gipheum Theatre, loutest March 9, 1962, Running time II MINS. amera. Uraoka:

American March 9, 1962.

Montreal, March 9, 1962.

Japanese; English Subtitles

Tatsuya Nakar

Mohiyo Arata Michiko Michiko Kageyama Kudo Hi Tatsuya Nakadai Michiyo Aratama Keiji Sada Hideo Kisho Jun Tatara Michio Minami Taketoshi Ninam Kei Satu Taketoshi Naito Kunie Tanaka Kokinji Katsura Kaneko Iwasak

This is the second part of Ko-bayashi's great and monumental trilogy concerning the dilemma of a young Japanese who is forced to play a part in war, yet is the loser whichever side he takes. (Part 1. "No Greater Love" is dis-tributed by Brandon Films under the title of the trilogy, "The Hu-man Condition" in a version cut from 208 minutes to 138. It was reviewed in Vantery in December. eviewed in Variety in December,

reviewed in Variety in December, 1959.

Part 2 (completed early in 1960) begins with a quick summary of what took place in the preceding film, ending with the solitary figure of Kaji leaving for service in the army.

The mentality of the Imperial Army of Japan, the brutalities and stupidities of army life; the way men act when facing violent death, and the way men are reduced to bestiality by killing and primitive treatment, are the elements which make this slow-moving tragedy of the human condition so compelling and piercing.

Truly shattering, with a stark visual conception and culminating dramatic power, this second part of the trillogy is (like part two) remarkably self-contained and needs no explanations from its companion nictures to make its

remarkably self-contained and needs no explanations from its companion pictures to make its story-points clear.

Prat.

La Guerra Des Boutons (The War of the Buttons) (FRENCH)

Warner Bros. release of Gueville pt Warner Bros. release of Gueville pt Dufilho, Michel Galahru Directed by Ye Robert. Screenplay, Francois Boyer, Ro ert from novel by Louis Pergaud; camer Andre Bei; editor, Marie Yoyotta, J Lebrac, Zaria, Running Hung, Guerral Lebrac, Baria, Running Ling, Riche-Lancet Jacques Duri Michel Gala

Tale of kid warfare between the moppets of two neighboring rural towns looms mainly for kiddle use abroad though it won one of the top film critic awards here, Le Prix Jean Vigo. It looks at kids with the distance of grownups, on how cute they are, and rarely gives insight into their actions or makes a point about it all. But it is gentle, fairly refreshing, and haturally played by a group of youngsters.

The gangs cut each other's buttons off and one even fights nude one day. A stool pigeon and a runaway make up the dramatic aspects of, the pic Grownups are properly stereotyped but, unfortunately, so are most of the kids.

All this is pleasantly concocted but lags and repeats itself to make it of little art value abroad, with mainly dualer or playoff chances in store. It is technically good but a lot of the kiddle patter is badly recorded and almost unintelligible at times.

Kramer's 'Mad' Spots

Aramer s mad spots

Hollywood, May 15.

Stanley Kramer inked Stan Freberg to create radio and tv blurbs and theatrical trailers for "It's a Mad, Mad, Mad, Mad World." Commitment calls for Freberg to write, direct and appear in commercials.

Assignment marks Freberg's third in past three months. He's currently completing "Road to Hong Kong," after his recent "Sergeants 3" stint.

It Happened in Canada (CANADIAN)

Temple Films release of Luigt Pe oduction; writtens directed & j sphed by Luigt Petrucci musio. ne Rizzo; editing, Petrucci. Pre Christic Theatre, Toronto, Bur ie, 93 Mins.

dS. Gisela Zdunek
Nello Zordari
Dedena Morello
Pino Ubaldo faria Dedena Lario Pino nnd: Alfredo Gerard, Frank Ben loe Maniscola, Adelino Barbati, Walters, Renata Di Faveri, An Martino, Frank Picchioni, Italia B

(In Italian; English Subtitles) (In Italian; English Subtitles)
Filmed in Toronto's Italian quarter, this modest picture turns out to be a pleasant and rather winning study of the difficulties of inmigrants adjusting themselves to a new way of life. Rone-man film shot on the streets and in actual homes in the semi-improvisational technique, this is more an Italian than Canadian film. It is neither an art house nor commercial proposition, and will probably have to depend on income from showings in Italy and Italian communities abroad.

Story concerns Rita, a pretty

Story concerns Rita, a pretty young Roman girl, who faces a bleak future at home and decides to come to Canada to marry Anbleak future at home and decides to come to Canada to marry Andrea, a man she has never seen. Her romantic illusions are quickly shattered when she meets him in Toronto: aging, a common laborer, living with the memory of his dead wife. The country disappoints her, the winters are long and cold, and she remains hidden among her own people, following the old customs and way of life. In her Idneliness she turns to Carlo, carefee, irresponsible nephew of Andrea. Although she falls in love with him, she cannot forget her obligation to Andrea nor the unhappiness she has brought him. When Carlo dies in a construction accident, she accepts his child by another woman and decides to make a new life with Andrea. The truth and sincerity of this film atones for its plot deficiencies, While it lacks the art and sensitivity of Vittorlo DeSica, it is in the tradition of his simple films, about people in ordinary walks of life. At times the situations are annoying as in the scenes where characters talk about winter lunemployment being severe, yet Andrea appears to have no difficulty changing jobs.

The players are all likeable people who look as if they came

no difficulty changing jobs.

The players are all likeable people who look as if they came from the streets and know what life is about. The score is pleasant, the narration strikes a melancholy note, and the whole flows along with a drab, Italin eloquence. As a first film, it's a credit to the determination and feeling of Luigi Petrucci, who came to Canada in 1952 having had some experience of film making in Italy. The mother's closing appreciation of life in Canada is nice to hear.

Prat.

Il Disordine (Disorder) (ITALO-FRENCH)

(ITAIS-FRENCH)
Rome, May 8,
Titanus release of a Titanus-S.N.F.C.
(Paris) coproduction, Features Samy Frey.
Louis Journal Committee, Teatures Samy Frey.
Louis Journal Mills. Read. Salvatori,
Jean Sorei, Suisan Strasberg, Alide Valli,
Georges Wilson, Directed by Franco Brusati. Screenplay, Brusati, Francesco Gheatin; from story by Brusati: Camedan; from story by Brusati cames.
Leonida-Barbont music, Mario Nasciment, editor, Ruggero Mastrelandi. At
Metropolitch, Rome. Running time, 97
Mills.

A fascinating, disconcerting entry from Titanus, stylishly made by director Franco Brusati, but with the final returns depending principally on the proper bally approach. Proper lingual versions could result in deserved foreign interest. Names should prove marquee aids.

Episodic tale defies retelling, Suffice it to say that it points out the confusion reigning in current manners and mores via chain reaction of various characters to others. It provokes thought on many levels, though admittedly at times the director-writer is asking much in audience participation in delving under the surface of his symbolic episodes.

But even so, this is strangely gripping at times, and always equipped with a slick patina of style which makes insignificant things appear portentous. Most actors have little chance to expand their characterizations due to the restricted parts, but they too are aptly chosen and effective.

Technically, this film rates top recognition, with lensing particularly standout. the confusion reigning in current

nstant Sync

"INSTANT SYNC does, in six minutes what ordinarily takes a day."

-NEW YORK TIMES

"We have used
INSTANT SYNC
and found it to be
an amazing invention.
It eliminates the dreary,
time-consuming aspects of
post synchronization and
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-LOTHAR WOLFF.
Louis De Rochement Assoc.

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post synchronization
problems.
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in all my pictures
in the future."
-STANLEY KRAMER

INSTANT SYNC, a revolutionary, time-saving system of post synchronization and dubbing in all languages, is now in operation in New York City and will soon be available in Hollywood and in leading European capitals.

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PRESIDENT AND GENERAL MANAGER, JEAN H. LENAUER

Hollywood Production Pulse

ALLIED ARTISTS Starts, This Year......1 This Date, Last Year.....3

TRAVELS OF MARCO POLO TRAVELS OF MARKET PARKET Ian Prods.) Shooting in Nepal) Frod.—Racul Levy Dir.—Christian Jacque Anthony Quinn, Alain Delon, Fran Myen, Dorothy Dandridge (Started in January)

AMERICAN INTL Starts, This Year This Date, Last Year

COLUMBIA

LAWRENCE OF ARABIA Horizon Pictures Ltd. f Shooting in Spain) Prod.—Sam Spiegel Dir.—David Lean Alec Guiness, Anthon

ed after 60-day shu

esumed after 60-day shutdown)
AMOND HEAD'
botting in Hawaiii
rod.—serry Brealin
rod.—serry Brealin
rod.—serry Brealin
Hawaiii
George Chakris, France Nuyen, James
Darren, Elizabeth Allen, Aline Mc
Mahon, Vaughn Taylor, Richard Loo,
Philip Ahn, Mark Marno, Harold
Fong, 2d Mailory
arred March 9)

ostarted March 9)

THE L-SHAPES ROOM*
Romulus Films, Ltd.)
Shooting in England)
Frod.—Elchard Attenborough
Losile Caron, Tom Bell, Cicely Court
neidge, Rrock Feters, Emlyn Willitins,
Avis Binnage, Kay Walsh, Verity
Edineti Edmett arted April 2)

Neise, Rayio. Leavitt tarted April 12)

BYE BYE BIRDIE hlmar-Sidney Prods.) fod.—Fred Kohlmar ir.—George Sidney net Leigh, Dick Van Dyke, Anne Margret, Bobby Rydell, Jesse Pearson tarted May 3)

WALT DISNEY Starts, This Year......1 This Date, Last Year.....2

SON OF FLUBBER"
Frod.—Wait: Dinney
Dir.—Robert Stevenson
Fred MacMurray, Nancy Olson, Keenar
Wynn; Tommy Kirk; Joanna Moore
Ken Murray
(Started May 7)

METRO Starts, This Year.. This Date, Last Year.....6

BILLY ROSE'S JUMBO" hiterpe Prods.) Prod.—Joe Pasternak Dir.—Chuck Walters Doris Day, Stephen Boyd, Jimmy Du rante, Martha Raye, Dean Jagger (Started Jan. 24)

CAPTAIN SINSAD"
King Bros. Prode.)
Shooting in Stunich Captain Stunich Captain

PERIOD OF ADJUSTMENT"

farten Productions)

Prod.—Lawrence Weingarten

Dir.—George Roy Hill

Authony Franciscas, Jane Fonda,

Futton, Jola Nettieton, John McGi

Mediel Albertson

Giatted April 10)

THE HOOK"
Perlberg-Seaton Prods.)
Prod—William Perlberg
Dir.—George Seaton
Adams, Robert
Walker, Nehemish Paraoff, John
Bleifer, Mark Miller, Pancho Maga-

PARAMOUNT

Prod.—Grant Gaither
Dir.—Gower Champion
Dir.—Gower Champion
Debbie Reynolds, Cliff Roberts,
Janssels, Ellien Heckart, Ali
dey, Mak Shovatlen, Mary M
Giver, Alice Petres
(Siarted March 26)

"Gight S Gill S Gill S"

(Ral Wallis Freda)

(Ral Wallis Freda)

(Rhoting in Honoiulu)

Prod.—Hal Wallis

Dir.—Norman Thron

Dir.—Norman Thron

Godwin, Jeremy Slate, Ginny Tiu,

Guy Lee, Nestor Faiva, Benson FongFrank Puglis, Lill Valenty

(Started April 3)

20th CENTURY-FOX Starts. This Year This Date, Last Year 13

CLEOPATRA*

Wh Fox Prods and MCL Films, S.A.,
WALWA Films, S.A.)
Mooting in Rome)
Prod.—Walter Wanger
Dir.—Juseph L. Manchiswicz
Elizabeth Taylor, Richard Burton, Res
Barrison, Cassar Danova, Roddy
McDowall, Hume Cronya, John Hoyaert Stephens, John Douestie, Robert Stephens, John Douestie, Robert Stephens, John Douestie, Robert Stephens, John Bouse, RobGlarted Sept., 35)

"SOMETHING'S COT TO CIVE"
(Claude Prods. Inc.)
Prod.—Henry Weinstein
Dir.—George Cutor
Marilyn Monroe, Dean Martin, Cyd
Chariste, Steve Allen, Phil Silvers,
John McGiver, Robert Morley, Alexandria Hellweil, Madge Kennedy
(Siarted, April 23)

UNITED ARTISTS Starts, This Week.......7
This Date, Last Year.....14

GRAND DUKE AND MR. PIM

IT'S A MAD, MAD, MAD, MAD WORLD

17'S A MAD, MAD, MAD, MAD WORLD'
Sanley Kramer Prodd)
shooting at Revie)
Prod.Dir.-Stanley Kramer,
Spencer Tracy, Milton Berle, Sid Caesar, Buddy Hackett, Ethel Merman,
Mickey Rooney, Dick Shawn, Phil
Silvers, Terry-Thomas, Jonathan Winters, Edie Adams, Dorothy Provine,
Jimmy Durante, Eddie "Rochester"
Peter Palk, Paul, Ford, Arnold Stang,
Alan Carpa, Alan Carpa,
Alan Carpa, Gistred April 26)

UNIVERSAL Starts, This Year 4
This Date, Last Year.....5

UGLY AMERICAN Prod. Dir. George Englund
Marion Brando, Sandra Church, Eij
Okada, Pat Hingle, Arthur Hill
Jocelyn Brando, George Shibata
Reiko Sato
Giarted March 20

Giarted March 30)

48 POUNDS OF TROUBLE"

Curtis Enterprises Prods.)

Prod.—Stan Marquies

Dir.—Norman Jewison

Tony Curtis, Phl. Silvers, Suzann

Pleshette, Claire Wilcox, Larry Storch

Karen Steele, Stubby Kaye, Rowart

Entern Steele, Stubby Kaye, Rowart

Entern Steele, Stubby Kaye, Rowart

Entern Steele, Stubby Kaye, Howart

Entern Standard Wilcox

CStarted April 199.

WARNER BROS. tarts, This Year This Date, Last Year....

GAY PURR EE" UPA Products

Prod.—Henry G. Saperstein

Dir.—Abe Levitnow,
Singing and speaking voices of Ju

Garland, Robert Goulet, Red Buttor

Hermione Gingold, Paul Frees,

Giarted June 6)

CRITICS CHOICE" rod.—Frank P. Rosenberg ir.—Don Weis ob Hope, Lucille Ball, John Dehner, Marilyn Maxwell, Jessie Royce Lan-dis, Jim Backus, Rip Torn, Ricky Kelman INDEPENDENT

Joe Steinberg Irving Lerne: Heflin, Rita hur, Sid Club ted Feb. 22)

Gtarted Feb. 22.

"THE BROS"

THE BROSE

Affred Hitchcock Prode.)

Shooting at Santa Rosa)

Prod. Dir.—Affred Hitchcock

Rod Taylor, Jessica Tandy, Tipl

Suranna Pleshette, Veronice

TWO GUYS ABROAD (Summit Film Prode.) (For Mauriin Release) (Shooting in England) Prod.—Maurie Suess Dir.—Don Sharp George Eaft, Maxie F Todd, Diana Decker (Started in April)

20th Meeting

moters who were "anxious" to buy the "Cleo" negative, though it would stand at around \$30,00,000 in final cost. A voice in the audience asked, unanswered, "Why didn't you take the offer?"

Several arresting aspects were brought out during the session. Perhaps the most significant was the reference to Eldophor Skouras recalled that he had mentioned this invention in the past but now he predicted that a day of cashing in might be nearing. (See other Eldophor story, page 15 this issue.) General Electric was nearly ready with a large screen projector for Eldophor. He envisioned the start of circuit-fed talent programs to selected film theatres and stated that he and Joe Moskowitz were even now scouting such talent.

Also fresh intelligence, to the trade was the breadeware in 1961

even now scouting such talent.
Also fresh intelligence, to the
trade was the breakdown on 1981
television income. 20th took in a
total of \$27,945,000 from the rival
media. This was divided \$12,784,
000 from flims made directly for
video. \$13,026,000 in rentals for
old vault product and the balance
derived from newsreel and foreign

Going To Hospital

Skouras spoke in passing of a short personal vacation for the purpose of a hospital visit prior to the Coast visit in June.

the Coast visit in June.

The woman songwiter kept breaking in throughout the afternoon, though the man she was against was the chairman and not the president. At one point she managed to accuse Rosenman simultaneously of being both a "tool of the monopolies and an antitruster."

antitruster."
Toward the signoff, cumulative voting for directors was again before 20th shareholders. It was voted down 91% to 9% but Gilbert expressed satisfaction that the proponents were gaining.

20th's Writeoffs

Continued from page 5 a

year prior to inception of the fas

year prior to inception of the fast writeoffs.

Because of the amortization on theatrical production, company sustained distribution losses in the period amounting to \$2,566,000, but this marks a substantial reduction from the \$4,125,000 deficit reported in the like year ago period under the old accounting policy.

Skouras announced that other operations notched a combined profit of \$2,337,000 in the quarter. Prexy said it had been decided against leasing any more of its backlog to tw during the quarter. He said 20th received \$2,500,000 in rental coin from NBC during the first quarter—accruing from the network's primetime "Saturday Night at the Movie" series, which was ascribed to 1961 earnings. Rentals of 20th oldies accounted for \$4,00,000 in the first quarter a year ago.

Foreign & Art Antibuster

Jewel, Brooklyn, Charges 10 Indie Distribs and Two Exhibs Conspired to Its Detriment

8TH GOLDWYN AWARDS TO WRITERS AT UCLA

The \$2,000 first prize in U. of California - L.A.'s eighth annua! Samuel Goldwyn Foundation Creativa Writing Contest was won by Francis Ford Coppola, grad student in the Theatre Arts Motion Picture Division, for his full-length screen-play, "Pilma Pilma." The \$500 second-place award went to Carroll James Ballard, senior, for "Through Two Seasons."

ond-place award went to Carroll James Ballard, senior, for "Through Two Seasons."

Presentation of the prizes and three Honorable Mention scrolls was made last week by Goldwyn at a ceremony in Schoenberg Hall. Present as reps of the university and the writing and performing arts were sctor Jack Lemmon, who spoke on "The Importance of the Writer to the Actor"; Ch ar less Schnee, past prexy, who spoke on behalf of the Writers Guild; Richard Murphy, member of the board of governors of the Academy, subhing for prexy Wendell Corey; university Chancellor Franklin D. Murphy; Drs. Hugh Dlck, Professor of English, and Samuel Selden, Professor of Theatre Arts, who served on the Judges panel, and Dr. William W. Melnitz, dean of UCLA's College of Fine Arts, who emceed the event.

Honorable Mention strolls went

College of Fine Arts, who emceed the event.

Honorable Mention scrolls went to grad students Gerald Carson, (novel, "On The Island, In The Army, In The Summer"); Noel Black, (screenplay, "The Long Way"); James, Price, (short stories, "A Crow For One Day" and "Rollie Waed")

Way"; James Price, (short stories, "A Crow For One Day" and "Rollie Weed").
Goldwyn's experiment to encourage creative writing, begun in 1955 (the prizes were doubled in '61). Richard Stockton, \$1,000 prize-winner in 1958 with his play, "The House Shail Tremble," has since sold a play, "A Litter of Roses" to the U.S. Steel Hour for \$3,000 and will have a play, "Love Among the Platypae" (on which he collabed with his wife) produced this year at Bucks County Playhouse. Among other past winners, Carl Mueller ('60) is recognized as a top translator of German dramatist Berthold Brecht; Marvin Gluck ('58) is an assoc. producer with Jerry Wald organization; Barry Ira Oringer ('59) has sold three screenplays to major studios; Anita M. Wincelberg ('56) and Mick Daugherty ('61) write for television.

This year 129 manuscripts were submitted.

Judge Rules Against 6 In Sound Local 695

Los Angeles, May 15. Superior Judge Harold W. Schweitzer found in favor of Assn Schweitzer found in favor of Assn.

of Motion Picture Producers, TV.
Alliance, International Alliance of
Theatrical Stage Employes and Indie theatrical and tv producers in
\$2,500,000 damage suit brought by
six mem bers of International
Sound Local 695, also named as
defendant

defendant.

In a trial which lasted two weeks, plaintins—including James Thompson, Ralph Buller, Virgil Smith, Woodruf Clarke, B. A. Roberts and Danzil Daniels—claimed they were deprived of 10% increases in salary negolations. between the IA and various defendants during 1961.

I his decision, which rendered a judgment for costs against the plaintiffs, Judge Schweitzer considered the evidence overwhelmingly in favor of the defendants, and that at all stages of the negotiations contracts were entered into with good-faith. Altogether, 22 IA locals were involved.

Ten indie distributors and two exhibitors were named defendants in an antitrust action filed in New York Federal Court last week by Charben Cinema Corp., operator of the Jewel Theatfre, Brooklyn. The suit asks \$900,000 treble damages

of the Jewel Theatre, Brooklyn The suit asks \$900,000 treble damages.

The defendants are charged with discriminating against the Jewel in second run distribution of foreign and art pix, in favor of the two exhib defendants, under an alleged conspiracy in violation of antitrust laws.

Distributor defendants are United Artists, Lopert Films, Show Corp. of America, Columbia, Zenith International, Janus Films, Continental Distributing, Trans-Lux Distributing, Union Films, Kingsley International. Exhib defendants are Rugoff Theatres and Class Feature Theatres.

The suit seeks a restraining order enjoining the defendants from continuing the alleged conspiracy, and a court order directing the defendants to allow the plaintiff to bid for films on the same runs with Class and Rugoff.

Minneapolis Unequipped To Publish Indie Daily For Big-Run Demands

Minneapolis, May 15.

Latest development in connection with the presence of a new daily newspaper, the Herald, to try to remedy some of the deficiency created by non-publication of the two struck regular local sheets, is unfavorable for the theatree.

sheets, is unfavorable for the theatres.

Deprived of their principal advertising medium, the showhouses started advertising splurges with the new five-days-a-week sheet as a partial offset as soon as the latter entered the scene, which was about 14 days after the regular papers began absenting themselves.

However, because of the difficulty the new daily is experiencing in obtaining sufficient printing facilities, it has had to restrict the amount of advertising it'll accept from any one source. Accordingly, theatres, like other advertisers, have had to cut down on their ads. The situation also is making it necessary for the new daily to limit its printings to 70,000 copies daily, although, according to its owners, the demand for it is much greater than that.

A news service was landed by the Herald, It's North American Newspaper Alllance.

Producers Quarterly Picks

Hollywood, May 15.

Metro copped two of the four plx nominated by Screen Producers Guild as best pix of first quarter of 1982. Continental and Columbia Pictures trailed with one each

lumbia Pictures trailed with one cach.

Metro pair include "Light in the Plazza," produced by Arthur Freed, and "Sweet Bird of Youth," Pandro S. Berman. Continental: "View From the Bridge," Paul Graetz; Col: "Walk on the Wild Side," Charles K. Feldman-Joseph Lebworth.

New York Theatres

RADIO CITY MUSIC NALL-WALT DISNEY'S

"BON VOYAGE?"

"IN TECHNICOLOR

Starring FRED MACHURRAY - MANE WYMAN

INCIALL CALLIN - REDRIM WALLEY

ON STAGE: "STEPPING AROUND"

IN PRODUCTION WARRIORS FIVE

DUBBING CO.

1600 Broadway, New York PLaza 7-6681

See the Possibility of Only One **Commercial Theatre for Glasgow**

Llandudno, Wales, May 15, A warning that Glasgow, Scot-land, eventually may have only one commercial theatre was voiced here at the national delegate confab of the National Assn. of here at the national delegate confab of the National Assn. of The atrical & Kine Employees. The Empire Theatre here had notched its biggest year of business, but after next February it was to be converted into office and restaurants, said Robert Keenan, Scottish Regional Officer of NATKE.

"If the Empire goes in 1982" he

restatrants, said nobert Keenan, Scottish Regional Officer of NATKE.

"If the Empire goes in 1963", he, warned, "we are informed that the future of the Pavilion Theatre probably will be decided in two years. Also, the Metronole vaudery was burned down, and we are advised by the proprietors that they cannot find the capital to rebuild it. Owners of the other two remaining theatres in the city have been offered considerable sums. They are seriously considering selling the Alhambra, and giving its name to the King's Theatre. If this hampens, we could find ourselves with only one commercial theatre."

Situation is alarming players and denoercenters in Scotland where statements and promises by London-based proprietors are being doubted. The various statements and fears, and lack of any definite guarantees, are having a had effect on the morale of all show biz personnel.

Sweeping Aid to Spain's Legit Promulgated, With 42% to Special Shows

42/0 10 Special 3110 WS

Administrative machinery blueprinted by director general for
cinema and theatre Jesus Suevos
for aweeping aid to legit throughout Spain was officially promulgated last month.

Half of the legit fund of 20million pesetas (litted from Spain's
motion picture protection till) will
be allocated to theatrical companies, 7:5% will subsidize Spanish
theatrical manifestations abroadand over 42% will be employed for
special representations under official auspices.

apecial representations under offi-cial auspices.

Peseta handouts for private legit-are based on length of program-ming and population. In provincial cities of less than 250,000 inhabi-tants, the legit producer and salle (theatre) owner will share 4,000 pesetas (\$65) a day on the strength of a minimum 35-day theatrical season.

pesetas (\$60) a day on the strength of a minimum 35-day theatrical season.

For cities with a population of 250,000 to 600,000, impresarios will receive 3,500 pesetas for minimum 50-day programming. The fund will subsidize 90 days of legit in Barcelona with a lump stum subsidy of 270,000 pesetas, plus 3,000 pesetas daily. Although the daily subsidy for Madrid is only 2,000 pesetas, he legit fund will underwrite 135 days of stage representations and includes the same lump subsidy of 270,000 pesetas.

Light opera companies (particularly Zarzuela groups) will get a flat 45,000 pesetas to cover a 90-day season in Madrid and Barcelona. 35% of this amount will go to the heatre owners and 65% to the performing companies.

The theatre aid fund will also contribute generously toward train and plane travel expenses. Prime requirements to quality for legit aid is the staging of Spanish playwrights roughly defined into classics, the moderns up to 1940 and contemporaries. With these requirements satisfied, impresarios will be free to present an unlimited choice of foreign plays.

will be free to present an unlimited choice of foreign plays.

No Belgian Summer Fest

Ro Belgian Jummer Fest
Brussels, May 8.

There will be no summer festival
for the Belgian National Theatre
this year. Prelim talks ended quite
abruptly when manager of the Spa
Casino, where this company started
three years ago a traditional
summer season (in 1961 it brought
no less than 27,000 to the little
Ardennes beauty spot) was revoked
for unknown reasons. Jacques
Hulsman, director of the Belgian
National Theatre, had signed a fiveyear personal contract with the
management.
Hulsman had lined up five plays

Huisman had lined up five plays during the winter season.

Honor Berlin Cafe Fave On His 60th Birthday

Berlin, May 8. Werner Finck, one of German Werner Finck, one of Germany's finest cabaret entertainers, is celebrating his 60th birthday this month Finck, whom the Nazis hated, and boycotted and repeatedly arrested for his sharp satirtical wit which clearly revealed his anti-Hitler attitude, is currently appearing here.

There are numerous stories about Finck who was thrown into a concentration camp during the Hitler era.

Mucho Show Biz At Seville Fair

By JOHN L. DOOLEY

Seville, May Seville, May 8.
Attracting more than 1,000,000
persons, Seville's age-old Feria
(May 1-6) unwrapped no distinguishing new events. Flamencodancing, horse-parading, daily bullfighting, carnival rides, three circuses and a vaudeville show called
"China Theatre," packed the
Maria Luisa, 50-acre park from
morning 'til 3 a.m.

maria Luisa, so-acre park from morning 'til 3 a.m.

Primarily a social event, half of fairground is sprawled with over 300 casetas (tent houses), visited by invitation only, with music and dancing performed in traditional Spanish costumes,

A gay, colorful fete, morning procession of horse-drawn carriages and senors and senoritas on horse-back is highlight of day, followed by the 5:30 afternoon bull-fight. After dark, agiltter with million-wattage display, dancing and

illon-wattage display, dancing and drinking are main drawing cards. One of biggest, most popular fairs of Spain, hotels and restaurants overflowed for week, doubling and tripling rates: Trains and planes also were impossible to book

to book.

Circus dominated the show biz side. Circus of 1962, with three shows daily and 20 acts, ranged from good to fair. Best thrill act was Elizabet, a pert, solo trapeze artist, who knows all the ropes. Also engaging is an attractive Amazon who balances two gents with no apparent strain. Audiences went for football game played by dogs, using balloons for ball. Gita Morelli, a doublejointed blonde, also pleased as well as the Cossack horseback riding team of four. Circo Atlas, a fastpaced, stylish four-a-day, accented balancing, acts: human, high rope, ballet on tightrope and ball balancing. Stellar attraction is Spanish comics, Hermandos Tonetti. Both pantomine and diction faultiess, team is engaging, wisecracking and bawdy. Would be excellent for American night club booking if delivery were in English.

Circo Monumental is best allto book. Circus dominated the show biz

night chib booking if delivery were in English.
Circo Monumental is best all-round show of three with cased lion and leopard acts, sailor comedy acrobats, slick trapeze fallwork, trampoline family, well-trained elephants and mucho pretty girls.
Theatre Chino, short on China and long on doils, matched singing pelia S to dancing, all in Spanish and mostly with modern flamenco liit. Fest.

MAKES PRESENCE FELT

Moreno Ardanuy As New Madrid Influence in Legis

Madrid, May 15.
Moreno Ardanuy has emerged in
a little less than a year as a legit
personality of major standing.

He made his debut last Easter when he took over the manage-ment of Teatro Recoletos and inment of Teatro Recoletos and Installed his resident company with "The Girl Who Painted Screens." Since that time he has established a 50,000 peseta annual acting award that was this year bestowed on Lola Cardona for her-role as Annie Sulliyan in "The Miracle Worket."

Worker."

Shortly after, Ardanuy Inaugurated a tastefully modern 300-seat theatre under the skyscraper Torre de Madrid, Curtain raiser in the new salle was "History of the Tarantos." a musical gypsy drama that parallels the Romeo and Juliet

At the moment, he is sponsoring a repettory company headed by Guillerrao Marin and Maria Asquerino supported by Amparo Baro and Montserrat Salvador. The troop will soon leave for a long tour of South America with a repettory including Pepnan's "The Three Etceleras of Don Simon." Careful With Formal Gents," "Cuernicabra Fair" by Manas, Lope de Vega's "The Villain Cornered" and Luis Escoba's "Elena Ossorio."

2 U.S.-Greek Pix **Set for Athens**

Athens. May 8

Athens, May 8.

Two Greek American co-productions will start rolling here this spring and early summer. Rudy Mate with producer-writer Georges Saint Georges again are here preparing to shoot a new picture with the local Finos Film Studios. Cast headed by the Greek star. Allki Vouyouklaki, also Includes Jess Conrad and Catherine Cath. John Pardos, former New York actoragent also has been signed for a role.

one. The film will be shot on loca-on in Greece with Rudy Mate

directing.

The second Greek-American co The second Greek-American co-production beling prepped here is "Status of Death." It will be pro-duced by Marion Guering and the Studio Alfa here. It is based on a Serenplay by James Palmirlo, and will be shot on location at the island of Santorini next month with a cast headed by Eva Bartok and John Barrymore Jr.

Enrico 61' First Italo Musical to Run 2 Years

Rome, May 8. Garinei-Giovannini's Renato Ra cel starrer, "Enrico 61", will be the first Italian musical show to the first Italian musical show to run for two seasons. "Enrico." which has played Milan and is cur-rently winding a lengthy stay at Rome's Sistina Theatre, will take a summer hlatus. Then it will play the remaining major Italo cities. In 1963, the show may go to Britain under the aegis of producer Michael Dorfman, whose "Stop the Word" heads for Broadway this fall.

fall.

Garinei-Glovannini have another record-breaker in Italo leeit this season in "Rinaldo in Campo", starring Domenico Modugno and Della Scala, "Rinaldo" also reps Italy at the upcoming Paris Theatre Fact

Season Deficits of Vienna Houses

Report of Vienna's Federal Theatres for the 1960-61 season has just been published. It gives the following data:
Vienna State Opera had 315 performances, with 655,391 admissions; 147 performances were for subscribers. The most frequently given work was Beethover's "Fidelio" (18 performances) followed by Verdi's "Forza del Destino" (16 performances) Rosenkavalier," "Tosca" and "Cav and Pag" had 12 performances each. Alban Berg's "Wozek" had only one single showing.
Burg Theatre, (for drama only) lists 346 evenings seen by 484,—700 people. Anouilh's "Beckett" was given 38 times and stands on top of the list. Shakespeare's "Midsummernight's Dream" had 32 performances, "As Tou Like It" 30 and "Henry V." 26 showings. 168 performances were reserved for subscribers.
The season's income for the opera was \$1,375,700 and expenses amounted to \$3,511,760.
Burg Theatre's figures show \$715,500 income against \$1.501.750.

Burg Theatre's figures show \$715,300 income against \$1,691,760

International Sound Track

London

Kenneth Hargreaves, till latterly a Columbia exec, has now signed upas a representative for Dine Be Laurentils, the Italian producer. Hargreaves is named as his supervisor of International distribution in U.K.,
U.S., and Canada. He'll be based in London and "Barabbas" and "Best
Of Enemies" will be his first handlings. The Wait Disney Organization plans to unyel. "Bon Voyage" to the press during a day party
aboard the S.S. United States, en'route for Le Havre. Pic, which stare.
Fred MacMurray and Jane Wyman was partly filmed on that ritty
canoe. BLC Films is splashing \$140,000 on its drumthumping campaign for its double program, Hammers. "Pirates of Blood Rivert" and
Charles Schneer's "Mysterious Island." Newspapers, posters and ty
will be hired to put over this bill, due for Associated British Chiemas'
circuit release in August... Success of "Waits Of The Toreadors" at
the Odeon, Leicester Square, has edged out the preem of the Deris
Day-Cary Grant starrer, "That Touch Of Mink." Latter was due to bow
in on Thursday (17), but now languishes till May 31 ... Joan Littlewed,
legit director at the Theatre Royal, Stratford, East London, is signed
to move into the film sector, She'll direct "Sparrers Can't Sing." for a
new company, Carthage Productions, which she will helm with producer
Donald Taylor. Pic, which so far names James Boath, Barbara Windser
and Barbara Ferris as players, is based on the Littlewood stage production. Elstree Film Distributors will handle this film, as announced at
a press party at which Miss Littlewood, characteristically, failed to
show... Director Leslie Norman is sarpting his next film. It will be
adapted from Phyllis Hastings' novel, "Long Barnaby.", Cicely
Courinedge, vet legit comedy acress, has been signed for a straight
role as an ex-vaude artiste in "The L-Shaped Room." She joins Leslie
Caron, Tom Bell and Brock Feters in this Romulus production, which
will be released in the States by Columbia.

Rome

Sammy Davis Jr. in for tv tape, RAI-TV's "Il Signore delle 21" (which is also paging Frank Sinatra), also doing the promotional rounds on behalf of "Sergeants Three" (UA), which is still hitting record figures.

Davis met press at Grotte del Piccione nitery while here. Soviet delegation in town to screen footage of Galatea's "Inside Russia," directed in Sovietiand by Romolo Marcellini and Leonarda Cortesa. . . group headed by director Grigori Alexandrov also will discuss upcoming Italo-Soviet production of "Italiano Brava Gente," also for Galatea.

on activat in nome, then nears for location near Paterno to await start of principal lensing chores . . . legit director France Zeffirelli may make a pic in near future, maybe Thomas Mann's "Death in Venice" . . . has several Hollywood offers.

Inside Stuff—International

An American singer never as yet heard in the States, because she and her husband won a scholarship to study in Europe, directly after graduation from Julliard School,—is making a brilliant career in Berlin, Vienna and Salzburg.

Her name is Evelyn Lear. Her husband is Thomas Stewart. The couple, after four years in Europe is the best known and "best employed" singing-couple. (Christa Ludwig and Walter Berry formerly from Vienna, now West Berlin is another popular couple). Stewarts do not always sing in the same operas; though they have a contract with the "Deutsche Oper" in West Berlin which gives them steady employment but enough free time for guest appearances. While Miss Lear will sing for the Berlin Festival this fall, interpreting the lead in a new Henze-opera "Elegy for Lovers," spouse will return to sing in U.S. with San Francisco Opera.

For its first presentation of fullscale operatic works, the International Opera Centre of Zurich, founded last fall by Herbert Graf, ex-Met stage director and now chief of the Zurich Opera House, Stadtheatre, chose an all-contemporary program of three one-acters, of which two were Swiss bows: Gian-Carlo Menotitis "Old Maid and the Thief," originally conceived as a radio opera in 1939, and Leonard Bernstein's "Trouble in Tahiti," written for U.S. television, Whilst the latter opus was sung in its original English, the Menotti piece as well as the third item, an amusing little scherzo by Paul Hindemith entitled "Him und Zurueck" (To and Fro) and dating from 1927, were performed in German. Sponsored by the Zurich Opera Guild, the Centre is a school for singers, stage directors, set designers, etc.

Belatedly learned that on April 28, the remains of conductor Brune Walter were cremated in Lugano and deposited in the family wault. Among those present were conductors' daughter Mrs. Lotte Walter-Lindt and her husband, Lotte Lehmann, Wolfgang Stressmann, a protege now head of the Berlin Philharmonic Orchestra and Prof. Otto Strasser, president of the Vienna Philharmonic (which received \$60,000 from Walter's estate for its Pension Fund).

Array of Talent For

Lucerne's Longhair Fest

Lucerne, May 15.

The 24th International Music
Festival will take place here Aug.
15-Sept. 10. Twenty-five symphony and chamber orchestras with 43 conductors and soloists will participate. Former include the Swiss Festival orch, Vienna Philharmonique de la Radio-Television Francaise from Paris, the Suedwestdeutsches Kammerorchester from Pforzheim, German Lucerne and the Ensemble de Musique Moderne.

Such names as Ferene Fricsay, Lovro von Matacic, William Steinberg, Rafael Kubelik, George Szell, Herbert von Karajan, Karl Boehm in and Gerd Bakus (Munich).

Femme Bar Owner, Latest Entry In Germany's Chaotic Film Scene

Stuttgart, May 8.
Latest entrant into West Germany's chaotic film business is a highly successful femme bar owner, Margarete Reinhardt, who owns the Palast Cabaret here. She has just put up the million-mark about \$250,000 junding for the film now titled, "Auf Wiedersehen am blauen Meer" (Auf Weidersehn on the Blue Sea), scheduled for its world preem June 1 at the Luxor cinema here. Pic stars ski champ Toni Sailer, plus Hannelore Cremer, Trude Hesterberg and Rolf Wanka. Distribution is through the Film Theatre Ring-DGF.

This film is the outcome of a regulate and research.

through the Film Theatre Ring-DGF.

This film is the outcome of a previous pix venture that back-fired. Deciding to enter the film industry with some of here spare capital last year, she signed up an unknown author to come up with a script and signed her headwaiter from the cabaret to play the lead. An amateur cast headed for Italy, shot a few hundred meters of a film to be titled, "Ein Gamsbart in Italien" (A Wild Chamois in Italien"). The hard seript based on the Richard Billinger novel, and a professional cast was set. The enterprising bar-keeper, plans to go ahead with further productions, and has formed a new firm called Reinhardt Palast Film here. The headwaiter, incidentally, wound up with a small role in "Auf Wildersehen."

Rodolfo Landa Named Secretary of Mex Pic Prod. Workers Union

Mexico City, May 8.
The Union of Film Production
Workers (SPTC) has a new general secretary, Rodolfo Landa,
who also holds the same post as
head of the National Assn. of
Actors.

who also house the head of the National Assn. of Actors.

Other new SPTC executives include Jorge Duran Chavez, as secretary of interior (in addition to leadership of the Technicians and Manual Workers Section); Jaime Fernandez as disputes and claims secretary: Carlos Gomez Barrera, labor secretary; Alejandro, foreign affairs secretary; Rafael E. Portas, cultural secretary; Adolfo Magallanes, finances secretary; Torres Portillo, technical affairs; and Francisco Argote, recording secretary.

Melbourne's Film Fest This Yr. in One House

Melbourne, May 8.
The annual Melbourne Film Fest starting May 25 which previously has been held at a number of cine mas this year will be confined to one, the 3,000-seat St. Kilda Palais. Three years ago the fest's growing popularity made it necessary to show films at various film houses

As this procedure was contrary to the rule of "one screening at one centre," the Melbourne Film Fest lost its endorsement by the International Federation of Film Producers Assn. which governs the

Producers Assn. which governs the world's major film fests. By agreeing to observe this role, the festival has again been endorsed.

The result means that no more than 2,000 will be able to see the films submitted by member-associations. So there will be a twin season, with different films shown to different groups.

Irish Equity Seeking Quota on Foreign TV

Quota on Foreign TV

Dublin, May 8.

Protective quotas limiting the use of foreign recorded programs for Telefis Eireann (Irish TV) are being sought by Irish Actors Equity.

Currently about 60% of the program time is canned, a large proportion coming from the U.S. High percentage of imports has been due to unfinished state of studio buildings. As more studios become operational, more live tv is promised.

Tokyo Distrib to Handle Soviet Opus, Paradise

Soviet Opus, Paradise'
Tokyo, May 8.
Tokyo, May 8.
Shochiku will release 'Great
Paradise.'' the first Soviet Kinerama import here. May 26 in its
remodeled Asakusa Shochiku-ta in
the Asakusa section of this city
which is about 30 minutes from
the downtown area. It is near that
company's famed Kokusal Theatre
of allight revues.
Release will be made under
Shochiku Select banner. With six
Kinerama films having been completed and a seventh in production.
Shochiku expects to have a solid
lineup to compete with longrunning Toho Cinerama showings in
Tokyo and Osaka. An Osaka theatre will be selected for remodeling
shortly for Kinerama showings.
Programing is expected to follow
Cinerama skeds, with three showings dashy and four on Sundays
holidays at \$1.70 top.

Arg. Finally Sets Top Film Awards

Buenos Aires, May 8.

After continued rounds of voting, the 21-member Screen Institute Jury finally gave out the awards for Argentina's best 1961 productions, for which there were 33 entries and 15 winners anxious to get some of the pesos the Institute can distribute from the boxoffice tax. Of the 33 entered, a great majority have not been released yet, and nine of the 15 winners are also not released. Argentina Sono Film's "El Hombre de la Esquina Rosada" (The Man of the Rose-colored Corners) won first place, in close competition with Angel's (Leopoldo Torre Nilsson's "La Mano en la Trampa" (The Hand in the Trap), which took second prize. "Man in Trap" won the last Cannes Film Fest Critics' award. It will be recalled that Torre Nilsson's "A Bravo of the Ninetles" also won second prize last year.

Third prize went to "Three Times Ana" (Sono) directed by a new upcoming director, David Jose Kohon, Fourth prize was won by Daniel Tinayre's "El Rufan" (Sono), which also copped the best direction award for Tinayre, best actor award for Carlos Estrada, best black and white camera work award for Antonio Merayo, and award to the best crew.

CALL ONE TWO THREE!

CALL 'ONE, TWO, THREE ARGENTINA ANTIDOTE

ARGENTINA ANIDOTE

Buenos Aires, May 15.

The Sunday (6) edition of El Mundo, local daily, carried an unprecedented and extremely unusual plug for a motion picture as a sidebar story to the continuing political crisis here. Headlined: "Prescription for Crisis: One, Two, Three." the story told of a reporter's encounter with Drs. Gulllerms W. Klein, Secretary of The Treasury, and Federico Pinedo, of the Ministry of Economics, at the installation ceremonies for the new Secretary of War.

When the reporter asked them why they seemed in such good solitis, in solic of the crisis, the officials explained that they had just seen. "One, Two, Three" and that it had acted "like a franquillizer."

Despite the tranquillizing effect of the picture, the reporter noted that later in the afternoon Dr. Klein had Issued two controversial decrees, one forbidding the versonnel of the administration from going on strike, and the second delaying the possibility of a pay raise for the same personnel.

Asked how he could have issued such roush (in local political terns, indexees, if he felt so good, Dr. Klein rentied that the decrees had heen in the works for some time arminate.

B'lly Wilder's Dic. of course takes nlace in another political soresoot, Berlin, Evidentity things are never so hlack in one blace that they don't seem worse elsewhere.

Scot Bandleader 1st To Be Elected Mayor

To be Elected Mayor
Tobermory, Scotland, May 15.
Bobby MacLeod, Scot musician
and danceband leader, becomes the
first show biz personality to be
elected provost for mayor) of his
home town. He has just been
named Provost of Tobermory Town
Council, by the people's vote.
He will have a 10-week leave of
absence from the council to tour
North America in the fall with a
Jimmy Logan concert unit.

Germans' Idea Of **Good Deal: Yanks** Take All Risks

Berlin, May 8.

German producers apparently reject the idea of coproductions with American partners, according to Metro veep Maurice Silverstein. In the course of a press conference here last week, Silverstein's said that he had been coming here for the last several years "trying to make a deal," and the results so far have been "zero."

German producers, he said, want Americans to invest all the money, and take all the risk, while at the same time assuring the Germans of their share of the profits even before production starts. "You tan't make coproductions on that basis. It must be equal risk with equal profits."

Silverstein was here to confer with producer Walter Wood on the start of the Don Murray starrer, "Tunnel: 28."

Italo, Japan Set Prelim Co-Prod.

Milan, May 8.
Bilateral: coproduction agre Milan, May 8.
Bilateral coproduction agreement between the Italian and Japanese film industries is being submitted to the respective governments for approval. Preliminary papers were signed here. by Masahi Shimizu; repping Japan's Film Producers Assn., and Eltel Monaco, head of Italy's industry assn., ANICA.
Pact calls for expansion and facilitation of joint production ventures. Already a number of Italian filmakers are in touch with Japanese companies. Dino De-Laurentiis, who recently visited Japan, plans to shoot "Zakari" there, and it maybe followed by others.

others.

According to Shimizu, Japaness audiences are showing an increasing interest in Italian pix. It's expected that the total of 10 Italio feature pix shown in Japan during 1961 will be doubled or even tripled by 1963. Italo-Japanese meetings were held during the spring Milan Film Mart (MIFED).

Old Spanish Custom of Hiding B.O. Figures Expected to End Soon; Govt. **Seeking Info for State Aid Setup**

Leonard.' New Lancaster Film, Into Prod. Soon

rim, into frod. Soon

Rome, May 8.

"The Leopard," Titanus Films' pic version of the best-selling formasi di Lampedusa novel, will begin shooting next week in Palermo, Sicily, Titanus' prexy Goffredo Lombardo has revealed here. Burt Lancaster, currently in Paris, is expected in Rome shortly but won't start working on his role as Don Fabrizio Salina until May 21 or later. Others cast so far are Claudía Cardinale, Alain Delon, Rita Morelli, Paolo Stoppa, and Romolo Valli, "Luchino Visconti directs,"

directs;
Multi-million budgeter is slated for an 18 to 20-week shooting sked, with interiors in Rome's Titanus Studios. 20th-Fox releases the pic worldwide except for France, Luxemburg, and Italy, where it will be distributed by Titanus.

Arg. Film Prod. Slows to Walk

Buenos Aires, May 8.

Recent political changes in Argentina have slowed film production to a new point of stagnation, very similar to that which preceded issuance of the Pilm Law by the Provisional Aramburu Government in 1957. Producers hesitate to risk their coin in new productions, at a time when there are around 40 native pictures still awaiting release, from both the 1960 and 1961 crop.

Even when their pix are released, the local produces get scant, returns because clinema patrons are still prejudiced against local product and reluctant to pay the same high admissions they do for foreign fare which they feel is much better entertainment. One of the reasons for postsponement of several planned productions is the inflationary increase in costs. The average cost of producing today is about five times what it was two years ago.

Ingeniero Alvaro Alsogaray has accepted the Economy Ministry portfolio. He held the same job from 1959 to April in 1961, and had almost succeeded in getting Argentina's ecohomy on an even footing when Frondizi and Rogelio Frigerio decided to oust him. Alsogaray had was therefore adverse to Screen Institutes and state subsidies for producers.

Quie possibly under his aegis, exhibitors will get the removal of boxoffice taxes they've been aiming at, and producers will have to use their own coin to finance production. Until they know definitely if this is so, producers are holding up all production plans.

PAR SINGAPORE RATES TOPPLE OLD RECORDS

Singapore, May 8.
Paramount films have never had
it so good here as in the last few
months, claimed Roy Mcarce, Par

It so good nere as in the last rew months, claimed Roy Mearee, Par manager here.
He said that up to April 1 this year, some 1,390,786 out of 10,000,000 people in Malaysia. (Malays, Singapore and the Borneo territories) have seen "10 Commandments" first released here in June. 1958. This is a record.
Pic will be shown here on reissue starting May 8. To date, the number of engagements for this opus top 78 which establishes by far "the largest attendance for any film, in any language, any time." Mearee claims.
"Previous record by Paramount was held by "Samson and Delilah" but earnings from "Commandments" are double that of "Samson" at this stage.
"Blue Hawaii' has scored a record in billings the Cathay in Joh

Madrid, May 15.
A meeting last week of a group representatives for five Spanish ministries is expected to topple the long exhibitor tradition of keeping boxoffice figures one of the best-kept secrets in the film industry.

Session

Session was called by director general of cinema Jesus Suevos who told Vantery that boxoffice information is a vital first step in his ambitious reorganization of the entire state aid machinery.

entire state aid machinery.

He specified that compulsory disclosure of exhib revenue would not
inflict additional tax burdens on
salle (cinema) owners. He insisted
it would radically change treasury
department methods of exhib taxation by eliminating concerted tax
agreements that rarely conform to
boxoffice reality.

boxoffice reality.

Fundamentally the director general intends to hings state aid subsidies to producers on boxoffice receipts to replace the generous but unsuccessful outright subsidy sums that have benefited Spanish filmmakers over the years. Suevos expressed the hope that bo. figures would become available for the 1962-63 season as one of the initial steps which he will take in his top-to-bottom overhaul of film aid facilities.

Another projected move, he said.

top-to-bottom overhaul of nim aid facilities.

Another projected move, he said, is aimed at a substantial increase of quality pix. The target is a minimum of six to eight films capable of competing with world product at any of the major International film festivals. He hopes to achieve this goal via pre-production bonus commitments to producer and director. Admitting the general low commercial level of local films, Suevos is prepared to contribute profit-taking premiums to get competitive quality.

All other local films will be subsidized in proportion to the level of success achieved at the box-office along the lines of protective measures now in vogue in several European countries.

Singapore Warned Its Tourist Biz Must Lean On Western Countries

Un Western Commissions Singapore, May 8.

This city should concentrate all its resources to attract tourists in the upper income group from Western countries, according to E. J. Mayer, director of the Economic Development Board. He is convinced that the prospect of nomic Development Board. He is convinced that the prospect of attracting middleclass tourists from Asia and Southeast Asian countries in the future is bleak. Also that the potential middleclass tourists from these countries could not afford the heavy transportation expenses to get here.

To attract the tourists with more dollars, Singapore will have to To attract the tourists with more dollars, Singapore will have to make every effort to build more firstclass hotels. At present hotel facilities here are still far from satisfactory in order to cope with the demands of foreign tourists. He cites that they spend between \$10 and \$40 per day on lodging, food, entertainment and sightseeing in Singapore.

In Singapore has some Right now, Singapore has some 12 European-managed hotels that can stand comparison with many this side of Suez. One, the Raffles Hotel, is about 100 years old.

Nipponese Studios In 24-Hour Wage Strike

or engagements for this opus top 78 which establishes by far "the largest attendance for any film, in any language, any time." Mearce claims.

"Previous record by Paramount was held by "Samson and Delilah" but earnings from "Commandi ments" are double that of "Samson" at this stage.

"Blue Hawaii" has scored a record in billings the Cathay in Ipoh (Malaya). Business for this film is such that in five engagements it's earned for Par sufficient to place it in fifth position on our, list of top grossers since 1945," he said.

D.C. PRESENTS: DODD IS MY CO-PILOT

Barrana karana kalan kalan kalan karana karana kalan kalan karana karana karana karana karana karana karana ka

TV Sex & Violence Gets A Senate Committee Playback

By JAY LEWIS

Washington, May 15.

The Senate Dodd Subcommittee appeared to have been loaded for bear when the three network television bosses took up positions for what they hope is their last tussle with that particular Congressional unit. The big quarry was CBS-TV in the personage of president Jame T. Aubrey Jr. Aubrey managed to extricate himself from the well-laid pitfalls in classy style.

Because, for some reason the managed to

and putais in classy style.

Because, for some reason, the TV chieftains had to be squeezed into one day, time was short for Aubrey's counterparts—NBC exec vp. Walter D. Scott and Thomas Moore, acting ABC-TV helmsman. Both of the latter quit the stand, with their only real loss a bead or two of perspiration

perspiration.

None of the tv network trio Friday scored on Sen. Thomas Dodd (D-Conn.), Chairman of the Juvenile Delinquency Subcommittee, or the only other Senator on hand, Kenneth Keating (R-N.Y.). If anything, it appeared that Dodd's suspicions about the networks being the prime mover for sex and violence were beefed up somewhat. But Dodd's reaction was more of tired despair than angry indignation.

augnation.

And Keating, fresh to these particular hearings was obviously amused by some of the rationales used by Aubrey and Scott, thereby showing he was not very convinced by some of their explanations and protestations.

All in all, for the tv heads, it was a relatively gentle gauntlet for what they hope will be their last encounter with Dodd.

The Ambivalent Dodd

Although all three networks reps handled themselves well, there was some feeling they might have been mauled

Testimony of CBS Frank Stanton, NBC's Robert Kinter and ABC's Leonard Goldenson appears on Page 25.

had Dodd so desired. The uneven Connecticut Democrat

had Dodd so desired. The uneven Connecticut Democrat has been ambivalent about the probe from the start, accounting for the hot and cold running nature of it.

For Friday's beginning-of-the-end session, he seemed the reluctant dragon. His staffers, on the other hand, had the air of straining at the leash, and still had lean and hungry looks as the last television network head was dismissed.

dismissed.

This is the way the day went:
Dodd took out after "Route 66," supplied by Screen
Gems and produced by Lancer productions, wielding a
sheaf of documents never meant for outside eyes; consisting of interoffice memos and such. In his opening statement, Dodd stressed his opinion that "66" was a program
drawing large numbers of young viewers, citing ARB
figures to the effect that during the 1960-61 premiere
season, about 6,000,000 children and teenagers watched it
weekly:

in an effort to show that CBS program execs know the nature of the audience, Dodd read this excerpt from a letter by W. H. Tankersley, CBS program practice di-rector for the web on the Coast, to Selmer Chalif, Screen

rector for the web on the Coast, to Selmer Chalif, Screen Gems exec:

"The point I have made repeatedly in our conversations concerning Route 66, i.e., that the program enjoys a very large audience of youthful viewers, is further attested by the attached study by Tv Q in which you will note that in the 12-17 age group 'Route 66' is tied for second place, in the 18 to 24 age group it drops to sixth and in the 35 to 49 group is in 14th place.
"This emphasizes the importance of evaluating the con-

in the 18 to 24 age group it drops to sixth and in the 35 to 49 group is in 14th place.

"This emphasizes the importance of evaluating the content of 'Route 66' with proper regard for the teenage audience, and, in our opinion, precludes such fare as "The Newborn.' a controversial segment: Because of its time slot and built-in appeal to youth, this program cannot be regarded as a peripatetic 'Playhouse 90,' and it is hoped that Bert Leonard and Stirling Silliphant (producers of the series) will cooperate with us in trying to avoid extremes which will be resented by parents."

Dodd then averred that "66" was 'from the beginning a violent show." He made a big point of the pilot film shown the ad-agencies in April 1960. Three of the six agencies, according to Dodd, heaped criticism on the segment, about a remote redneck southern town, for its bruality and violence. These were the Leo Burnett, Compton, and Doyle, Dane & Bernbach. Latter was particularly incensed, predicting that it didn't think CBS program practices would allow the show video exposure. As a matter of fact, Dodd continued, this was the case. Joseph Ream, CBS v.p. for program practices, obviously found it objectionable and so stated in a memo.

This quote from the Ream memo was used by Dodd: "The brutality aspect came through to me very strongly all during the film, intertwined with and growing out of the background of ignorance and bigotry, fear and poverty in the community, and the acts of ever-violence. The tearing of the girl's dress by old man Garth also contributed atrongly to this impression."

Dodd further called attention to a report from an audience research test conducted for the pilot, part of which read:

"As already suggested, the flashback was severely callidized for heing "resulting", brutal', 'grassome' and

dience research test conducted for the pilot, part of which read:

"As already suggested, the flashback was severely criticized for being "revolting," brutal, "gruesome," and too thick for my blood. 'trom test viewers). One person summed up the experience of many by saying: 'It was too cruel and evil to happen today, and parts are so violent that I had to turn my head.' The fight scenes and the scene where Mr. Garth rips Jennie's dress were referred to as 'too harsh.' 'farfetched,' 'unnecessary,' and 'in very bad taste.' Viewers also resented the fact that the violence seemed 'unproveked,' and 'without cause' — just something thrown in to excite people.'"

On top of this, the Senator relaked that Storer Broadcasting Co. on Oct. 11, 1980, protested the show's "excessive violence and brutality" to CBS. Storer exc. Ewald Kockrit wrote the network:

"There seems no doubt that the TV Code was violated in this show the premier and pilot—dubbed 'Black November') and audience sensibilities completely disregarded."

Dodd averred that the problem of violence was still with the series six months later when, on March 16, 1961, the Leon Burnett Co. objected to the shooting script of a seg-

ment called "Most Vanquished, Most Victorious." David Nason of the ad agency wrote: "In our judgment, the nature and extent of the violence and sadistic brutality described in this script is in complete violation of the NAB Code. In our belief, if this screen play is photographed and televised as written, this 'sick' story could only bring widespread and justified criticism upon broadcasting in general, and our client in particular."

The "most shocking regulation" characteristics as he are

The "most shocking revelation" garnered from the sub-poenaed files, Dodd said, is what he branded as the "clear attempt by the highest officers of the CBS-TV Network to inject prurient sex into 'Route 66' in order to bolster its ratings."

'There's Not Enough Sex

There's Not Enough Sex'

Dodd referred to a November 1960 confab between Aubrey, Oscar Katz and CBS Coast execs who sat down with Screen Gems reps, and a later meeting with Leonard's Lancer Productions to hash over revisions.

A memo written following the first meeting by Screen Gems v.p. William Dozier gave this summation of CBS' position to Leonard: "There is not enough sex in the programs. Neither lead has gotten involved even for a single episode with the normal wants of a young man, namely to get involved with a girl or even to kiss her..."

Jim Aubrey made the concrete suggestion that the hove

"Jim Aubrey made the concrete suggestion that the boys settle down for a period of weeks in one location and get involved with a locale, the people in it, and some girls on a more cursory basis."

on a more cursory basis."

Leonard's reply to Dozier, cited by Dodd, went in part:
"I think we have had more sex in these programs than
in any program I have ever seen on tv.

But, Dodd said, a meeting of minds came about as ected in this memo from Leonard to Dozier later

November:

"More direct involvement of our young men with young women as much as possible and within the limits of good taste—but they will definitely be 'kissing friends:"

Disagreement erupted again, Dodd said, early in 1961 when Howard Barnes, then CBS West Coast exec; reviewed for Guy della Cioppa, just-out CBS-TV. Coast head, several episodes from "66" and came up with this pithy summaftion. summation:

eral episodes from "68" and came up with this pithy summation:

"For a one-line critique in summary of the stories to date, I should like to say that they are a far cry from Mr. Aubrey's dictum of 'broads, bosoms and fun."

Barnes added: "However, in defense of their spirit of cooperation I must acknowledge that 'Baby Doll' (a femme role in one segment) has a more than generous share of bosom, amply displayed, to a point where Program Practices is screaming in anguish, and wears over a pair of very high spiked heels the tightest pair of slacks ever to be entered by womankind without mechanical assistance."

Rubbing it in further, Dodd referred to a report by Dancer, Fitzgerald and Sample, which opined: "Numerous recent stories have included an almost standard character in the shapely form of a sexpot—usually young—whose aim in life is to stir the libido of (a) the villain; (b) Buzz (George Maharias) (c) male viewers just everywhere. This tight-pants type, with variations, has turned up in (six) episodes. In some episodes the part was well handled; in (others), it was an embarrassing and graduitous display."

Make Like '77 Sunsei Strip'

Make Like '77 Sunset Strip'

Make Like '77 Sunset Strip'

When ratings for the series began to swerve in April 1961, Dodd said a crisis occurred which occasioned Aubrey 1961, Dodd said a crisis occurred which occasioned Aubrey to write John Mitchell, Screen Gems v.p., threatening, if worse came to worse, to jerk the program from the schedule. Shown the letter, Leonard wrote to Dozler: "When we met with Jim Aubrey, you probably remember his saying, 'Put the boys in nice surroundings, put a sexy dame in each picture and make a '77 Sunset Strip' if that's what's necessary—but give me sex and action... Following the familiar Dodd routine, the episodes under dissection—several sex-laden and/or violent scenes were projected onto the screen in the Caucus Room, in th Old Senate Office Building.

CBS general counsel Thomas K, Fisher raised a beef about pulling the scenes from context, but on later examination by Dodd explained his objection was fully met by the Senator's assurance the subcommittee and staff had viewed the six one-hour segments involved.

On the Q&A from Dodd, Aubrey was asked bluntly how he squared the various documents referred to with his previous profestations that he and the network to his knowledge had never directed infusion of sex into any network series.

Aubrey said he stood by his statement of denial made before the FCC last January When confronted with the

previous protestations that he and the network to his knowledge had never directed infusion of sex into any network series.

Aubrey said he stood by his statement of denial made before the FCC last January. When confronted with the TV Code's prescriptions against inclusion of sex except when necessary for plot development etc., Aubrey gave the customary answer that such things exist in real life and the web ducks any display of smut, vulgarity or salacious material.

The "Aubrey dictum" ("Broads, Bosom and Fun") spawned what could be called the "Aubrey Theorum." Obviously this was not an impromptu line of Aubrey's and left no doubt that he or someone else at CBS had general or specific knowledge about the documents which were to be hurled at him. Aubrey explained the language used by the Coast people to describe his concepts pointed up a lack of verbal rapport between "show business" folk and people like himself, presumably genteel Easterners.

For instance, he expounded, sex for the Hollywood industryite is more of a generic term encompassing a broad range of things and activities, from parent-child relations to the way one walks. "Sex as understood in show business hasn't the same connotations as it has with people outside show business."

Having enlightened the Subcommittee on the patois of Hollywood (which he later explained applied to Broadway and other areas where show folk abide), Aubrey said his instructions about remedial action for "66" were not at all what Dodd thought they were.

"Broads, Bosoms and Fun" wasn't really what it sounded like, Aubrey insisted.

In the first place, he wanted Buzz and Todd (Marty Milner) to latch onto nice girls, developing wholesome romantic interests. This meant shifting the format a little to allow the boys to settle down in one spot for a while instead of being transients and staying in the seamy sections of towns where transients hang out. In such places,

the only kind of females they could meet were barroom types.

And he made this irrefutable statement: "We do not believe that it's wrong for young boys to have romantie inclinations."

ncinations.

In connection with the instructions to the producing eople, Aubrey elaborated on the difference between the eople on his end of the business and the other (western) people on ms end. He said:

end. He said:
"It's unfortunate that unless we continue to apply these pressures (to have them lay off sex etc.) constantly there is somehow—I guess you could call it the attitude of the people who create these programs to want to do things which they consider good boxoffice."

pressures (to— nave them lay our sex etc.) constantly there is somehow—I guess you could call it the attitude of the people who create these programs to want to do things which they consider good boxoffice."

In other words, gist of Aubrey's testimony on this point was that "Broads, Bosoms and Fun" equalled something on the order of wholesome girls, romantic interest and galety. What he was against and trying to root out of the series, was the dark downbeat themes like Jynchings and axings which provided no laughs for the viewers.

Leonard's use of the word "broad" was strictly Coast argot, and not a verbatim quote of the words we had used in the discussion about the series' needs for a tonic. Abbrey continued.

He averred: "I really can't be blamed for the interpretation they place on my comments. We have never saked for sex and violence to be injected into shows.

"As a matter of fact, it's been a constant battle on our part to keep that out."

Asked about the matter, Aubrey pooh-poohed the idea that departure of della Cioppa and Barnes had anything for do with the intramural hassale over "66."

Sen. Keating asked Aubrey if he objected to the so-called "dictum" bearing his name when he heard about it. "Of course," the CBS topper said. "My reaction to it was to straighten those people out right away."

Aubrey wanted to stress that he had meant no offense to the Coast people who had a different lingo and outlooks, and that what had to be judged was the product they turned out—which in the case of "66" was good.

Aubrey scored a point in the eyes of the audience (but not Dodd in all likelihood) when the Senator read a little from a scorching Chicago Dally News review of one "66" show. Aubrey came back immediately with an overall review of the series had gone off the deep end in overdoing the rough stuff).

Dodd was probably at his most vehement, departing slightly from his mild demeanor in evidence most of the day when the subject of the pilot screening for the ad reps came up. If developed that this pilot was t

was obviously baffled about this statement and

violent."

Dodd was obviously baffled about this statement and told Aubrey so.

The CBS exec explained the New York network people felt the same way as did the sponsor reps and were happy to be vindicated in their opinions vis-a-vis the production people on the Coast.

But Dodd went on with stronger words: "Is this industry trying to push this stuff... is it only backing down because the sponsors won't take it."

Aubrey said this wasn't so at all. The pilot episode was shown complete with the violent scene because of a time bind and the necessity to get the show launched for the '60-61 season with assurance of sponsor backing. Keating remarked as Aubrey was about to step down that he was opposed to censorship but felt that the responsibility lies with the network to upgrade programming and prune the excesses.

Dr. Ralph Garry, Boston U. sociologist and child psychologist, bore in acidly with this query to Aubrey. "Haven't you put CBS in a difficult position with your dependence on the West Coast film producers and their social mores."

The mores he meant, said Aubrey, are found on Broadway too, implying that they are a mark of creative show folk wherever they are.

Dodd concluded questioning Aubrey-by voicing hope things will improve, but he didn't sound very hopeful.

Dodd concluded questioning Aubrey—by voicing hope-things will improve, but he didn't sound very hopeful.

NBC and Walfer Scott

Scott was called to the stand, Dodd explained in a prepared statement, for further discussion revolving around the series "Man and the Challenge" and "Whispering Smith." Dodd gave "Man and the Challenge" a clean bill of health at the outset. The series, dropped by the web, was produced by Ivan Tors and packaged by Ziv-UA. It was Tors who gave the testimony implying that either former NBC v.p. for programming David Levy or prexy Robert Kintner had suggested souping up this series with sex.

Dodd cleared Levy of any such conduct in these words: "The subcommittee is satisfied that Mr. David Levy did not direct that elements of pririent sex or of violence be injected into Man and the Challenge' as a condition of its being given NBC air time."

Scott indulged in some elaborate explanation about terminology too. At NBC it teems, sex doesn't necessarily mean something salacious.

In his prepared text, he said. "The romantic interest that we felt should be developed (in 'Mar. and the Challenge') has been described in various communications as exceved as referring to something suggestive or salacious, and it also has innocuous connotations as an entertainment element. I want to make it very clear that as far (Continued on page 42)

SCORECARD: '61-'62 TV SEASON

Season's Casualties on TV

'Maverick'' 'Follow the Sun''

"Lawman"

"Bus Stop"
"Adventures in Paradise"
Expedition"
"Surfaide Six"
"Calvin & the Colonel"

"New Breed"
"Bachelor Father"
"Roaring 20s"
"Corrupters"
"Hathaways"
"Straightaway"

"Margie"
"Top Cat" (reruns to Sat, morning)
Steve Allén
"Real McCoys" (moves to CBS)

CBS (15)

"GE Theatre"

"Pete & Gladys"
"Window on Main St."
"Hennesey"
"Ichabod & Me"

"Alvin" "Father Knows Best"

"Gheckmate"
"Gertrude Berg Show"
"Frontier Circus"

Bob Cummings

Twilight Zone

"Investigators"
"Father of the Bride"
Groucho Marx

NBC (11)

"National Velvet" "87th Precinct" "Thriller" "Cain's 100"

"Outlaws

Robert Taylor: "Detective" "Wells Fargo" "Tall Man"

"Wagon Train" (moves to ABC) Alfred Hitchcock (moves to CBS) Bob Newhart

Shari Chary On TV's Downgrading Of Entertainment

By HERM SCHOENFELD

Sharl Lewis, star of the highly rated family show on NBC-TV Saturday mornings at 10 a.m. hopes that the new Minow-inspired stress on uplifting shows for the kiddies doesn't result in a downgrading of straight entertainment.

Herself a protagonist of theatre for theatre's sake, Miss Lewis says: Why be applogetic about entertaining children? Entertainment that presents positive relationships based on good theatre and music is not merely entertaining; it performs the essential role of creating good taste."

Miss Lewis, who's been on the network since 1960, has been turning out one miniature musical a week over the two-year span. 'I composition of my audience creating this show, but I try not to get out of frame of reference of children. I am, in short, not cool,

get out of frame of reference of children. I am, in short, not cool, or jazzy or chić."

Miss Lewis is assisted in her program chores by guest artists, usually from the Broadway musical stage. These have included such performers as Tom Bosley, Ronald Radd, Mort Marshall, Ossie Davis, Jerry Orbach and Pierre Olaf, among others. Also recruited from Broadway are guest producers and directors for the show. Larry Blyden, for instance, has produced several stanzas. Miss Lewis' show is also staffed with three writers, a composer, an assistant producer and a choreographer.

In recent weeks, Miss Lewis has been looking for some new folksinging talent to work into her show. She's combed through four dozen applicants and discovered that the folksingers were not only unoriginal, unpoised and unversatile, but they were unmusical too. Miss Lewis is still looking.

Catholic Clergy Neither Offended Nor Upset' By **CBS Birth Control Show**

Eight

Chicago, May 15. representatives of the

Roman Catholic clergy, several of them from Cardinal Meyer's office, viewed a closed circuit telecast of "Birth Control and the Law" in the WBBM-TV studios here and reportedly came away neither offended nor upset by the "CBS Reports' segment. According to a station spokesman, they did not agree with what seemed to be the web's viewpoint but thought the program was handled well.

Their singular objection was to the impression left by Dr. Alan Guttmacher of Planned Parent-hood Assn. that the hirth control situation is a "cold war" between Catholics and non-Catholics.

Catholies and non-Catholics.

The network telecast of the program last Tursday (10) was celebrated by 300 members of the Citizens for the Extension of Birth Control Services, who viewed the program in a WBBM-TV-studio and followed it with a panel discussion; and by 500 members of the Chichapter of Planned Parenthood, which caught the teleshow on a large screen during a dinner held in the ballroom of the Sheraton-Chicago.

The station logged a total of 16 calls following the program, all of them complimentary.

'Huckleberry Flynn' **Englund-Shriner Entry**

'BEN CASEY' AS

By GEORGE ROSEN

Most spectacular success of the 1961-62 television season—the show Most spectacular success of the 1961-62 television season—the show they're talking about most coast. to-coast, is "Ben Casey." On the 24-city Nielsens it's the runaway hit. Only reason it doesn't register as strong on the National Nielsens is because of ABC-TV's behind-the-eight-hall status on facilities in two-station markets. But there's no question about "Casey" enjoying the distinction of being the "tv show of the year."

CBS-TV has come out of the season with one new hit—"The Defenders." NBC-TV, enjoying its best season in a decade, can boast three solid new hits—"Dr. Kildare," "Hazel" and "Sing Along With Mitch."

Only network to register zero on programming from the Coast is CBS, but this is in process of being remedied, hopefully, by Hubbell Robinson, now back in the network program wars as a senior exec veepee.

Since it's axiomatic that a net-work is only as good as its anchor

Cash & Garry

Cash & Crarry

The 61-62 tv season saw
CBS Garry Moore emerge as
the highest paid performer in
all television, with his (radio
and television) and ownership
stake in shows estimated in
excess of \$30,000 a week—
every week.

The 30G figure is Believed to
be an alltime high for any tv
personality.

shows—the programs that establish a year-after-year identity and a following for a network—the portents are even more promising for NBC, which winds up the season with the fewest casualties among the three webs (see separate box). In contrast to NBC's 11 prime time lopoffs, CBS will end the season with 15 and ABC with 18.

Oddly enough, one of the NBC

with 15 and ABC with 18.
Oddly enough, one of the NBC
"casualties" is its No. 1 show (and
the grand champ on the National
Nielsens). "Wagon Train," which
moves to ABC next season. Also
exitting NBC is the half-hour Alfred
Hitchcock series, which will wind
up next season as a 60-minute
entry on CBS.

entry on CBS.

Total this season NBC had rough
going because of its end-of-season
high mortality rate in programs.
For example, the upcoming '62-'63
schedule lists but five shows that
were around in 1960. These are
Walt Disney (inherited from ABC);
"Bonanza," "Laramie," "Price Is
Righi" and "Perry Como." All,
incidentally, are in color.
On the other band CBS, will so

Right and "Perry Como." All, incidentally, are in color:

On the other hand CBS will go to the post in September with 25 shows on top personalities that were in the tv swim in '60, namely "Dennis the Menace," "Real Mc-Coys" (acquired from ABC); "Candid Camera," "What's My Line," "To Tell the Truth," "I've Got A Secret," Danny Thomas, Andy Griffith, Loretta Young (ex-NBC); Jackie Gleason (in a new hour series); "Gunsmoke," Lucille Ball (in a new half-hour series); Hitcheock, "Matt Dillon" (reruns of "Gunsmoke," Red Skelton, Jack Benny, Garry Moore, "Dobie Gillis," "U. Steel Hour" and "Armstrong Theatre," "Perry Mason," "Rawhide, "Route 66" and 'Have Gun Will Travel."

ABC, despite its heavy 18-show

Hollywood, May 15.

Ken Englund has left for New York to meet with Herb Shriner on a partnership in new teleseries, "Huckleberry Flynn," Englund has authored.

Writer will also set production deal on new musical "Tour D'Amour," for which he wrote book and Charles Henderson did music. Phillip C. McKenna will coproduce with another producer to be set in N.Y.

Englund also plans to meet with Doubleday on publication of novel he is writing.

Stanton's Dander Up Against Dodd at Hearing Windup, But For Goldenson and Kintner It's a Breeze

Dodd's Parting Shot

Washington, May 15.
After a year of guerrilla warfare with the networks over who should be indicted for sex and violence. Sen. Thomas Dodd (D-Conn.) fired some hot parting shots at the broadcasters and left the plain message that his report on the juvenile delinguency inquiry would be shaped like a bomb.

The chairman of the senate juvenile delinquency subcommittee issued these closing remarks at the end of the final session Monday (18): "Examining the excesses of crime, violence and sex on home two screens, we have heard such terms used as the "Kintner Edict," the "Aubrey Dictum," and what could be termed the "Treyal Trend," a trend away from the high self-imposed moral standards of its industrywide NAB code and of the individual moral standards of practice set by each network."

Dodd went on to say that The chairman of the senate

Dodd went on to say that the networks had no right to 'grasp for even an occasional laurel when they repeatedly break their own codes of conoreas their own codes of con-duct and encourage their af-filiates who are regulated to endanger their enterprise by tempting a penalty from the regulating agency."

Emmy Could Be A Jam If 'Orbit 2' Tarries Till Tues.

If Scott Carpenter doesn't go into orbit for NASA on Saturday (19), which is the earliest blastoff time possible, then he might not it off until Tuesday (22), in which case there's going to be plenty for tv to worry about. Tuesday is also Emmy day on tv-and there ain't gonna be any delays because of weather.

Yet if Carpenter does his three orbit stint, then, it could well be that NBC might have to preempt part of the Emmyoast in order to do a special on the flight. And if it isn't NBC, it might be a CBS or ABC special (and they're bound ABC special and they're bound to be among the Emmy prizewininers too). Also, it is known the heads of the three network news departments are to be at the award show to receive a joint citation. At least one more thing to bugpeople in the industry is the fact that Walter Cronkite, the CBS manshot author, is also a top gun in the Academy and generally in the Academy and generally quite essential to the Emmycast in one way or another.

GUY DELLA CIOPPA TO SKELTON PRODS.

Hollywood, May 15.

Guy della Cioppa, CBS-TV Coas program veepee until he resigned recently, is joining Red Skelton's newly formed Van Bernard Pro-

newly formed Van Bernard Productions. He will work with the star. In the development of new theatrical film and tv projects. ¡CBS-TV, meanwhile, finalized its deal for acquisition of Skelton's studio. The network is moving the "Perry Mason" series to the Skelton lot, originally the Charles Chaplin studios. Skelton bought it in 1959.

Washington, May 15.
Senate Juvenile Delinquency
Chairman, Thomas Dodd (D-Conn.)
dropped the curtain on his erratic
television probe Monday (14)
mussing the hair of CBS prexy
Frank Stanton. Overall, final act
had a downbeat theme of impotent
fury that nobody would stand still
long enough to be nailed as the
man who made video violent.
The windup was highlighted by
a testy verbal rumble between
Dodd and Stanton, who was caught
with his composure down and his
dander up. Washington, May 15.

bodd and Stanton, who was caught with his composure down and his dander up:
Stanton, followed by NBC president Robert. Kintner and ABC-Paramount president Leonard Goldenson who had easy times of it, refused to bow to Dodd's prodding for a public act of contrition for infusion, of sex and violence into network fare.
Kintner, less stiffnecked, conceded there had been some "lapses" in NBC programming, when the networks "over-reacted" to the action-adventure kick in 1938. And he obviously aimed to please with a prepared statem ent outlining weekly, hourlong programs: slated for next fall devoted to enlightening children on history, science, ing children on history, science, math and other subjects. (A probable Sat. morning series for 5 to 11

able Sat. morning series for 5 to 11 age group.)
Goldenson, the final witness, also declined to cross swords with Dodd, and actually elicited these words of praise from the paradoxical Connecticut Democrat: "The hest thing about your network is that your attitude is right."
Dodd flung at Stanton the same "broads, bosoms and fun" phrase,

"broads, bosoms and fun" phrase, dubbed as the "Aubrey Dictum" and other interoffice communiques on "Route 66" which tv network on "Route 66" which to network chief James T. Aubrey fielded Fri-

on "Route 66" which tv network chief James T, Aubrey fielded Friday.

Stanton. leading with his chin, flatly asserted that the alleged "Aubrey Dictum" to spice up the "66" series "never happened."

Asked by Dodd whether he planned any remedial steps in light of the the network was pushing sex, sadism etc., Stanton snarped: "I do not."

With an air of weary despair, Dodd was prompted to say: "I think it's strange that everyone that appears has denied the existence of excessive violence or sex. I was hoping that today some one would admit they've gone too far."

Dodd then posed this loaded question; "Do you think there has been any injection of sadism (in CBS offerings)?"

"It's difficult for me to say," replied Stanton."

"How about an individual being whipped with a chain? Would you

plied Stanton?
"How about an individual being whipped with a chain? Would you say the whipping of an individual with a chain is a good thing for children to watch?" Dodd referred to an episode, "Most Victorious, (Continued on page 42)

Chi TV Hearings **Just a Beginning?** Washington, May 15.

Federal Communications Com mission hearings on what's wrong and what's right with Chicago's VHF channels have been held. What next?

FCC, according to informed sources,; will detail one commissioner like Robert E. Lee, who sat

sioner flike Robert E. Lee, who sat in Chicago to some two-station market about this time next year to conduct a similar public forum. "I already know what opinion that will produce," said one high official of the Commission. "The line will be that the city doesn't have enough service—It can't even get all the network programs. But that is, the sort of market the Commission is most likely to go into next."

Minow to 'Guest' on Emmy Show? **Acad Trustees' Special Citations**

Is Newton Minow going to appear Tuesday (22) as a guest on the Emmy telecast or lan't he? That's one major issue, which at last check, was evidently not fully resolved in the minds of all 33 trustees of the national Academy of Television Arts & Sciences.

trustees of the national Academy of Television Arts & Sciences.

Every year at this time, the trustees constitute perhaps me the most harrassed group of men and women in television. Not only must they decide about guests like the FCC chairman, but they also must choose the winners of special citations. This is in addition to the regular Emmy winners, who are chosen by national vote.

The course of deliberation by the trustees is rarely uneventful, since so many people have so many points of view about who in television is worthy. For instance, Minow, who is hardly likely to win a popularity poll among network officials, to name one group, is said to have "an open invitation to appear on the Emmy telecast mext Tuesday "in whatever capacity he chooses." This comes from a high authority within the Academy, yet another source reports he isn't so sure.

By now, the trustees are accustomed to compromise, Last wear rather than perpetuate a situ-

emy, yet another source reports he isn't so sure.

By now, the trustees are accustomed to compromise, Last year, rather than perpetuate a situation so rife with "politics," the trustees decided that Jack Kennedy and Dick Nixon deserved commendation for the great debates instead of CBS or NBC, each of whom laid conflicting claim to infittating them.

It is reported that on Tuesday Mrs. Kennedy will be cited by the trustees for her White House tour, which all three networks carried. It is understood, however, that some Academy leaders would have preferred the citation go to CBS, which initiated that program. It is also understood that all three networks will be cited by the trustees for the tv coverage of Col. John H. Glenn's orbital flight.

This citation will probably be

the trustees for the tv coverage of Col. John H. Glenn's orbital flight.

This citation will probably be received simultaneously by Richard Salant of CBS. News, William McAndrew of NBC News and James Hagerty of ABC News, itree executive chieftains who have not always seen eye to eye or orbit to orbit about Col. Glenn. General David Sarnoff, head of RCA, is going to be given another-trustee award, it is reported. Two years ago, the trustees cited Dr. Frank Stanton, president of CBS, the emphasis then being on his contribution toward the suspension of Section 315 of the Communications Act; lifting of Section 315 permitted Nixon and Kennedy to appear face to face on tv. That citation, it is recalled, caused quite a stir at the time among rivals of CBS. The winner last year was Joyce Hall of Hallmark Cards, sponsor of "Hall of Fame."

The actual verblage of the citation to Sarnoff, whose corporation controls NBC. is not known, but

the actual verbage or the cut-tion to Sarnoff, whose corporation controls NBC, is not known, but impression is that part of it may be for the advances made under his supervision in color tv. NBC-TV will carry the Emmy-

CBS' 1st Quarter Profits at Peak

Columbia Broadcasting System reported net sales and profits for the first quarter of '62 the highest for any first quarter in CBS'

the first quarter of '62 the nigness for any first quarter in CBS' history,
Consolidated net income for the first quarter was \$7,764,855 compared with \$6,025,978 for the corresponding period of '61, an increase of 28%. Current earnings are reported to be equivalent to 87 cents per share compared with 68 cents per share (adjusted for stock dividend) earned for the first onarter of '61. dividend) earned quarter of '61.

quarter of '61.

Net sales for the first quarter totaled \$128,550,576, a \$2,500,000 increase over last year's first quarter net sales of \$126,000,002.

Board of directors last week declared a cash dividend of 35 cents

per share on its common stock, payable June 8, '62 to stockholders of record at the close of business on May 25.

ABC 'Jetsons' SRO

"The Jetsons," ABC-TV's new cartoon series slotted for Sunday nights next season, is now fully sold.
Colgate-Palmolive bought the remaining open minute on the show after originally coming in for a lesser buy together with Whitehall Laboratories and Minnesota Mining & Mfg.

Newhart's Writer **Emmy Nomination** Starts a Rumble

Hollywood, May 15. Question of how much, if any of the Bob Newhart Show on NBC-TV was written by the star was the crix of a bitter argument which arose here over the nomination of Newhart and 10 others for "best comedy writing" in the TV Academy Awards, to be presented May 22. Roland Kibbee, who produced and was head writer of the show until he exited in February, said he was asked by the Newhart company, to accept if they win, but he declined because to do otherwise would be "putting my seal of approval on the list (of writers) nominated."

Consequently, Newhart plans to accept if they win an Emmy, but Bob Kaufman, who has been a staff writer with the series until he left three weeks ago, said when Newhart told him "I'll beat him up. This will oe quite a scene in front of 30,000,000 people. I'm tremendously resentful of Newhart nominating all these guys. There is no physical possibility of Newhart's accepting an Emmy without my taking it away from him," he said angrily.

Both Kibbee, who created the show, and Kaufman maintain that Newhart has not written a single line on the show, yet he included his name in the list of writers sent the Academy for nomination. They said one Newhart monolog from an album was used, and he contributed two or three Ideas which they wrote, but that he has never written a word. "He can't write," said Kaufman, adding "he can't even spell."

Kaufman said he left the show, where we were the server with the server with the server with the server we have the server crux of a bitter argument which arose here over the nomination of

Kaufman, adding "he can't even spell."

Kaufman said he left the show three weeks ago when he was asked to because "I kept fighting to do satirical comedy and hitting at sacred cows. I've been a staff writer on the show since it started, but Newhart has given out 30 interviews saying he writes the show. Newhart didn't want satire on the show and now he wants to accept an Emmy, be a martyr and say "I tried, but America wasn't ready."

Kaufman said when he protested to Newhart the nomination of 11 as writers, the comic told him he had to because Writers Guild of America insisted. He said he checked WGA and they said this wasn't so. Queried about the situation, WGA West exec secretary Michael Franklin says the guild has nothing to do with Emmy nominations.

iominations.

Kaufman said when Newhart old him he would accept the (Continued on page 40)

Newburgh Story' Not Rigged, Money Given Out Of Compassion, Sez NBC

One of the men who appeared on "Battle of Newburgh," done by NBC-TV's "White Paper," now threatens to sue the elty of Newburgh, alleging that he was intimidated and coerced. He's Thomas H. Weygant, who appeared some months ago on the NBC program as an example of a destitute resident of Newburgh who was not being given welfare aid. Newburgh elty manager Joseph Mitchell played tapes for the press last week, and they contained remarks by Weygant admitting that he had been paid \$50 by NBC to "act" on the hourlong stanza. But later, Weygant's lawyer, Seymout Feinman denied most of the statements made on the tapes. Also, Al Wasserman, who produced "Newburgh," expressed concern that none of the news reports last week about Weygant took up "the substantive issue—that Weygant was in need."

"That he was in need the Welfare Department itself substantiated a week or two after we filmed him, because he was put on welfare by Newburgh. Furthermore, we were told about Mr. Weygant by Catholic Charities of Newburgh; we didn't dig him up."

Wasserman answered the charge about Weygant receiving money to act. "It's true he was given \$56," the producer said, "but after the filming was completed, and there was absolutely no mention of money prior to or during the filming. Besides the money was for food and oil. He had an infant and it was four days before Xmas. It was obvious he really needed some aid."

"We gave it to Mr. Weygaid, said Arthur Zegart, who wrote the show, "entirely out of compassion."

WPIX Pacts For Steve Allen Show

The Steve Allen show, Westinghouse Broadcasting Corp.'s new nightly 90-minute show which kicks off June 25, will be seen in the New York market over WPIX. Deal was set Monday (14) at a price understood to be around \$4,000 per week. WPIX mared the WBC late-night entry after WNEW-TV which has been carrying the WBC "PM" show starring Mike Wallace, balked at paying the steeper price for the Allen show. WNEW-TV will carry film features in the post-11 pm. slot. WBC, meantime, has wrapped up deals for the Allen show with WGAN, Portland, Me.; KATV, Portland, Ore.; and KRNT, Des Molnes, Several other sales are also in the works and WBC excess expect the Allen show to tee off with a considerably larger station lineup than the 15 outlets attained by "PM."

Joe Franklin's Pilot

JOE Franklin S Filot
Joe Franklin, host of the WARCTV, N. Y., show, "Memory Lane,"
is preparing a pilot for a network
series based on old silent films.
Titled "Joe Franklin's Silent
Screen," it will be culled from
\$0,000 features and two-reelers he's
acquired since 1950.
Franklin will narrate. Pilot,
which will be ready next month,
is being financed through Franklin's own firm, Golden Age Films,
which up to now has specialized in
silent film rentals.

Emmy's Documentary Strut

No matter who wins the limmys next Tuesday night (22), the network documentary makers feel as if they have already capped an important prize by their predominant place in the nominations. For the first time in the listery of the Emmys, three out of the five entries in contention for the key "Program of the Year" award are fact shows. These are "Biography of A Bookle Joint," "Portatt of Van Goghi" and "Walk in My Shose," which are bucking the "Judy Garland Show" and "Victorie Regina."

The nominations reflect the accented role which the documentaries have played on the primetime roster this past season, With all three networks adding special reports to their regularly-scheduled documentaries, a minimum of two de three major fact shows have been telecast consistently every week over the past season,

Coast Studios Take No Chances, Pact Directors, Writers to Multiple Deals

White to Par TV

Henry White, former boss of WNTA-TV, has become east coast sales consultant to Paramount's television production arm, He left yesterday (Tues.) for Coast huddles with Par TV brass.

WNTA-TV was the commercial station on N.7.s channel 13, since given over to a new educational station, WNDT.

Goldenson Sees ABC Division's **Record Earnings**

Leonard H. Goldenson, American Broadcasting - Paramount Theatres prexy, brightened company's annual stockholder meeting in New York yesterday (Tues.) with an estimate that earnings for the second quarter of this year would equal or probably exceed that of the same quarter in 1961. With such news, Goldenson had no difficulty in managing the crowded but quietly mannered assemblage of stockholders. The only excitement of the meeting was provided by ABC news chief Jim Hagerty who broke into the proceedings with a special news bulletin: "The Marines have landed in Laos."
Goldenson reported that the ABC Broadcasting, division is heading for a record second quarter and all other divisions of the company will also be ahead of last year with one big exception. The theatre division, he said, had been hit badly during the past winter by unexpected prolonged bad weather. Under polite questioning from ubiquitous spokesmen for independent stockholders, Wilma Soss, Goldenson defended the ABC-TV's track record, financially and programming-wise. Denying that violence or sex were deliberately injected into shows, Goldenson noted that the ABC-TV network now accounts for about 25% of the total network economy, whereas in 1953 when the current management took over, it was a skeleton operation with only 15 affiliates.

Goldenson lauded Ollie Treys without giving the former head of the trework any name billing. He said: "We have recently made changes to strengthen the operation of the television network. This involved replacing the executive (Continued on page 48). nual stockholder meeting in New York yesterday (Tues.) with an

(Continued on page 48)

BRITISH GOVT. NIXES PROBE OF COM'L TV

London, May 15.
Parliamentary demands for an inquiry into the contracts of three commercial tv companies. Associated TeleVision, Southern-TV and Scottish-TV, have been refused by the government. Speaking in the House of Lords, Lord Shackleton, a Labor peer, pressed for investigations into certain "disqualified" members on the boards of the three contractors.

members on the boards of the three contractors.

He maintained that these directors—namely Prince Littler (ATV)
John Davis and Kenneth Winckles
(Southera-TV) and James Whi.

(NBC-TV engineering brass decided also that they arghta convert studio 6-A to color as well.

(With 6-A added, NBC-TV will hey seven N. Y. studios equipped they were not members of the type of ad agency specified within the terms of the Act.

MGM-TV is not taking any chances about getting hung up for directors on its three dramatic series set on NBC-TV next season In a departure from the usual pattern of one-shot pacts with freelancers, MGM-TV has tied up 10 directors for multiple assignments on "Dr. Kildare," "11th Hour" and "Sam Benedict," Revue

ments on "Dr. Kildare," "11th Hour" and "Sam Benedict." Revue Studios is making similar multiple show deals with top writers to guarantee a flow of product.

Boris Sagal, who is the only director inked to an exclusive pact, has been set to do five episodes in each of the three series. Lamont Johnson has been set for three shows in each series. Elliott Silverstein will direct, five "Kildare" shows and one spiece in the other two shows. William Graham has been lihed up for a total of six assorted episodes; Larry. Dobkin will do five; Paul Wendkos, Don Medford, Don Richardson, and David Friedkin will do four apiece; and Paul Nickell is set to direct three shows. Most of the names in this lineup have moved to Hollywood out of live tv. Exceptions are Wendkos, who comes from feature film work, and Dobkin, an actor turned director.

Along with firming up the directorial talent, MGM-TV has made an early start in its production plans for next season. Of the 32 "Kildare" episodes committed for, 26 are aiready set for specific shooting dates which ran through March of next year. Eighteen out of the initial commitment for 26 "11th Hour" episodes are similarly set along with 17 of the 28 "Sam Benedict" episodes.

ABC-TV Kidvid Bid for Sat. Ayem

ABC-TV will be making it a three network race in the Saturday 11 a.m. to 1 p.m. period in 1962-6 Having akipped programming in this period last fall, ABC-TV now has come up with a block of four children and juve-slanted pro-

grams.

At 11 a.m., the web is bringing back the game show, "Make A Face," which had a run from October to March in the ABC-TV day time schedule. Milton Bradley is picking up the tab. At 11:30 a.m., repeats of the cartoon show, "Top Cat," now on the web's evening schedule, will be run. Transogram, through Mogul, Williams & Taylor, will sponsor.

At 12 noon, "Bugs Bunny," which was installed on the network a couple of months ago, will continue to ride under General Foods' sponsorship, renewing through benton & Bowles. "The Magic Land of Allakazam," at 12:30 p.m., is a

Benton & Bowles. "The Magic Land of Allakazam," at 12:30 p.m., is a moveover from CBS-TV, Louis. Marx Inc. through Ted Bates, and Lakeside. Toys, through Kerker-Peterson, will be the sponsors.

6-A Also Goes Tint

Godfrey on NBC? Nyet Sez CBS

Couple weeks ago NBC let it be known that Arthur Godfrey would take over a week of the "Tonight" show in September, prior to the move-in of Johnny Carson as the permanent host.

Last week CBS let it be known that if Godfrey does appear on "Tonight" it will be over CBS 'dead corporate body.

In fact a CBS spokesman said that there's not even any issue about it; that Godfrey is fully apprised of CBS 'feelings in the matter and has no intention of going on "Tonight" and if NBC wants to kild itself into believing that AG will go on, it's all well and good with CBS. Godfrey's comment: "See my agent" (Wally Jordan, of the Wm. Morris office). Jordan refused to talk.

The CBS spokesman puts the blame as the door of the Morris agency, which, it says, went ahead and "delivered" Godfrey to NBC without taking the trouble to find out if it was okay with CBS. But the Columbia network boys point out that there's a little matter of a new contract which Godfrey signed only a few weeks back giving CBS continued exclusivity on AG's services for three specials next season.

MINUTE BUYS DOOM SPECIALS

TV's Fractured Minutes'

New development of the *22.83 season in network participation buys is the growing number of "fractured minutes." These are than weekly commercial exposure.

Both NBC-TV and ABC-TV, the latter to a larger extent, have made such deals, for example, allow a sponsor to come in the season. Such deals, for example, allow a sponsor to come in the amount of the tree times in every six-week period. There are many variations to the other than the one-a-week minute theme which, herefolore, had been the general practice for nighttime participation entertainment vehicles.

CBS-TV thus far has stayed away from the practice. Only 25% of the CBS-TV nighttime web schedule for '52.'63 falls under the category of participation vehicles. This contrasts with an astissated 35% for NBC-TV and 65% for ABC-TV.

"Fractured minute" sales marks the further dilution of show buys by network advertisers. Now a participation buyer in some shows on ABC-TV and NBC-TV has a choice to come in once every two weeks, or once every three weeks, as in a pattern which is an extension of the magazine concept for alghitime. The "fractured minute" pattern has been quite evident in daytime on all three networks, but its limitation to the daytime hours no longer holds true.

Minow Propels Alex Scourby Into TV's Most Prominent Voice-over

Ever since Newton Minow and the bigtime advest of pubalfairs, Alexander Scourby's star has risen in television. He's mow looked upon by some as a sort of Minow-imaged volce-over, notably on MBC's "Project 20" programs.

Actually he worked on "Project 20" as a narrator long before Minow arrived in tv, but Scourby's already famous volce has lately become almost indivisible from so-called quality programming—perhaps because more attention is being paid by the industry to programs like "Project."

Consequently, it's thought, he is

Consequently, it's thought, he is infinitely better known for that than for all of the great amounts of work he does as an actor in ty

films.

Eight years ago, Scourby did narration for the first 90-minute distillation of the "Victory At Sea" series. Since then, also for the "Project 20" unil, he has narrated "3.2.1,—0" fre the atom bomb), "Nightmare In Red," "The Grant War." "Life In the 30s," "Innocent Years," "The Coming Of Christ," "He is Risen" and a "20" program on the reopening of the Vienna opera house.

on the reopening of the Vienna opera house.

Two years ago, Scourby started doing tv commercials—still over camera, of course. Theoretically, that should have been enough, sooner or later, to de-Minowize anybody, but it want in Scourby's case. Maybe because his various sponsors have either insisted—or been made-to understand—that Scourby is at his best when he's being quiet. Hence, it was he who got to deliver, for Bristol-Myers, the line "When pain strikes..." in an incongruous whisper, The results were apparently satisfactory because he's been hired since by (Continued on page 47)

(Continued on page 47)

Hold That (405) Line' on Brit. TV

London, May 18.

At one of the most pregnant moments in the hisory of British Broadcasting, Sidney L. Bernstein has come out and stunned the industry Granada chief has reactivated the old arguments over the switch in line standards which the trade, at one time, generally agreed should be upped from 405 lines to 525 lines. Moment for a dissenting argument is opportune in view of, the fact that the Plikington report is about to be published and considered by the government.

At a Manchester meeting, Bern-

At a Manchester meeting, Bern-stein said there should not be an immediate change in the line standard. "The pressure to go over to 625 lines—claimed to give a clearer picture—has been very great," the executive pointed out. "But we believe that to give in to this pressure would be a big mis-take.

Today Show Gets

A New Shuffe

Along with a change in host, tife NBC-TY "Today" strip next fall will see a change in producers. There is also a possibility that the program will be returned by NBC News to the control of NBC-TY programming, but that prospect is dimming rapidly.

Shad Northshleld, "Today" producer, is already working partitime for NBC News on plans for special ty programs next season. One of the names bruited about as his "Today" replacement is Bob Bendick, who presently does specials for the news department but who at onetime was "Today" producer is. far from definite, however.

No replacement was named for host John Chancellor, who, after a year-and-a-half, will return to news assignments. But NBC is in discussion with Hugh Downs and others, Herb Shriner and Mery Griffia reportedly among them.

Unless he has the money to induge in a blockbuster, which totes up to a lot of money in these days of high program and time costs, the average sponsor is no longer interested in tw specials. By blockbuster he means a Bob Hope, a Danny Kaye, a Bing Crosby, an Arthur Godfrey, an Ingrid Bergman, a "Miss America" content or an Oscarcast Maybe a few others, like a Lincoln Center premiers, and that's about it.

Otherwise today's sponser, thanks to the new concept of minimals buying, would prefer to embrace the week-to-week hour programming which guarantoes a better rating than a conventional monbleckbuster special, particularly since short-term buys can now be made on regular shows over a three, four or five-week span.

With today's specials costing anywhere from \$200,000 to \$400,000, the average sponsor with a campaign coming up would rather spread the coin for a few weeks around several regular hour entries, where the audience doday has become disenchanted with the rank-and-file specials, which invariably wind up as a musical variation on a twice-told theme and spotlight the same guestars over and over again.

Mike Dann, the CBS program veepes who has had years of experience toiling in the specials vineyard, puts it this way. "How many times can you do a salute to Springtime? Or how many times can you do the Harold Arlen Story, or the Irving Berlin Story, or the Jerome Kern Story?"

A couple years back, when the short-term minute buys were something of an innovation, there were close to 200 specials on the three networks. But this season they were pared down to maybe 70 at the most—18 on CBS, about a dozen on ABC and the others riding on NBC.

For the '92-83 season the plan is to do even fewer. But they'll practically all be of the block-buster variety with a pre-guaranteed circulation. Underwriting a Rob Hope special costs something like \$600,000 (time, program & promotion), but at least the client knows he's got a fat rating going for him.

All this, of course, has nothing to do with newspublic affairs specials,

FAIR EXCHANGE **GETS COTY COIN**

Coty has bought alternate thirds in CBS-TV's "Fair Exchange" next season, leaving one third of the

in CBS-TV2 - Fair Exchange next is season, leaving one third of the Desiliu vehicle yet to be sold.

Coty, along with Polaroid, also bought participations in next season's edition of "Password," to be shifted to Sundays at 8:30 pm. "Mr. Ed.," half-sponsored by Studebaker, to be telecast in '62-63 in the Thursday 7:30 pm. slot, is being opened for participation buys for the other sponsor half.

"Rawhide," slated for Fridays from 7:30 to 8:30 pm., has now entered an SRO sign, with the following participation sponsors signed for next season: Coca Cola, Nabisco, Bristol Myers, Colgate, Philip Morris, and Drackett.

Other sponsors riding "Fair Exchange," slated Fridays from 9:30 to 10:30 pm., are Vick, Liggett & Myers, and Pillibury, with one third still open for sale. "Alfred Hitchcock," shifted to Thursdays from 10 to 11 pm., is half sold, with participations from Philip Morris, Alberto Culver and Vick, Still open for the fall, too, is an alternate half-hour of "Dobie Gills."

Still Something Like \$100,000,000 In Uncommitted TV Network Coin; Cosmetic Firms a Major Holdout

Judy's Spec Rerun

Judy s Spec Keren
Just prier to the opening of most
of the shows of the new season on
CBS-TV, web will rerun the Judy
Garland special, with same sponsors Chemstrand and Kitchens of
Sara Lee picking up the tab.
Date for the Garland special reprise is Sept. 19, from 10 to 11
p.m., a Wednesday night prior to
the new season for "US. Steel
Hour" and "Armstrong Circle Thestre," which afternates in that
Wednesday slot

Goodson-Todman 90-Minute Series As a Legit Intro

quiz production house which also has a vidfilm wing and east coast newspaper subsid naw is eveing

noute.

In blueprint is a 90-minute to dramatic series, "Broadway Preview," which, if and when it makes the network, will have the Goodson-Todman Award for the best show of the year. The top drama will get a Broadway production.

will get a Broadway production.

Heading up the project is Mac
Benoff, recently named film chief
for G-T with Philip Languer of the
Theatre Guild as exec producer.
Besides plays watten especially for
the series, Languer will spotlight
dramas which have not, for one
reason or another, had a Broadway
production.

production.

At season's end, a panel of judges will select a play for the G-T Award and a Breadway preem. The shows will be vidtaped, Benoff says, to protect the author's future film rights (as in the case of tv-to-theatrical versions of "Marty," "Requiem for a Heavyweight" and other video originals). The producer says that G-T will not hold any residual rights to the dramas. G-Ts (Coast chief Harris Kalle-

any residual rights to the dramas. G-Ts Coast chief Harris Katleman says scripts but not pilots with the bought—'We'll give writers residuals, a piece of the show, a chance to become producers, if they so wish."

With the string of quizzes out of Goodson-Todman currently on the networks, the company has a total of 25 half-hours a month going. Added next month to the figure will be NBC-TV's summer rerun of 12 stanzas of "The Rebel," Civil War half-hour drama that had two seasons on ABC-TV.

Looks Like NBC Will Salvage \$2,000,000 Of Texaco TV Budget

Texaco Ty Budget

Texaco may be leaving Huntley a Brinkley in the fall but it isn't going to leave NBC-TV, at least not completely. This spring, sumer end next fall the oliery, which spends nearly \$6.000,000 sinually on the nightly news strip, its going to spend something under an estimated \$2,000,000 for a variety of nighttime participations.

In the fourth quarter, the beginning of the '62 '63 season, Texaco has told NBC-TV that it will buy 34 minutes spreadout over 'Virginian,' "11th Hour," 'McKeever & the Colonel," 'Wide Country,' Sam Benedict' and the Saturday movies.

"Sam Benedict" and the Saturday movies.

Same sponsor also took two available minutes in the June 24 NBC-TV Guide Award show and 31 minutes this spring and summer in seven of the networks night-timers.

With the 1962-63 television sales home stretch there's still an estimated \$100,000,000 in tv advertising coin still not accounted for That's a lots of dribs and drabe to be mopped up by the three net-works and would put within the webs striking distance of material-ising that theoretical SRO status.

ising that theoretical SRO status. Among the major advertising holdouts to date are the cosmetic companies, including Revion, Maybelline, Max Factor, etc., which are expected to spend at least \$10,000,000 on the networks next season. Important commitments from the drug, oil, shaving, candy and toy industries are also still outstanding.

the drug, oil, shaving, candy and toy industries are also still outstanding.

The soap manufacturers, who have already set most of their ty money, are also expected to make some more major buys on the basis of, last-minute budget revisions. A flock of cold remedies are still awaiting the past winter's sales count before firming up any deals for next season. And also still to be heard from in any significant way are the hard goods manufacturers, such as Westinghouse, Admiral, Maytag, etc.

When and if these final and toughest sales comes into the twill, the current gaps on the network sales charts will look considerably less alarming.

CBS-TV Lures Summer Coin

Some hefty spring and summ nighttime participations being bought by General Mills, Welch Grapejuice, Clairoll and Bristol Myers.

Welch's buy includes minutes in "Alvin," "Frontier Circus,"
Ed," "Ichabod," "Checki "Checkmate." Ed," "Ichabod," "Checkmate,"
"Eyewitness." Tve Got A Secret,"
"CBS Reports," and "Password."
General Mills in a May campaign
bought "Groucho," "Checkmate,"
"Frontier Circus." "Window on
Main Street," and "Eyewitness,"
For July and August, General Mills
bought participations in five other
shows.

shows.

Clairoll in a June and July spread hought participations in "Twe Got. A Secret," "Pete & Gladys," and "Password." Bristol Myers in a seven-show spread for June, July and August bought minutes in "Password," "Pete and Gladys," "Ichabod," "Checkmate," "Brenner, "Eyewitnes," "Twe Got A Secret."

Met daytime bit includes Coleste.

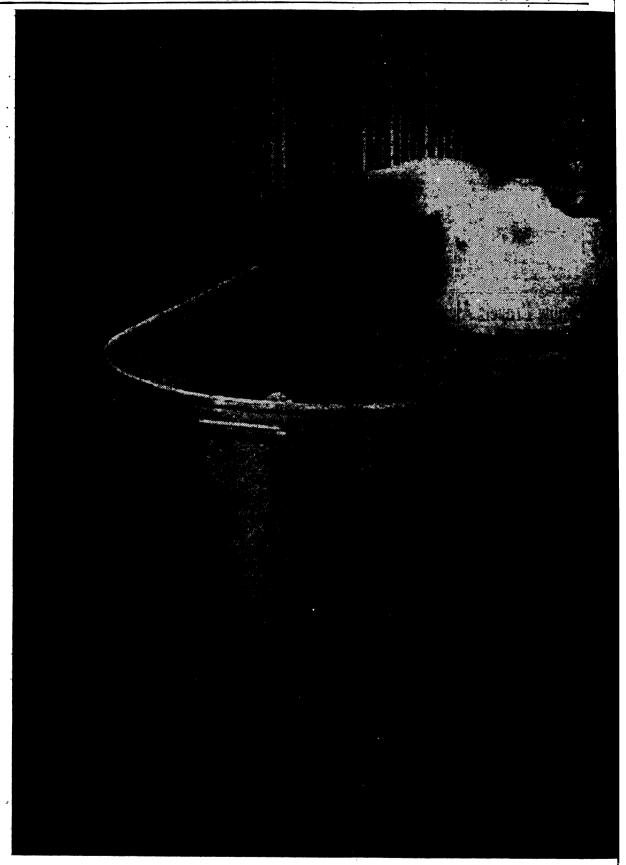
A Secret.'

Net daytime biz includes Colgate which for the third quarter bought three minutes in a two week period in the web's 3:55 news. Colgate also bought weekly quarter hours in "To Tell the Truth." Whitehall inked for alternate quarter hours of "To Tell the Truth" for the third quarter. Wrigley Gum signed for weekly quarter hours in "Captain Kangaroo."

Morning Minute Plan found new sponsor coin with A-1 Sauce, which inked for 31 minutes in July; Springmade Sheets, which signed for six minutes.

Timex's 300G Cartoon

NBC-TV and UPA sold Timex a 60-minute animated cartoon for use this Xmas and next. The \$300,000 color package is going to be called "Mr. Magoo's Xmas Carol," an original full animation job to be based on the Dickens' classic. Now in the storyboard stage, NBC has gotten Bob Merrill and Julie Styne to team up on an original score. It's a firm two-year deal for Timex—one original, one repeat.



Damn the torpedoes.

This is Ernest Borgnine in another great role—the no-spit, no-

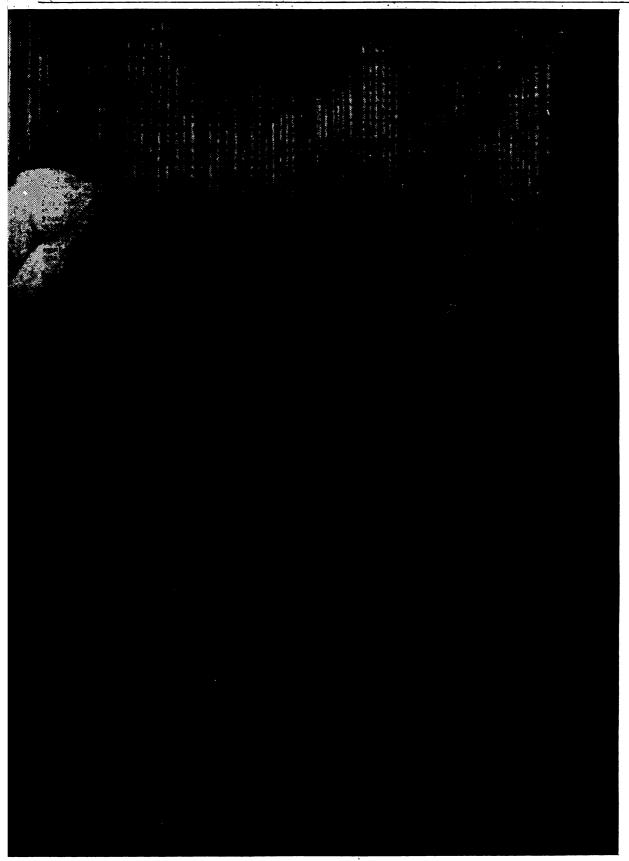
Don't be fooled by that old tub. When Lt. Commander McHale goes into action, he runs a tight ship.

But McHale—like many a Navy man whose unit was temporarily isolated by our island-skipping campaign in the South Pacific—has been left to do his fighting in highly improvised fashion.

Survival, let alone victory, under such conditions calls for heroism. And humor. In equal parts.

This is how it is with McHale's Men,

COMING ON ABC-TV:



Full speed ahead.

polish skipper of a crazy PT boat crew in the South Pacific.

ABC's new breezy brawling action comedy. In it, Ernest Borgnine creates another of his believable masterpieces of great make-believe.

Whether McHale's Men are cooking up a potable jungle brew for their island

hosts or dishing up a diet of homemade tinfish for the Japanese, the action is fast, the farce is furious.

It may be a funny way to fight a war, but it's a sure way to win an audience. Get, as they say, aboard.

'MCHALE'S MEN".

FCC Initiates Some Action On Overpopulation of Radio Band

Washington, May 15.

Federal Communications Commission has taken the plunge for AM radio by imposing a partial freeze pending a study and rule-making or what to do about the band's congestion problem. In the offing could be a drastic toughening of the engineering rules and policies which might amount to a deeper freeze of the status quo.

The controversial new tangent—a form of regulatory birth control—was embarked on after much vocalizing about the overpopulation problem in the standard band and hints that far-reaching remedies might be needed FCC Chairman Newton Minow, Commissioner Frederick Ford and President Le-Roy Collins of National Assn. of Broadcasters have talked up the problem in past months.

Unshot was Minow's call for a

Broadcasters have talked up the problem in past months. Upshot was Minow's call for a "shirt-sleeves" government-industry conference on this and subordinate problems of radio issued at the NAB convention last April. Following endorsement of the idea by NAB's radio contingent, announcement of NAB participants in the confab, date yet to be set, will be forthcoming shortly, it was learned.

announcement of NAB participants in the confab, date yet to be set, will be forthcoming shortly, it was learned.
Coupled with announcement of the freeze action, to be followed up by rulemaking to elect comments on how to attack the situation, was FCC's advice to those who had been thinking of going into AM radio to look at the prospering FM business instead.

The semi-freeze imposed by FCC over the one dissent vote of Commissioner Rosel Hyde would allow only a few exceptions to the bar against new applications for outlets and major changes in existing ones.

Left out of the freeze were applications falling, under specified criteria, in shese general groupings: for new stations and major changes in existing one bringing service to so-called "white" areas treceiving no primary signals), reaching at least 25% of such area or population, therein, provided no objectionable interference is caused; applications for new Class II-A stations as would be created by FCC's clear channel decision; and applications for increased power of existing Class IV (local) stations on local channes from 250 watts to one kilowatt, or, from 100 watts to 250 watts or 500 watts. In addition, applications currently in FCC's processing line aren't affected by the FCC partial freeze.

Commission explained that the lid on AM was necessitated to

Commission explained that the lid on AM was necessitated to "avoid compounding the present difficulties with a continuing flow of new assignments while a reexamination of present rules and standards is taking place. Commission intends to issue a notice of proposed rule-making to determine, among other things, what revisions of the rules and practices are necessary."

Noting that revamping of FM rules is about to be completed, FCC suggested that prospective AM applicants "consider the (Continued on page 40) Commission explained that the

Sales Pile Up On MCA's 'Off-Webs'

MCA TV's Off-network half-hour series has been sold to 21 new

series has been sold to 21 new stations.

Recent deals on "M-Squad" include WAST, Albany, KOMU, Columbia, Mo.; KRLD, Dall's; KLRJ, Henderson, Nev.; KMBC, Kansas City; WATE, Knoxville: WVEC, Norfolk; WHYN, Sprinfield, Mass.; WSPD, Toledo; and WITN, Washington, N.C.

"M-Squad" also has been remewed for an additional season by KYW, Cleveland; KIEM, Eurckaddford, KFRE, Fresno; KNOZ, Monroe: KPIX, San Francisco; and KING, Seattle-Tacoma.

"Dragnet" has added WRGP.

and KING, Seattle-Tacoma.

"Dragnet" has added WRGP, Chattanooga; KHSL. Chico-Redding; KID, Idaho Falls; WPSD, Paducah; KOIN, Portland; XETV, San Diego; WSPA, Spartanburg; and KVOO, Tutsa.

New sales of "Love That Bob" have been reported by KID, Idaho Falls; KETV, Omaha; and KPTV, Portland, Ore.

KRAK TO ABC RADIO

KRAK, Sacramento, has become the second 50,000-watt station to you the ABC Radio web within one week. New affiliation goes into effect. May 27 wheh KRAK exits the Mutual network.

Last week, a 50 KW station in Corpus Christi, Tex., entered the ABC Radio fold.

7 Arts Sales

Seven Arts has now sold some or all of its post-50 Warner features to 145 stations, the company reports. That's over a period of 18 months, during which time the distrib released the films in three consecutive groups.

Seven Arts says that all 122 Warner films are sold to 30 of the 145 stations, Seven new stations signed fast week for some part of the film catalog.

Chi WBBM-TV's **Open-End News**

Open-End News

Chicago, May 15.

WBBM-TV, which has forged a number of program innovations in recent years, chiefly in the area of news, last week incepted what it terms "an irregular series of unscheduled, open-end programs" to follow up continuing local news yarns, The Chi CBS-TV anchor plans to do 10 or 12 such updated new wrapups over the year, slotting them immediately after the highrated 10 p.m. news. News director Bill Garry is creating a special production unit for the "Followup" project.

Garry explains the new program idea thus: "So often a news story will make headlines and then drop out of mind, not because the story is over but because the coverage has stopped. If, for instance, a number of indigent families are evicted from an apartment building, we intend to follow-up that headline story some time later to show how the families have fared and where they are living now."

Initial "Followup" offering was telecast lest Thursday night (10), with virtually no prior announcement, to wrap up the developments in a slum housing scandal that WBBM-TV itself brought to light on April 23, in a special documentary called "The Decaying City. This was the yarn that exposed more than 80 baseball players as investors in a slum real estate corporation. The story isn't over yet and presumably will get the "Followup" treatment again.

Garry points out that the irregular series will not confine itself to WBBM-TV's own news scoops but to those of the daily press as well.

MIAMI CHANNEL 7 **NEW PLEA DENIED**

Washington, May 15.
Federal Communications Commission has nixed a reconsideration plea by Biscayne Television Corp. fighting to hold onto Miami Channel 7.

Corp. fighting to hold onto Miami Channel 7.

Commission reaffirmed its July, 1961, decision in the ex parte case which set aside Biscapne's channel grant and ordered its station WCKT off the air at some indefinite date. Presumably this will be set shortly.

Sunbeam Television Corp. was granted a temporary four-month authorization to operate on Channel 7, while East Coast Television Corp. were denied their bids. Commissioner Robert E. Lee dissented.

Ormandy Special As a Syndie Entry

As a Syndie Entry
Eugene Ormandy's "Sound of
Music," which opened the international film exchange project of
CBS-TV o&o's, is being offered in
domestic syndication as a one hour
special by CBS Films.
Program is being offered on vidtane in all markets other than the
CBS-TV o&o markets.

Strobel's New Slot

ard E. Strobel has been director of film operation

Leonard E. Strobel has been named director of film operations for ABC Films.

He fills the spot vacated by the promotion of Gilbert S. Cohen to assistant director of international sales. Walter has been upped to head booker and Mrs. Sandy Endelson, who came from NTA, takes over Strobel's former spot as international beoker.

Ed Cooperstein's **UHF Com'l Bid**

Former WNTA-TV producer-director Ed Cooperstein reports he has financial backing for a UHF station in New Jersey (which would be the state's only commercial video license with the assignment of channel 13 to educational interests).

Cooperstein says the New Jersey Television Broadcasting Corp. will file an application with FCC within a few weeks for the UHF outlet, which would be the first commercial station in the metropolitan rea in 15 years. Proposing the call letters WNJ-TV, the program plans call for around-the-clock operation, which also would be a first in the area.

About two-thirds of the program.

which also would be a nrst in marea.

About two-thirds of the programming would be slanted at New Jersey, says Cooperstein, with the remainder dedicated primarily to various ethnic and racial groups throughout the metropolitan New York area.

Cooperstein was a producer-director with WNTA from 1951 to 1961, handling direction for "Open End" and "Mike Wallaces Newsbeat" among other shows.

PAN-VIDEO SYNDIE SERIES ON HOCKEY

Pan-Video Productions has made a deal with the American Hockey League to do a "Hockey Game of the Week," with sportscaster Guy Le Bow serving as exec producer of the proposed syndie showcase. Final details are not laid, but the plan is to have 26 one-hour tapes available for market-by-market sale during the (52-63 season. Idea is to reduce the first two periods of the games covered, but run the full third period so that each game fits into 48 minutes of actual airtime.

Lanny Budd' Series In ABC Films Hopzer

In ABL Films nobser

It looks as though ABC Films
will soon have a pilot rolling for
a "Lanny Budd" (Upton Sinclair)
series, a project that has been in
the ABC hopper for a long time.
Irve Tunick, who created the
hour CBS-Susskind "The Witness"
series of a couple seasons ago, has
been signed to create the format
and write a pilot for "Budd".

Producer will be John Goetz,
who acquired the "Lanny Budd"
video rights some time ago.

WBC Sells Portland KEX

Westinghouse Broadcasting Co.
has sold KEX, Portland, Ore, to
Golden West Broadcasters. Sale
follows WBC's bid to acquire
WINS in New York.
Golden West already owns three
other Coast stations and has controlling interest in the American
League LA, baseball club.

'Superman' Sales

Flamingo Films reports sales of its "Superman" series (o 10 new stations putting the action-adventure show in a total of 80

adventure show in a total of our arkets.

New sales include KTVI, St.
Louis; WAFB, Batton Ronge;
WMTW, Portland, Me.; KLZ,
Denver; KVOO, Tulsa; WEEK,
Peoria, Ill.; WTCN, Minneapolis;
KGMB, Honolulu; KENS, San Antonio; and KTVB, Boise. There
are 104 half-hours in the package.

BUGS BUNNY CANADA COIN

General Foods Ltd, has pur-chased full Canadian sponsorship of the Bugs Bunny Show's seen over the tw network of the Can-adian roadcasting Corn on Satur-days 15:30 to 6 p.m. EST).

TV-Radio Production Centres

IN NEW YORK CITY . . .

Andre Baruch, vet gabber, will be director of communications at Freedomiand for the second year; the Bronx park opens at the end of this month... WNBC-TV salesman Stan Levy, married on Sunday 133), honeymooning in Southern Italy... Legit producer Max Gerdon has joined Cellomatic Industrial Productions as an executive producer... Fred Astaire, Arlene Francis, Cyril Ritchard and Loretta Yeung are handling the Emmy presentations during the May 22 telecast via NBC.

Jack Overail, for years prominent in broadcasting on the sales side (Mutual, CBS, etc.) now in stock brokerage biz with Harris, Upham & Co..., Connie Soott, 12-year-old moppet, howing on network to on "U.S. Steel Hour" tonight (Wed.).

(Mutual, CBS, etc.) now in stock brokerige biz with Harris, Upham & Co. . . Connie Scott, 12-year-old moppet, bowing on network tv on "U.S. Steel Hour" tonight (Wed.).

Hubbell Robinson, CBS-TV senior v.p. of programs, back in town after a week on Coast . Jerry Leider, CBS-TV director of special programs, vacationing in the Caribbean . . Robert Milford, CBS-TV director of network programs-N.Y., vacationing in Cannes, France and then to London this week for taping of Ingrid Bergman-Michael Redgrave special, "Hedda Gabler." . . . Sigma Alpha lota, national music fraternity, presented "61 tv award to CBS-TV specials, "Leonard Bernstein and the N. Y. Philharmonic" . . Allen Ludden, host of CBS-TV "Password" and "G. E. College Bowl," to Macon, Ga., Friady (11) to spiel at a dinner of local Beta Clubs . . Bill Leonard, exce producer of CBS News Election Unit, back from Boston where he filmed segments for upcoming special, "Fifty Faces of '62."

Veronica Lake finally broke down and consented to being interviewed (over the weekend) by John Cannon on NBC's "Monitor" . . Restaurauteur Gene Leone turns drama critic for WNEW Radio May 19 when he reviews the opening of "Bravo Giovanni" . . ABC's bowling team defeated the CBS and NBC company teams to win the three-network bowling league, championship . . James Fleming, co-producer of "Festival of Performing Arts," to Puerto Rice to tape the Pablo Casals show skedded for May 29 airing. Meanwhile, co-producer David Susskind back in New York for a few days before jetting back to London, where he taped the Flanders & Swann stanza for "Festival," to do his lagrid Bergman starrer, "Hedda Gabler" . . Chet Gould signed by Alberto Culvert for a series of commercials . . Don Morrow, host of the ABC-TV daytimer, "Camouflage," to do a water show in Westhampton Beach . . . Girsuu Chiester, ABC-TV daytime programming v.p., participating in a Michigan U. television seminar tomorrow (Thurs). Radio's 42d year of commercial broadcasting in the U. S. will, be sauth don "Callendar" today Wedd o

the ABC-TV daytimer, "Camonflage," to do a water show in Westhampton Beach ... Giraud Chester, ABC-TV daytime programming v.p.; participating in a Michigan U. television seminar tomorrow (Thurs). Radio's 42d year of commercial broadcasting in the U. S. will, be saluted on "Calendar" today (Wed.) on CBS-TV. Guestar will be Jack Pearl ... William J. Leo has been elected assistant treasurer of CBS ... William C. Aden Jr., has joined the advertising and promotion staff of CBS Radio as a sales presentation writer ... Lewis Gordon; CBS International prexy, has been awarded President Kennedy's "E" flag for his outstanding contribution to the export expansion program of the U. S. CBS overseas sales of radio and ty equipment, phonographs, records and tapes has increased 66% in the past five years ... Charles Yang, economist for CBS, will earn his Ph.D at New York U: in June. His doctoral dissertation was a pioneering paper on "Theoretical and Empirical Investigation of Advertising Cycles." Much of the research came from his CBS on-the-job experience.

NBC-TV producing a full hour tint stanza on 400th anniversary of William Shakespeare with Lon Hasan writing and Guy Blanchard directing ... Novelist-playwright Max Wylle of Lennen & Newell invited to address 1862 grad class at his alma mater, Hamilton College. Writer-tv producer Gerald Green delivering the sixth annaul Homer A. Watt Memorial Lecture Tuesday (22) at NYU; his subject: "Through the Mass Media With Typewriter & Credit Card" ... TV Academy's second "Television Quarterly" due out this week with articles by George Schaefer and Lewis Freedman, Paul Weston, Patrick Hazard, John Evans, Rommer Wheeler, Yale Roe and Paul Tripp.

Syracuse U. Television and Radio Center has named kawrence White, CBS-TV daytime v.p., winner of its 1962 Alumni Award. White received his B. A. degree from Syracuse in 1948, Alumni Award. White received his B. A. degree from Syracuse in 1948, Alumni Award. White received his B. A. degree from Syracuse in 1948, Alumni Award. Senter presented e

IN HOLLYWOOD

Vin Francis, western division sales head of ABC-TV, was given his veepee stripes, the first in sales to come this far west. Jim Backus who else? will be the voice of "Mr. Magoo's Christmas Carol" being cartooned by UPA for Timex sponsorship on NBC-TV Dec. 18...

Bob Redd became a senior veepee at Erwin Wasey, Ruthrauff & Ryan Bob Ballin remembered an old friend from the "Vox Pop" radicays when Ralph Edwards put out a call for an emcee of his Jack Benny summer replacement, "Face to Face." After calling around, Ballin caught up with Warren Hull at Virginia Beach, Va., where he owns a radio station. So Hull it'll be on face-to-face with Ballin after many, years and the contestants on the Edwards Show ... Charlie Arlington, yet newscater, now directing the news operation at KLAC Ben Hoberman's sales brochure for KABC acclaimed by the trade as the most comprehensive study of the LA. market ever crammed into 63 pages ... Also rating a salute was NBC's first colorcast of a golf match (at Lis Vegas) ... Lennen & Newell's Nick Keesely came to town and spread bis optimism for next season all over the Browa Derby, He attributes it to the network relaxing of controls and "listening to us for a change."

IN LONDON

IN CHICAGO . . .

Barry McKinley, former WBBM-TV and WGN-TV producer who went west with Frank Atlass Productions a couple years ago, has joined Needham, Louis & Brorby's Hollywood office as a tv-radio producer. Flora and Larry Wolters celebrated their 30th wedding anni a week ago. A sale of WAIT has been negotiated before, but there seems a good chance it'll be clinched this time. Maurice B. Mitchell, new prexy of Encyclopaedia Britannica who has an extensive broadcasting background and was founder of Broadcast Advertising Bureau (now RAB), addressed the Chi Broadcast Advertising Club

(Continued on page 46)

AX FEATURES FOR HR. SHOWS?

The rerun of Metro's "Wizard of Oz" (which was kept out of the syndication bundle) pic has been picked up for sponsorship on CBS-TV by Procter & Gamble the night of Dec. 9: The upcoming pre-Christmas telecast will be the fifth CBS-TV run for the Judy Garland starrer, which is proving out to be the "Gone With the Wind" of tV.

land starrer, which is proving our to be the distribution of tv.

With its fifth telecast, Metro will have earned close to a \$1,00,000 on the pic. In every one of its telecasts, the ratings have never run below a 30 and the share of audience never below a 50. Telecast for the Christmas season, the ratings and share of audience have ranged from a low of 32.5, with a 53.1 share in 1961 to a high of 36.5 and a 57.5 share in 1959. CBS-TV, which first telecast the pic in 1956, still has an option for several years provided the web telecasts the feature once a year. Web, following its initial '55 telecast took a histus until 1959 when it began telecasting it again once a year.

N.Y. Herald-Trib's Own Private War

Squawks Over 'Views the Press' B'cast, Kills Crosby Defense of Minow Award

New York Herald Tribune, time and again, seems to find itself at odds over broadcasting. In one recent instance, the paper blew its stack at "WCBS-TV Views the Press," and in another instance, it killed a John Crosby column attacking Broadcasting magazine and defending the Peabody award granted to Federal Communications Commissioner Newton Minow.

granted to Federal Communications Commissioner Newton
Minow.

"WCBS-TV Views the Press"
telecast of Sunday, May 6, was
critical of the way the N.Y. Herald
Tribune handled the Agricultural
Department-Estes scandal. Soon
after the "View" broadcast, station was understood to have received an angry call from Trib
editor John Denson. N.Y. Trib has
been one of the sponsors of the
station's state news, coming in for
a renewal the third time around.
The felecast was the second under
the auspices of Ned Calmer, who
took over the stint from Charles
Collingwood. Calmer is said to
have no directive one way or the
other from the station.

The recent Crosby column killed
by the Trib did appear in the
Washington Post, one of the papers served-by the Trib in syndication. In his column of April 30,
as printed in the Washington Post,
Crosby decried the industry pres-

(Continued on page 40)

Cellomatic Outfit Into Syndication

Cellomatic, the sales presentation outfit that recently became another arm of the growing Screen Gems corporate setup, is borrowing an old leaf from its parent and going into syndication. Actually, what is planned is to distribute to to statons use of the Cellomatic graphic arts services, and equipment, plus story, so that outlets can add a local personality and come up with live local emanations. Lumpy Brannum wil be in charge

come up with live local emanations.
Lumpy Brannun wil be in charge
of kidvid for Cellomatic. He's a
writer who has also appeared on
"Captain Kangaroo." An adultalanted format is also being slanted
as a daily video "magazine" for the
haustrau. Meantime, Cellomatic
has made Harry Holmes general
manager of its production centre
in N.Y.C.

DAVEY & GOLIATH'S' 21 CANADA STATIONS

Winniper, May 15.

"Davey and Goliath," children's
tv series of the United Lutheran
Church of America, is now being
carried on 21 Canadian tv, stations.
Station lineup includes CBUT,
Vancouver, CHEK, Victoria;
WHTV, Whitehorse, and CHCT,
Calgary.

Calgary.

The 39-week series is being produced and distributed by the ULCA in the U.S. and Canada at a cost of nearly \$750,000. Series is being televised currently on more than 150 stations in the U.S., as well as Puerto Rico, Australia and the Virgin Islands.

NEW ZIV-UA SERIES FOR LEE MARVIN

Hollywood, May 14.

Lee Marvin has been signed to star and host a new Ziv-UA series, tentatively titled "Lawbreaker." The half-hour skein is a coproduction between Ziv-UA and Marvin's Latimer Productions.

Filming will be arranged so as not to interfere with Marvin's motion picture projects, first of which is John Fords "South Seas Story." starring John Wayne, to be made for Paramount starting in July.

New series is designed as a doc-

New series is designed as a documentary dramatization based on the top stories in the files of police departments of the nation. Maryin's last videeries was "M Squad."

'Hale & Hardie' **Telesynd Pattern** On Sale of Segs

Telesynd prexy Hardie Friebers has a sales philosophy for the current buyers' syndie market that can be summed up simply as "one thing at a time."

The syndication subsidiary of the Jack Wrather enterprises has been in business now since last August and has marketed only two pack-

and has marketed only two packages.

The first was the bundle of "Lone Ranger" half-hours that is now in more than 50 markets. The second is the off-web series produced by and starring Ray Bolger, which has just gone up for sale.

Until this month, Telesynd's entire sales effort was concentrated on "Ranger." Frieberg figures it's smarter to let the salesmen sight in on one hard pitch than spread it around at the stations on a fat catalog. He says he is even thinking in terms of another division in the company to handle the "mopping up." renewals, new orders etc. that come in after the sales hump has been surmounted. has been surmounted.

has been surmounted.

The single entry (at a time), of course, must be a strong one. The prexy has high hopes for the Bolger bundle of 60 half-hours that had a couple seasons on ABC in the mid-fifties. There are 168 markets where the stanzas would be mostly first riin, because of ABC's limited coverage back then. Also, he feels, the shows under production of Bolger's own group are particularly well made. Each stanza features three production numbers along with the usual situation comedy bit.

In addition, Frieberg points out

comedy bit.

In addition, Frieberg points out that both Bolger and 'Lone' have flexibility. Either can be stripped or played weekly ('Ranger' is scheduled both ways) and either can play a variety of hours in or out of prime time.

Then 'Ranger' has about a third of the more than '150 stanzas in color, with a lot of location shooting, for the apparently nearing time when tint will be a big factor.

IN QUALITY BIN

By MURRAY HOROWITZ

What is hoped for, as more and ore hour vidfilm series come more hour vidfilm series come down the network pike, is that the pool of good hour series will grow in sufficient quantity to warrant wholesale slotting in feature slots in stations across the country.

in stations across the country.

The hope is expressed both by syndicators with a growing supply of 60-minute series and stations worried about the outlook of a depleted supply of features. In some stations across the country, the substitution of 60-minute series for traditional feature solts has taken place. The results, to date, have been mixed.

The hour series sold by MCA

taken place. The results, to date, have been mixed.

The hour series sold by MCA and others to date have in many instances found a local berth in the five to 7-p.m. slot. That, in the experience of MCA, which up to the present has had the largest number of hour series for distribution, has been the most favored time period.

Up to this point, many stations were reported to feel that the pool of powerful rating getters in hour series wasn't large enough to warrant the dumping of pix and the subbing of 60-minuters. In the 5 to 7 p.m. period, enough kids are around for dial turning and the off-network hour action adventure, even of lesser quality, gets a play. When it comes to the late night

even of lesser quality, gets a play.

When it comes to the late night viewing, after the network feed is over, sturdler fare is said to be needed to hold audiences accustomed to features. Perhaps a "Thriller" or a "Maverick" can do it, but before a station switches to a 60-minute series diet in most cases, the station wants a quality bin which would support the dayin, day-out, month-in, month-out, feed. Under those circumstances, it's still a difficult task.
One of these days though it's

it's still a difficult task.

One of these days, though, it's forecast by some, there will be a breakthrough — the "Wagon Trains," 'Ben Caseys," ''Dr. Kildares," et al. will join the current hot 60-minuters and there will be some wholesale shifting of pix state.

slots.
The forecast also is based on the (Continued on page 38)

WB Hour Shows Off and Running

Warner Bros. tv program divi-sion, formed two weeks ago, is off to a strong start with the sale of 10 hourhong series in N.Y., Chi-cago and Los Angeles for the fall

cago and Los Angeles for the fall seeson.

Five stations have set the WB series for the fall: WOR-TV and WHEW-TV, NY.: WGN-TV, Chicago; and KTLA-TV and KHJ-TV, Los Angeles.

"Maverick" and "Surfside 6" will be telecast by WOR-TV. "Roaring 20's" and "Sugarfoot" on WNEW-TV. WGN-TV bought "Maverick" "Surfside 6," and "Roaring 20's," while KTLA bought "Roaring 20's" and KHJ-TV, "Maverick" and "Sugarfoot."

'SNOOKY' LANSON TO WLW-A IN ATLANTA

"Snooky" Lanson, well remembered as a top singing personality for seven years with the Lucky Strike "Hit Parade," has Joined the staff of WLW-A, Crosley Broadcasting 'Co. outlet here and American Broadcasting affiliate, it was announced by James Burgess, general manager of station and a Crosley v.p.

Lanson, Burgess explained to press luncheon given at Stouffer's Top O' the Mart Restaurant, will head up and participate in a program of his own, the exact format of which has not yet been determined.

'Oz' a Wizard; 5th Time Round | AREN'T ENQUEH | Stanford U's Local-Level Study Of Educ'l TV a Heartening Picture

Pick Your Tribe

Amidst the Increasing number of loreign-language broadcasts on radio, a group of ABC Radio affils out west are not forgetting the native American Indian tongue.

KRSN, in Los Alamos, N.M., programs two hours a week exclusively for the Tewas and KTRC, in Santa Fe, does the same for Pueblos. Another ABC affil, KYVA, in Gallup, N.M., broadcasts for Navalos.

Indie stations in the mesa territories are also bucking for tribal. ratings. KMIN, in Gants, N.M., and KVWM, in Show Low, Artz., have the Acoma and Anache markets locked up. KBUN, in Bemidji, Minn., caters to the Chiponewa, while a couple of Oklahoma and Colorado stations are pitching for the Cherokees and the Utes. But only KSEW in Sitka, Alaska, broadcasts in Thilinget.

\$6,500,000 MGM Gross in Past Yr. On Post-'48 Pix

MGM-TV has rolled up a gross of \$6,500,000 on 60 post-1948 features released during the past year. Last May, the pic company began Last May, the pic company began marketing the first group of 30 films and released the second group in January. Average for the 60 is over \$100,000 per film with a considerable share of the market still to be tapped by the second group of 30 films which has been out for only five months.

out for only five months.

The first group of 30 is licensed in 62 markets. Recent deals include WHC-TV, Pittsburgh; WJZ-TV, Baltimore; WTOL, Toledo, WKRC-TV, Cincinnati; and KAKE, Wichita.

The second group is currently The second group is currently licensed in 48 markets. Recent deals include WHC-TV, WKRC-TV, WZZ-TV, WMAL-TV, Washington, WFAA-TV, Dallas, WHAS-TV Louisville; WBIR-TV, Knoxville; KCMO-TY, Knsas City; WCKT, Miami; WBEN-TV, Buffalo; WHEN-TV, Syracuse; WJXT, Jacksonville; KOMO-TV, Seattle; and KOLD, Tucson.

Variety Club Telethon Fetches \$90,000 in Pitt.

Pittsburgh, May 15.

Harry Kodinsky, whose telethen promotion office is headquartered here, took over the Variety Club telethon last week and brought in over \$99,000 for the club's various charities. This was twice as much as the telethon brought in last year.

as the telethon brought in last year.

Kodinsky, a past Chief Barker
and an International Rep for the
showmen's org, used talent from
all three networks and all three
local stations. Production and telecasting was all done by KDKA-TV
who does the job every year. Tad
Reeves, general manager of the
station is the present Chief Barker
and the chairman of the telethon
committee:

Arts used were E. G. Marshall.

committee:
Acts used were E. G. Marshall,
Lorne Greene, Kathy Nolan, Bob
Denyer, Ford & Hines, Gloria DeHaven, Al Morgan and most of the
local personalities.

SYRACUSE FMer FOLDS

Syracuse, May 15.
Independent station WONO-FM is expected to leave the air this month because of lack of broad-

month because of lack of broad-casting revenue.

Station features classical and popular musical programs. One of its principal shows is "Jazzscope" with Dan Wooley.

The most extensive survey of educational tv viewing undertaken todate abows that as many as a fourth of a community's set owners watch their educational outlet regularly and that these regular viewers find ETV more interesting.

Covering a variety of broadcast situations and involving 30,000 telephone and 2,000 in-home interviews, the study was made last spring by Dr. Wilbur Schramm of the Institute for Communication Research at Stanford U. Survey was supported by a \$40,000 grant from the U.S. office of education. Questioning covered only shows designed for home viewing, omitting the class room telecasts carried by most educational channels.

Audiences covered were those for the stations of a state ETV web, two community-supported, noncomercial outlets, a station licensed

Audiences covered were those for the stations of a state ETV web, two community-supported, noncommercial outlets, a station licensed to a school district, a station licensed to a university and an UHF outlet in a VHF market.

A preliminary summary of findings (a book on the study is slated for publication within the year) includes the following results:

Community stations in large cities generally attract between 20 and 25% of the adults in their coverage areas as regular viewers (defined as persons who claimed they watched at least one show a week and could back it up with program info; the "regulars" watch an average of four shows a week; a VHF outlet ean expect to have from 10 to 25% of the adults in its viewing area watching shows four times a week; UHF station 2.5% of the adults; the UHF viewing area watching shows four times a week; UHF station 2.5% of the adults; the UHF viewing area watching shows four times a week; UHF station 2.5% of the adults; the UHF viewing area watching shows four times a week; UHF station 2.5% of the adults; the UHF viewing area watching shows four times a week; UHF station 2.5% of the adults; the UHF viewing area watching shows four times a week; UHF station 2.5% of the adults; the STY viewing area watching shows four times a week; UHF station 2.5% of the adults; the STY viewing area watching shows four times a week; UHF station 2.5% of the adults; the STY viewer has more education 1 than non-educational viewers.

Poneye' Renewals Fetch \$1,200,000

United Artists Associated reports 15 renewals of "Popeye," amounting to \$1,200,000 in tv exhibition contracts. Group of 234 theatrical animated cartoons has been in continuous tv distribution since 1956.

tinuous tv distribution since 1956.

WPIX, N.Y., which has been telecasting the cartoons for nearly six
years, has renewed for another
term starting in September. Other
renewing markets include: CKLW,
Detrolt; WWL-TV, New Orleans;
WNEM, Bay City, Mich.; WTTV,
Indianapolis-Bloomington; WEAU,
Eau Claire, Wis; WPTA, Ft.
Wayne; WMAZ, Macon; WMUR,
Manchester, N.H.; KOLO, Reno;
WTVO, Bockford, Ill.; KAKE,
Wichita; and WBRE, Wilkes-Barre.

IIAA has gold. "Popenge" in 172

UAA has sold "Popeye" in 172 tv markets, including 99 of the top 100 markets.

Toynbee, Others Set For **Tex. TV History Project**

Tex. IV History Project

Austin, May 15.

An award of \$91,300 to the U.
of Texas for television teaching by
a group of world famed historians
was announced here. Funds have
been granted for the project by file
Ford Foundation.

Arnold Toynbee, noted British
historian, has indicated he will accept an invitation to come to Austin
next fall to participate in the
project.

Dr. Walter Prescott Webb, former prez of the American Historical Association and long time
teacher of the U. of Texas, now
retired, is directing the tv history
project.

Lectures by the historians will

project.

Lectures by the historians will be given before a small class next fall, according to Dr. Joe B. Frantz, professor of history. These will be recorded for telecast over the state's educational television network, covering 11 colleges and universities.

Tele Follow-Up Comment

CBS Reports

CBS again has shown uncommon courage in dealing with a sensitive issue—one, this time, that risks the alienation of a major religious group which might have felt a certain jeopardy of one of its strongest moral principles. It would have been brave enough of "CBS Reports" to present a non-commital documentary on-birth control, letting the various sides debate it on the impartial video stage; but it was braver still that Eric Sevareid and Stephen Fleischman, who reported, implied an advocacy. The CBS viewpoint in "Birth Control and the Law," although not verbally expressed, was unmistakeable. It seemed to amount to this; that without asking the Roman Catholics to compromise the moral principle themselves, it was desirable for the state to promote widespread education in birth control for those who want or need it and can't afford to find out about it from private physicians. A recurring argument was that the indigent are being discriminated against in this country, and reduced to second-class citizenship, because they cannot afford to pay for professional birth control advice.

The most persuasive scenes were those of Negro, Puerto Rican and

The most persuasive scenes were those of Negro, Puerto Rican and itinerant southern women who told of how they had sought birth contitinerant southern women who told of how they had sought birth control instruction in Chicago's Cook County Hospital but were "given the runaround." One told of how, instead of offering help, the nurses kidded about seeing her again next year. In the sum-up, Sevareld pitched the problem on an international scale, saying that "the tidal wave of birth can wipeout what we've achieved with other peoples of the world. Before those desperate people can look to us for help, we have to solve the problem ourselves."

Along with the documentary presentation of touchy birth control situations in Chicago and Connecticut, there was a kaleidoscopie sampling of attitudes from among public officials, theologians, legal and medical experts, and others directly concerned with the problem.

The opinion divided itself into

others directly concerned with the problem.

The opinion divided itself into two basic sides, one which sees the "hideous growth of population" as a serious socio-economic and medical problem, the other which looks upon birth control as an evil, the end result of which is the extermination of life. The first argued for a public program of birth control education that would require tax support; the second. port ended, the same was the would require tax support; the second, noting that Catholics contribute to public funds like all citizens opposed the contraception program on moral grounds. When the report ended, the issue was left where it is, at a democratic standard still. But in asking that it be resolved, CBS so much as implied its advocate. its advocacy.

solved, CBS so much as improced its advocacy.

Regardless of the viewpoint of the presenter, there was fair treatment of both sides of the issue, and both were argued with eloquence. In its very willingness to explore the issue, CBS displayed infinitely more backbone than the Chicago politicians who (as was stated in the show) have avoided a brush with the controversy for fear of a possible reprisal from religious factions. On all counts, it was an excellent video presentation.

Les.

Armstrong Circle Theatre
The evils of a police state were graphically depicted in Wednesday's (9) outing of CBS-TV's
"Armstrong Circle Theatre," titled
"Anatomy of Betrayal: Dateline Cuba"

Cuba. Script by Irving Gaynor Nieman was more of a pictorialization of events than a drama stamped with the individuality of its people and setting. The setting, with some minor changes, could have been removed to any other Soviet-style country, so could the individuals. Perhaps that's the terror of totalitarianism. Red-style, but established events hardly make for exciting drama, unless new insights, fresh emotional tones, and imaginatively conceived individuals.

ress emotional tones, and imaginatively conceived individuals, are brought into play.

Nieman's script, though, did fulfill its function as a "living newspaper" and on that level it was interesting throughout. It did cap-

ture some emotional tone in the relationship between father and

son.
Portraying the father effectively was Harry Townes, a Cuban journalist who returns to Cuba to hall the Castro revolution and lived to damn it later when the iron fist of the Communists was bared. Robert Drivas as his son added an emotional dimension to his characterization. Joan Chandler, Mark Hunter, Robert Dryden, Sorrell Booke and others in the cast were competent. competent.

were competent.
Settings for the drams were
poorly conceived. Home of the
protaganist seemed more like a
house in American suburbls that
a Havana domicile.
Horo,

Festival of Performing Arts

Festival of Performing Arts
Tor its sixth offering on WNEWTV, N.Y., last week. "Restival of,
Performing Arts" ventured into
form of the first time with British actress Margaret Leighton
working out in three pieces by
Dorothy Parker. Although Miss
Parker's attectors were somewhat
blunted by time, it was still an
intriguing it experience which
fully upheld the adult and artistic
standards set by this series thus
far.

Miss Parker's special province to

standards set by this series unus far.

Miss Parker's special province in the war between the sexes are the factical skirmishes between sophisticates in which love becomes the earliest casualty. This theme was explored in three different modes by Miss Leighton, a superlative performer who was given excellent support in two of the one-acters by Patrick O'Neal, her costar in the current Broadway production of "The Night of the Iguana."

The opening sketch, "The Lovely Leave," was an exercise in neural destruction. It pitted

or The Night of the Iguana.

The opening sketch, "The Lovely Leave," was an exercise in neurotic self-destruction. It pitted Miss Leighton, as a lonely wife of a wartime pilot, against O'Neal, as the insensitive husband home on a one-hour leave. The second piece, "Dusk Before Fireworks," was a cynical cameo of an affair between a lady-killer and one of this fading conquests. It was the highlight of the hour. The concluding sketch, "The Telephone," was a solo and occasionally shrill excursion by Miss Leighton into the psychology of female desperation. Between the acts, Miss Leighton recited some of Miss Parker's poems which were brief variations on the same theme. Herm.

EIGHTH DAY OF THE WEEK With Sharon Acker, Neil McCal-lum, others Writer: Norman Klenman 30 Mins., 19:30 pm, Sanday CBC-TV, from Toronto

CBC-TV, from Toronto

Seems strange that this slender, potent half-hour play should have been distilled from a novel—
"Eighth Day of the Week."
Eighth Day of the Week."
A Polish prizewinner by Marek Hlasko, who finally left his country under pressure of government distavor. Now in Israel, he's trying for readmittance because 'I prefer to be a creative writer in prison than a political outcast in a free country enjoying freedom but unable to write."

Boiled down so the nlot line.

free country enjoying freedom but unable to write."

Bolled down so the plot line seemed occasionally a little pat, the novel's feeling and atmosphere were still excelently caught by director Daryl Duke and his east, via Norman Klenman's script (based on Norbert Guiterman's translation of the book). Sharon Aeker, who has acted at Stratford, Ont., Festival, and had femme lead in the British film "Lucky Jim" four years ago then quit to marry and start a family, was enormously appealing and effective. She played Agniezzka, 21, a student two years in love with a handsome ex-Communist once arrested and privilege-limited. Finally persuaded to consummate their love—they couldn't get an apartment, therefore couldn't get an apartment of the property o

A soft-voiced stranger rescued and seduced her and a subplo A soft-voiced stranger, rescued and seduced her and a subplot climax persuaded her that she was really nothing but a wanton, and that she'd been right when she told her finance, "Call it the eighth of the week, when the human heart is fulfilled—the day that will never come for us."

Gard.

CATHOLIC HOUR

(America and Co With Tim O'Com nner, Thayer David te, Albert Quinton Serrell Brooke, Albert Quinton Exce Producer: Doris Ann Producer-Director: Martin Hoads Writer: Edward Rice 30 Mins; Sun., 1:30 p.m., NBC-TV (tape)

First of a four-parter the Catholic Hour has skedded on America and Communism, this seg bit off a prodigious slice of history in attempting to review comm first century. Even an hourlong stanza would have trouble digesting and distilling, for fairest results, the Marx-Engels economic analywhich are not exactly simplicities.

Edward Rice, the Jubilee mag editor who scripted this opener, did reasonably well in the face of at least the time handleap in at least the time handicap in sketching, via narrative and dramatic reading, the salient moments in the communist chronology and the Marx-Eagels philosophy. The leaning-backward to give the Marx-manship its due was a commendable attribute, especially as the program called attention to the fact that variants on communism had been practiced as far back as the ancient Greeks and, much lates, by some early Christians. At one point, the commentary described communism (Marxism) as a "magnificent dream," but one which had cracked up on the shoals of human nature. The point was, Marx's Utopia was and is too advanced for the world proletariat. When it stuck to a dispassionate airing of the Marxian highspots, the segment was at its most useful but as it progressed it diminished itself with it it e repetition of Stalinist villainy, the gobbling of East European countries, etc., thus becoming a conventional know-your-enemy orientation lecture. Tim O'Connor's narration was calm and effective Reading from the Marxist writings were actors. Thayer David, Sorrell Brooke and Albert Quinton, Such dramatizing, of course, runs the risk of misrespects; also of distracting from the words being read, which appeared to be the case here. In this respect the half hour was a little too showmanly, and consequently of lessened value in terms of necessary clarity. sketching, via narrative and dra-

THE FACE OF MEDICINE With Dr. Walter Alveres, Re

Producer-writer: David McElroy Director: Cliff Braun

Director: Cliff Brain
69 Mins., Tues. 9 p.m.
69 Mins., Tues. 9 p.m.
60 Mins., Tues. 9 p.m.
60 Mins., Tues. 9 p.m.
WBEB, Chicago (tape)
Medicine, a fictional click on tv
this season with "Ben Casey" and
"Dr. Kildare," has its appeal as
non-fiction too. That was illustrated on WBKB last Tuesday (8)
in a prime time special that was
nothing more pretentious than an
interview with a prominent truelife medic.
Dr. Walter Alvarez, venerable.

interview with a pronuncial under the medic.

Dr. Walter Alvarez, venerable physician and syndicated medical columnist who for 30 years was chief diagnostician at Mayo Clinic, was given the Walter Lippmann treatment (as per those CBS-TV interviews with Howard R. Smith) and the same commentator. Norm a was given the Walter Lippmann treatment (as per those CBS-TV interviews with Howard K. Smithly savis. commentator Norman Ross, whose arsenal of questions was everything a hypochondriac could ask for. They covered the prospects of finding cures for certain diseases, symptoms to watch for, the heredity factor, cigarets and sunburn as causes of cancer, the 'medical lie," etc. As a brain-picking session, it made for an informative and wholly engrossing video-hour.

No propogandist for his profession—refreshingly—the doctor was frank, direct and sometimes irreverent (the prerogative of his 78 years). Indicative of his manner was his response to the question of what parents might do for a homosexual son. He said, "I wouldn't take him to a minister, he wouldn't know anything about it and would probably be horrified."

An extra dimension of interest—apart from the facts and opinion about such things as cancer, heart disease, arthritis, quackery, diagnostic errors and the common cold—was the personal charm of the aging doctor himself, his penchant for anecdotes and fascination with his own physical allments. He was more, human than the men-in-white normally allow themselves to be in professional public appearances.

Ross conducted the interview of

pearances.

pearances.
Ross conducted the interview on a level for the mature layman. It is notable that the term "sexual intercourse," which would be startling — if not shocking — in many another television context, was dropped several times with clinical matter-of-factness, and most respectably.

BING CROSBY SHOW With Bob Hope, Edie Adams, Gary Creeby, the Smothers Bros., Pete Fountain, ethers Producers: Heward Leeds, Bob Adams, Smothers Wynn

Director: Stan Harris

Wym
Directer: Stan Harris
60 Mins., Mon. (14), 10 p.m.
EASTMAN, ALBERTO-CULVER
ABC-TV, from H'wood

(JWT, Compton)
It's probable that Bing Crosby
gets lots of loot for his ABC-TV
specials. He's worth it.

On Monday (14), Crosby put together an imaginative stanza, hip
and quick, and he was aided tremendously by a charming, swinging
Edile Adams and his look-alike offspring Gary Crosby, Right from
the opener, a theatrical number
built around "Amercia," the
flashy piece of music from "West
Side Story," the hour program
jumped.

Side Story," the hour program jumped.

The Crosby-Hope "review" of music from their old "Road" pictures was to be expected, but expected or not these two old pros made it light and easy and almost worth all the several minutes devoted to this two-man medley. The numbers by Miss Adams were musical neasures. When son The numbers by Miss Adams were musisal pleasures. When soon Gary and his father stood there, the younger may not have been quite as proficiently casual as his pere but he tried, and he was a fair contrapuntal match for the old man.

The Smothers Bros. were ok toward the finale and sets by Spencer. Davies were fine, which, to sum it up, means Croeby put on a good show for ABC and his sponsors.

Art.

VIET NAM—LAST CHANCE With Edwin Newman, James binson, others Producer: Donald Meaney Director: Fred Rheinstein 60 Mins., Tues. (8), 10 p.m. NBC-TV (film)

60 Mins, Tues. (3), 10 p.m.

NBC-TV (film)

A more interesting subject than what's happening in Viet Nam. Laos and Thailand is hard to find these days. NBC News treated viewers to a program, which at its most superficial level was a good war story in motion pletures, and at its most profound was a halanced, purposeful study of U.S. policies, native politics and armament in Southeast Asia.

With Ed Newman, who still remains one of the very best reporters at NBC News or, indeed, in ty, and James Robinson taking turns at narration, the hourlong filmed program had an air of expertese; both these men know the subject that the program had an air of expertese; both these men know the subject that the program with the subject that the program was the subject to the subject to the subject to the subject that the program had an air of expertese; both these men know the subject to the subj

noth these men know the subject matter quile well. With authority they explained the major points of terribly complicated situations. The cameras, handled by Dexter Alley and Vo Huynh got real war pictures, the kind you don't see often.

Above all, the program was timely.

FROM SUFFRAGE TO ACTION
With Dave Moore, others
Producer-Writer: Jim Doeley
Director: Clarence Anderses
30 Mins; Thurs. (3), 329 p.m.
CULLIGAN WATER SOFFENERS
WCCO-TV, Minneapolis (tape)
Latest offering in CBS-affiliated
WCCO-TV's series of special documentaries traced women's role in U.S. politics from the early suffragettes' efforts to obtain the ballot—lo the current activities of the League of Women Voters.
With liberal use of stills and vintage action film footage, program depicted Susan B, Anthony and other femme pioneers' striv-

and other femme pioneers' striv-ings for suffrage and what has occurred since the gentler sex's attainment of that long-sought

goal.

This was along with action film clips showing transportation and other parallel developments from the time that the struggle for woman's suffrage took root back in 1920.

in 1848.

As far as it went, "From Suffrage to Action" was well done.

And yet, considering its documentary predecessors' excellence at the same hands, it proved something of a disappointment. Its principal deficiency was that it didn't go far enough and missed the boat on at least one obvious point. point.

Keved to tie in with the national Keyed to tie in with the national League of Women Voters' convention in Minneapolis, the program not only failed to reveal any part of the gathering, but also to mention that the confab was in session on viewers' own doorsteps. Inasmuch as the documentary was taped earlier, it's understand-

(Continued on page 38)

Foreign TV Reviews

NIGHT CONSPIRATORS

NIGHT CONSPIRATORS
With Peter Wyngarde, John Robinson, John Arnatt, Cyril Luckham,
Renald Radd, Peter Arne, George
Sperdakos, Shusha Assar, David
de Keyser, Mark Peterson
Producer: Sydney Newman
Director: Philip Saville
Writer: Robert Muller
60 min., Snn., 9:35 p.m.
ABC.TV, from London
ABC.TV, "Armediat, Theatre"

ABC-TV's "Armchair Theatre," drama cycle which goes out on the whole commercial tv network, returned after its enforced rest with quite a bang. This initialer, by noted legit critic Robert Muller, had the triple honor of being original, polished and alarming believeable. Obviously producer Sydney Newman—soon to join BBC—has used the slack period created by the recent thesps strike to tighten, rewrite and mold his scripts which, if this one is anything to go by, is going to make for a high standard of Sunday night drama.

Yarn dealt with a mysterious

Yarn dealt with a mysterious Yara dealt with a mysterious gathering of German top brassers, summoned to a meeting with—Adolph Hitler. The five visitors, symbolizing the current powers in Germany, were asked to try the now decrepit and dumb Hitler, who spoke only through his son. Four of the visitors, ex-partisans who had since cleansed their images, decide the old Nazi leader must be unceremoneusly shot:

decide the old Nazi leader must be unceremoneously shot:
But after a few well placed compliments, Hitler's poison began to spread among his visitors — the General, the Industrialist, the Polician and the Bishop. Despite protests: and warnings from the fifth visitor. A young newspaper proprivisitor, a young newspaper propri-etor, they reinstated the Feuhrer as token leader, with alarming re-sults. The senile war monger came horribly back to full voice, and life, and raved on to gain his old rational adulation.

The conspirators, who had hoped

to use Hitler as a means of further-ing their own ends, were left dumb as his mesmeric screaming incited

as his mesmeric screaming incifed the mob.

Production was in the top bracket. Voytek's superb sets were featured almost as another character in the play by director Philip Saville, who made most effective use of cameras to heighten the drama.

The tale was a little over-cimpli-

orama.

The tale was a little over-simplified by author Muller. He cast all the characters as villains, including the newspaperman who held libera views, but turned informer at the views, but turned informer at the first personal risk. But Muller's glant message that the Germans cannot be trusted came over loud and clear. Combined with the strong, orig-

Combined with the strong, original story and swift production was superb acting from Peter Wyngarde as the newsheet owner; John Arnatt as the general and Cyril Luckham as the bishop. Peter Arne's Hitler was a gem; particularly through the transformation from decay to acclaim. Solid support from the rest of the cast helped to make this a memorable, if unsubtle, play. Watt.

THEY HANGED MY SAINTLY

THEY HANGED MY SAINTLY
BRILLY
With Patrick Wymark, Jane Wenham, Stephen Moore, Daniel
Moynihan, others
Producer: Peter Dews
Writer: Rosemary Hill
90 mins, Frl., 9:25 p.m.
BBC-TV, from Birmingham
This adaptation of Robert Graves'
book on Doctor William Palmer, a
suspected mass murderer who lived
in the early 1800's; failed to produce any dramatic force although
it captured the 19th century atmosphere nicely. Even this interesting
period can pall after 90 minutes,
however, if, the story line dictates
a slow laborlous pace.
Palmer, a character based on
(Continued on page 48)

(Continued on page 48)

Number one of a series of paid testimonials.

"We never miss him cause...We like the funny things he says...and, the music makes us want to dance around the breakfast table...and, the news about whether school is open or not. Now can we have our allowance, Daddy?" Join the Sterling girls (and most of New York) in enjoying the Jack Sterling Show, Monday-Saturday, 6 to 10 AM on

WCBS RADIO 880 101 IFM A CBS OWNED RADIO STATION

RB SYNDICATIO ETY-A

Vanuer's weekly tabulation based on ratings furnished by American Research Sureau, highlights the top ten network shows on a local level and offers a rating study, in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in Variety. Coupled with the rating performance of the top ten network shows on the local level, the Variety ARB charts are designed to reflect the rating tastes of virtually every to market in the U.S. ARB ratings cited are metropolitan area ratings.

(1) ARB's Feb.March 1962 survey covered a multi-week period Syndicated shows tharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

WICHITA		130 344 44 131 131 31 31 32			DATES: FEBRUARY 16 - MARCH	
TOP TEN RETWORK SHOWS AV. RK. PROGRAM—DAY—TIME STA. RTG.		CATED PROGR. STA.		AV. AV. RTG. SH.	PROGRAM STA.	RTC
1. Ben Casey (Mon. 9:00-10:00)		KAKE	Screen Gems	32 44 26 43	Pete & Gladys KTVH	3
2. My Three Sons (Thurs. 8:00-8:30)KAKE 46 3. Real McCoys (Thurs. 7:30-8:00)KAKE 42	[1] A. J. D. Sterner, M. M. Martin, Phys. Lett. B 445, 11			Color Section 1985	Evening EditionKTVH - Huntley-BrinkleyKARD Evening EditionKTVH	1
4. Ozie & Harriet (Thurs. 6:30-7:00) KAKE 41					Huntley-Brinkley KARD	1 1 1 1
5. Leave It To Beaver (Sat. 7:39-8:00) KAKE 31	5 Mike Hammer: Alona (Tues 0-9				JFK; Huntley-Brinkley . KARD Garry Moore KTVH	1
6. Hazel (Thurs. 8:30-9:00)	6. Popeye (Sat. 10:00)	KAKE	UAA, King_	12 50	Fury KARD Room For Daddy KARD _	1
6. Sing Along (Thurs. 9:00-10:00)		KARD	MCA	12 31	Mr. Wizzard	1
7. Lawrence Welk (Sat. 9:06-9:00) KAKE. 33	7. Men of Annapolis (Sat. 11:30)	KAKE	Ziv-UA	11 19 11 52	International Showtime KARD Friend Fileta KTVH Your For Song KAKE Two Faces West KTVH	1
7. Riffeman (Mon. 7:30-8:00)	7. West Point (Sat. 5:00)	KAKE	Ziv-UA	11 48	Two Faces West KTVH	
WILKES BARRE-SCRA					DATES: FEBRUARY 16 - MARCH	ıı
1. Ren Casey (Mon. 10:00-11:00)		WBRE	CBS Films U.S. Borax	19 35 18 36 18 42		1
4. Hazel (Thurs. 9:30-10:00) WBRE 34. To Tell The Truth (Mon. 7:30-8:00) WDAU 34	3. Broken Arrow (Fri. 6:00)	WNEP	ITC Ziv-UA	16 36 18 35		1
5. Dr. Kildare (Thurs. 8:30-9:30) WBRE 3: 5. Joev Rishop (Wed. 8:30-9:00) WBRE 3:	4. Huckleberry Hound (Thurs. 6:00 4. Quick Draw McGraw (Tues. 6:00	0)WNEP	Screen Gems Screen Gems	15 39 15 33	Early Show	1
5. Pete & Gladys (Mon. 8:00-8:30) WDAU 33 6. Donna Reed (Thurs. 8:00-8:30) WNEP 32	5. Sea Hunt; JFK (Fri. 7:00)	WNEP WBRE	ABC Films Ziv-UA	15 29 14 27	News; Wea.; CBS News WDAU News; Wea.; CBS News WDAU	
			A STATE		News; Wea.; CBS News . WDAU	
ALBANY-SCHENECTA						1 1
1. Dr. Kildare (Thurs. 6:30-9:30)					Early Show News; CBS News WTEN Highway Patrol JFK WAST	
3. Ben Casey (Mon. 10:00-11:00) WAST 4	3. Shannon (Wed. 7:00)	文字 化二氯二甲烷 化二氯二	Screen Gems	23 58	Early Show WIEN	1
4. Wagon Train (Wed. 7:30-8:30) WRGB 4.5. Bonanza (Sun. 9:90-10:00 WRGB 2.	L. Mayy Log (Tues. 7:00)	남, 화미리 난 시간의 것	CBS Films	18 58	News: CBS NewsWTEN	
5. Powell; Hepe (Tues. 9:00-10:00) WRGB 3: 5. Sing Along (Thurs. 10:00-11:00) WRGB 3:			40.00	18 38	News: CBS NewsWTEN	
6. Car 54 (Sun. 8:30-9:00)	S. Diverce Court; Cains (Sat. 9:30)	WRGB	Screen Gems Storer TV	16 24	Dinner Showcase WAST Welk; Hockey WAST Gubsmoke WTEN	
8. Defenders (Sat. 8:30-9:30) WTEN 3: 8. Gunamoke (Sat. 10:00-11:00) WTEN 3: 8. Lassie (Sun. 7:00-7:30) WTEN 3:	7, 28 Men; Meet (Fri. 7:30)	WRGB	ABC Films Screen Gems	15 25 15 44	Rawhide WTEN Early Show WTEN Early Shew WTEN	1
	1 S. Quick Braw McGraw (Mon. 5:3)	0) WRGB	Screen Gems	- 14 41	Rarly ShewWTEN	- :
AMARILLO					DATES: FEBRUARY 16 - MARCH	
1. Bonanza (Sun. 8:00-9:00)	1 1. Ripcord (Sun. 7:30) 2. M Squad (Fri. 8:30) 3. San Francisco Beat (Sat. 10:30)	KFDA	MCA CRS Films	24 38 21 - 32 17 49	Lawman	
3. Wagon Train (Well 6:30-7:30) K4:NC 36	4. Sea Hunt (Fri. 10:00)	KVII	Ziv-UA	15 90	Straightaway KGNC News; Westher KFDA Como; West KGNC	
4. Perry Mason (Saf. 5:30-7:30)	5. Bozo (Sat. 9:00) 1. 6. King of Diamonds (Wed. 7:30).	KFDA KGNC	Jayark Ziv-UA	15 54 14 23	Shari Lewis	}
6. Gunsmeke (Sat. 9:00-10:00)	21 S. muckleberry Hound (Thurs, 5:0)	I) KI DA	Screen Gems	12 32	Cheyenne	
7. Hazel (Thurs. 8:30-9:00)	8. Quick Draw McGraw (Tues. 5:28. Tightrope (Wed. 10:00) 8. Trackdown (Fri. 10:30)	KVII	Screen Gems	12 23	Capt. Kidd	
						7
ROCKFORD 1. Res Casey (Mon. 9:00-10:00) WREK 6	1 1 Sea Mant (Pri. 10:30)	STATIONS: W	Ziv-UA		DATES: FEBRUARY 16 - MARCH Third Man	1 1
2. Lassie (Sun. 6:00-6:30)	3. Popeye; Three Stooges	WTVO.,.	.UAA .UAA Screen Gems		Quick Draw McGrawWREX Huckleberry HoundWREX	
3. Bonanza (Sun. 8:96-9:00) WTVO 4. 2. Rifleman (Mon. 7:30-8:00) WREX 4.			Derect Delia		Sheena of Jungle WREX	1
4. Garry Moore (Tues. 9:00-10:00)WREX 4	4. King of Diamonds (Mon. 6:30)	WTVO	.Ziv-UA	13 20		
4. Red Skelton (Tues, 8,00-8:30)	. 4. Third Man (Fri. 10:30)	WTVO	.NTA .Screen Gems			
5. Danny Thomas (Mon. 8:00-8:30) WREX 4	6. Highway Patrol (Thurs. 10:30)	WREX	.ABC Films .Ziv-UA	11 42 10 32 9 35	Jack Paar	
6. Andy Griffith (Mon. 8:30-9:00) WREX 4:	7. Yogi Bear (Fri. 5:00)	WREX	Screen Gems	9 3	Popeye; Three Stooges WTVO	-
YAKIMA		STATIONS: K		<u> </u>	DATES: FEBRUARY 16 - MARCH	
1. Wagon Train (Wed. 7:30-8:30) KIMA 6 2. Bonanza; Judy (Sun. 9:00-10:00) KIMA 5	1 Dispense Penert Venth (Tues	KIMA	ZIV-UA	50 70 50 71 47 69	Benny; Henn; Movie KNDO Top Cat; Movie KNDO Hathaways KNDO	
3. Gunsmoke (Sat. 10:00-11:00) KIMA 5. 4. Joey Bishop (Mon. 7:00-7:30) KIMA 5.	3. Huckleberry Hound (Mon. 6:30))KIMA.,	Screen Gems	46 70		
5. My Three Sons (Thurs. 9:00-9:30)KNDO 5	5. Quick Draw McGraw (Thurs. 6: 6. Ripcord: JFK (Fri. 7:00)	30) KIMA KIMA	-Screen Gems Ziv-UA	41 60 38 62	Early Edition; ABC News KNDO Golden Premier Theatre KNDO	
5. Real McCoys (Thurs. 8:30-9:00) KNDC 5 6. Ed Sullivan (Sun. 8:00-9:00) KIMA 4 7. Rawhide (Fri. 7:30-8:30) KIMA 4	7. Assignment Underwater (Thurs	7:00) KIMA	NTA	37 57	Blue Angels	1
8. Mr. Ed (Sun. 6:30-7:00)	B. Blue Angels (Thurs. 7:00)	KNDO	NBC Films	27 42	Assignment Underwater. KIMA Vours For SongKNDO	

"Uhuru"--Boon or Bane?

Tess than a dozen miles from that imaginary line called the equator, there's a very real lake that's ice-bound all year long.

This seems about as unlikely a spot for a frigid lake as first-place would be for the New York Mets. But it's there, all right, snugly suspended below the peaks of Mt. Kenya, where even Sonja Henie would never dream of finding it.

To reporter-novelist Robert Ruark, the incongruity is but one of many strange things about Africa—and a puzzlement far less important to him than the approaching independence of Kenya itself, a move he feels to be disastrously premature.

Precisely how strongly he does object to "uhuru" (or "freedom") for Britain's Kenya at this time will be made clear in "Robert Ruark's

Africa," an NBC-TV News Special to be aired the evening of May 25.



Most of the Purex-sponsored, full-hour color presentation was filmed in Kenya itself over a 17-day period. The unusual footage is terribly exciting on its own terms—no viewer will soon forget the safari sequence that culminates in the stalking and killing of a Cape buffalo—but through it all runs Ruark's insistence that the "bubble-headed intellectuals" favoring "uhuru" simply don't know the Africans at all.

Among the things well-meaning outsiders don't understand, Ruark will contend, is that each member of a tribe hates every member of every other tribe, and that this factor is the outstanding influence in their behavior. In the chaos following independence, he fears, we'll see colonialism replaced by African dictatorship.

What's more, argues Ruark, Kenya's tourist trade—its second greatest economic asset—depends on its wild animals, and unless firm steps are taken to conserve this irreplaceable resource, there'll be no wild life left within five years after "uhuru." Africans, he points out, will kill a whole wildebeeste simply because the tail "makes a dandy, 25-cent flywhisk."

Hotly contesting Ruark's thesis in the film will be NBC Correspondent Robert McCormick, whose own, hard-nosed experience as a reporter in Africa has convinced him that self-rule is not only inevitable but desirable.



Both men agree the Africans need help, understanding and education. McCormick, however, feels that all this can come after independence, while Ruark says these other influences must make their impact before "uhuru" can be risked.

Whatever the viewer's own feelings on the subject, he'll be getting the kind of pictorial essay the travel folders somehow manage to miss.

The film's very first scene, for example, shows us a sickly, old African woman who's been put out to die just outside the village in which she's spent her life. For her to die indoors would bring a curse on the hut, so she's been deposited out in the open—as so much living food for the hyenas.

This comes under the heading of custom, and the woman herself—like her mother before her—had always known the end would come this way. But to a visitor from another culture, the sight is one of the more graphic examples of just how different Africa is.

For NBC producer-director John J. Sughrue, Jr., even five previous trips to Africa—for the preparation of other NBC documentaries—hadn't prepared him for the grim spectacle of a woman's being tossed out to die.

"As you catch a glimpse of her lying there," he says, "it's difficult to say which aspect hits you harder—the cruelty of the whole idea or

her unquestioning acceptance of it." Which reminds us when are the travel folders going to get *their* independence?



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SYNDICATI

VARIETT's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts columbe.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in Variety. Coupled with the rating performance of the top ten network shows on the local level, the Variety ARB charts are designed to reflect the rating tastes of virtually every to market in the U.S. ARB ratings cited are metropolitan area ratings.

(*) ABB's Feb. March 1962 survey covered a multi-week period Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

(Continued from page 35)

MADISON

TV-FILMS

STATIONS: WISC. WMTV. WKOW. SURVEY DATES: FEBRUARY 16 - MARCH 15.

TOP TEN NETWORK SHOWS AV. RK. PROGRAM—DAY—TIME STA. RTG.	TOP SYNDICATED PROGRAMS RE. PROGRAM—DAY—THE STA. DISTRIB.	AV. AV.		ATC
J. Garry Moore (Tues. 9:00-10:00) WISC 45	1. Yogi Bear (Wed. 5:30)			
2. Candid Camera; Cald (Sun. 9:00-9:30) WISC 49	2. Jeff's Collie (Tues. 5:30)	21 58 s 20 65		1
2. Lassie (Sun. 6:00-6:30)	4. Quick Draw McGraw (Mon. 5:30) WISC Screen Gem		Sea Hunt	. 1
3. Perry Mason (Sat. 6:30-7:30) WISC 89	5. Shannon; Judy (Sun. 8:00) WISC Screen Gem 6. Sea Hust (MonFri. 5:30) WKOW Ziv-UA		Bonanza	3
I. Ben Casey (Mon. 9:00-10:00) WKOW 38	o. Sea muse (MonFr. 5.30)	15 42	Quick Draw McGraw WISC Jeff's Collie WISC	2
5. Red Skelton (Tues, 8:00-8:30) WISC 37			Yogi BearWISC	?
6. Andy Griffith (Mon. 6:36-9:60)			Rocky Jones; Teen WISC Huckleberry Hound WISC	1 2
7. Danny Thomas (Mon. 8:00-8:30) WISC 33 7. Ed Sullivan (Sun. 7:00-8:00) WISC 33	7. Rocky Jones; Teen Time (Thurs. 5:30) WISC Official	14 39	Sea Hunt	1
7. Ed Sullivan (Sun. 7:00-8:00)	7. Whirlybirds (Tues. 6:30)	14 27 13 54	Bugs Bunny WKOW Ozzie & Harriet WKOW	2
7. Sing Along (Thurs. 9:00-10:00) WMTV 33	(Thurs. 6:30)			
	9. Robin Hood (MonFri. 5:00) WKOW Official	9 27	Circus 3 WISC	. 2
MOBILE-PENSACOLA	STATIONS: WEAR, WKRG, WAL	. *SURVEY	DATES: FEBRUARY 16 - MARC	CH 15
	1. Third Man (Fri. 8:30) WKRG. NTA	97 40	Tele: Shor: Berle WALA	2
1. Perry Mason (Sef. 6:30-7:30) WKRG 47 2. Gunsmake (Sat. 9:00-10:00) WKRG 46	1. Third Man (Fri. 8:30) WKRG. NTA 2. Quick Draw McGraw (Mon. 6:30) WKRG. Screen Gem	s 24 39	Tele; Shor; BerleWALA Cheyenne WEAR	ž
3. Rawhide (Fri. 6:30-7:30)	2. Shetgun Slade; Mardi Gras (Thurs. 7) WKRG MCA	24 44	Donna ReedWEAR	
l. Route 66 (Fri. 7:30-8:30) WKRG 41	3. Dangereus Rebin (Fri. 9.00)	22 40	Tele; Shor; BerleWALA	2 - 1
5. Red Škeiton (Tues. 8:00-8:30) WKRG 40 5. Bonanza (Sun. 8:00-9:00)	3. King of Diamonds (Wed. 8:30) WKRG. Ziv-UA 4. Three Stooges WKRG. Screen Gem	22 37	Hawaiian Eye WEAR	∙ ੌਂ ੀ
7. Andy Griffith (Mon. 8:30-9:00) WKRG 38	4. Three Stooges	s 21 51	News; Sports; Weather WEAR	- 1
7. Ben Casey (Mon. 9:00-10:00) WEAR 38 8. Wagon Train (Wed. 6:30-7:30) WALA 37	5. Denuty Daws (Thurs. 5:30) WKRG CBS Films	20 53	News; Sports; Weather WEAR	. 1
B. Gun-Travel; Mardi Gras (Sat. 8:30-9) WKRG 35	6. Tallahassee 7000 (Tues. 7:30) WALA Screen Gen 6. Yogi Bear (Tues. 6:30) WKRG Screen Gen	s 18 31	Dobie Gillis WKRG	2
MONTGOMERY	OOW ATW : SNOITATS	. *SURVEY	DATES: FEBRUARY 16 - MARC	: H 15
1. Bonanza (Sun. 8:00-9:00) WSFA 61			Gertrude BergWCOV	1
2. Dr. Kildare (Thurs, 7:30-8:30)WSFA 59 3. Wagon Train (Wed. 6:30-7:30)WSFA 58	2. Riverbeat (Thurs. 6:39)		Cunn; J. Midnight, WCOV	
L Sing Along (Thurs 9:00-10:00) WSFA 50	3. Third Man (Tues. 7:30)	39 62 32 52	Dobie Gillis WCOV Tele: Shor: Berle WSFA	2
5. Powell; Hope (Tues, 8:60-9:00)	5. King of Diamonds (Mon. 6:30)WSFAZiv-UA		To Tell The Truth WCOV	2
7. Disney's World (Sun. 6:30-7:30) WSFA .47	6. Mounted Police (Sat. 6:90) WCOVNBC Films		Porter Wagener WSFA	2
6. Defenders (Sat. 7:38-8:30)	7. Huckleberry Hound (Thurs. 6:00) WSFA Screen Gen		Jungle Jim	1
9. Como: West (Wed 8:00.9:00) WSFA 45	8. Deputy Dawg (Fri. 5:00)	20 63	Jungle; Adv.; Digest WCOV	1
	'9 Vest Rear (Mon 5-00) WSFA Screen Con	e 17 57	Jungle Jim	1
9. Perry Mason (Sat. 6:30-7:30)	or tell and the control of the contr			1
9. Perry Mason (Sat. 6:30-7:30)	9. Yasi Bear (Mon. 5:00) WSFA Screen Gen 10. Quick Draw McGraw (Wed. 5:00) WSFA Screen Gen	s 15 47	Jungle Jim WCOV	2.5
	10. Quick Draw McGraw (Wed. 5:00) WSFA Screen Gen	3.00 Sept.		CH 15
NASHVILLE	STATIONS: WSM, WLAC, WSI	(. •SURVEY	DATES: FEBRUARY 16 - MARK	
NASHVILLE 1. Ben Casey (Mon. 9:00-10:00)WSIX 46	STATIONS: WSM, WLAC, WSI 1. Yogi Bear (Wed. 5:30)	C. *SURVEY	DATES: FEBRUARY 16 - MARC	# 15 1
NASHVILLE 1. Ben Casey (Mon. 9:00-10:00)	STATIONS: WSM, WLAC, WSI 1. Yogi Bear (Wed. 5:30) WLAC Screen Gen 2. Bernry Dawg (Mon. 5:30) WLAC CRS Films 3. Quick Braw McGraw (Tues. 5:36) WLAC Screen Gen	C *SURVEY 15 20 51 19 50 18 17 41	DATES: FEBRUARY 16 - MARC	1 1 1
NASHVILLE 1. Ben Casey (Mon. 9:00-10:00) WSIX 46 2. Real McCoys (Thurs, 7:30-8:00) WSIX 38 2. Wagon Train (Wed. 6:30-7:30) WSM 38 3. Garry Moore (Thus. 9:30-20:00) WIAC 34	STATIONS: WSM, WLAC, WSI 1. Yogi Bear (Wed. 5:30) WLAC Screen Gen 2. Bernry Bawg (Mon. 5:30) WLAC CRS Films 3. Quick Braw McGraw (Tues. 5:36) WLAC Screen Gen 4. Huckleberry Hound (Thurs. 5:30) WLAC Screen Gen 4. Pany Express Shahanan WSIX NPC.	C *SURVEY 15 20 51 19 50 18 17 41	DATES: FEBRUARY 16 - MARC	1 1 1 1
NASHVILLE 1. Ben Casey (Mon. 9:00-10:00) WSIX 46 2. Real McCoys (Thurs. 7:30-8:00) WSIX 28 2. Wagon Train (Wed. 6:30-7:30) WSM 36 3. Garry Moore (Tues. 9:00-10:00) WLAC 34 4. Andy Griffith (Mon. 8:30-9:00) WLAC 32	STATIONS: WSM, WLAC, WSI 1. Yogi Bear (Wed. 5:30) WLAC Screen Gen 2. Bernry Bawg (Mon. 5:30) WLAC CRS Films 3. Quick Braw McGraw (Tues. 5:36) WLAC Screen Gen 4. Huckleberry Hound (Thurs. 5:30) WLAC Screen Gen 4. Pany Express Shahanan WSIX NPC.	S 20 51 19 50 17 45 16 50 16 51 16 51	DATES: FEBRUARY 16 - MARC Highway Patrol WSM Highway Patrol WSM Highway Patrol WSM Highway Patrol WSM Outlaws WSM	1 1 1 1 1
NASHVILLE 1. Ben Casey (Mon. 9:00-10:00) WSIX 46 2. Real McCoys (Thurs. 7:30-8:00) WSIX 38 2. Wagon Train (Wed. 6:30-7:30) WSM 36 3. Garry Moore (Thes. 9:00-10:00) WLAC 34 4. Andy Griffith (Mon. 8:30-9:00) WSM 32 4. Bonanza (Sun. 8:00-9:00) WSM 32	STATIONS: WSM, WLAC, WSI 1. Yorl Bear (Wed. 5:30). WLAC Screen Gen 2. Beparty Dawg (Mon. 5:30). WLAC CBS Films 3. Quick Braw McGraw (Tues. 5:30). WLAC Screen Gen 4. Huckberry Hound (Thurs. 5:30). WLAC Screen Gen 4. Peny Express; Shahnan WSIX NBC (Thurs. 6:30). Screen Gen 5. Beachcomber (Fri. 9:30). WSM. ITC	S 20 55 19 56 17 48 16 56 18 16 31 18 34	DATES: FESRUARY 16 - MARC Highway Patrol	1 1 1 1 2 2
1. Ben Casey (Mon. 9:00-10:00) WSIX 46 2. Real McCoys (Thurs, 7:30-8:00) WSIX 38 2. Wagon Train (Wed. 6:30-7:30) WSM 38 3. Garry Moore (Thus. 9:00-10:00) WIAC 34 4. Andy Griffith (Mon. 8:30-9:00) WIAC 32 4. Bonanza (Sun. 8:00-9:00) WSM 32 4. Lawrence Welk (Sat. 8:00-9:00) WSIX 32	STATIONS: WSM, WLAC, WSI 1. Yogi Bear (Wed. 5:30) WLAC Screen Gen 2. Beparly Dawg (Mon. 5:30) WLAC CBS Films 3. Quick Braw MeGraw (Tues. 5:38) WLAC Screen Gen 4. Huckleberry Hound (Thurs. 5:39) WLAC Screen Gen 4. Peny Express; Shahanan WSIX, NBC (Thurs. 6:30) Screen Gen 5. Beachcomber (Fri. 9:30) WSM, TTC 5. Grand Opyr (Fri. 8:30) WSM, Flaninge	S 20 51 19 56 17 42 16 56 16 51 15 15 15 15 16 50 15 15 15 15 15 15 15 15 15 15 15 15 15	DATES: FESRUARY 16 - MARC Highway Patrol WSM Highway Patrol WSM Highway Patrol WSM Outlaws WSM Target: Carnival WSIX Rawhide WLAC Happytown WSM	1 1 1 1 2 1 2
NASHVILLE 1. Ben Casey (Mon. 9:00-10:00) WSIX 46 2. Real McCoys (Thurs. 7:36-8:00) WSIX 28 2. Wagon Train (Wed. 6:30-7:30) WSIM 36 3. Garry Moore (Tues. 9:00-10:00) WLAC 32 4. Andy Griffith (Mon. 8:30-9:00) WSIM 32 4. Lawrence Welk (Sat. 8:00-9:00) WSIX 32 4. Margi (Thurs. 8:30-9:00) WSIX 32	STATIONS: WSM, WLAC, WSI 1. Yogi Bear (Wed. 5:30) WLAC Screen Gen 2. Beparty Bawg (Mon. 5:30) WLAC CBS Films 3. Quick Braw MeGraw (Tues. 5:30) WLAC Screen Gen 4. Huckleberry Hound (Thurs. 5:30) WLAC Screen Gen 4. Pany Express; Shaanen WSIX NBC (Thurs. 6:30) WSIX NBC 5. Beachcomber (Fri. 9:30) WSM ITC 5. Grand Oper (Fri. 8:30) WSM Flamingo 7. Popere (Mon. Fri. 5:50) WSM Tlamingo 7. Popere (Mon. Fri. 5:50) WLAC UAA, King	S 20 55 19 55 17 44 15 16 31 15 14 25 18 18 18 18 18 18 18 18 18 18 18 18 18	DATES: FEBRUARY 16 - MARC Highway Patrol WSM Highway Patrol WSM Highway Patrol WSM Outlaws WSM Target: Carnival WSM Rawhide WLAC Happytown Highway Patrol WSM Highway Patrol WSM	1 1 1 1 2 1 2 1
1. Ben Casey (Mon. 9:00-10:00) WSIX 46 2. Real McCoys (Thurs. 7:30-8:00) WSIX 38 2. Wagen Train (Wed. 6:30-7:30) WSM 36 3. Garry Moore (Tues. 9:00-10:00) WLAC 32 4. Andy Griffith (Mon. 8:30-9:00) WSM 32 4. Bonanza (Sun. 8:00-9:00) WSM 32 4. Lawrence Welk (Sat. 8:00-9:00) WSIX 32	STATIONS: WSM, WLAC, WSI 1. Yogi Bear (Wed. 5:30) WLAC Screen Gen 2. Bearty Bawg (Mon. 5:30) WLAC CBS Films 3. Quick Braw McGraw (Tues. 5:39) WLAC Screen Gen 4. Huckleberry Hound (Thurs. 5:39) WLAC Screen Gen 4. Peny Express; Shannan WSIX NBC (Thurs. 6:30) WSM NBC 5. Beachenmber (Fri. 9:30) WSM ITC 4. Grand Opey (Fri. 6:30) WSM Flamingo 7. Popeye (Mon. Fri. 5:00) WLAC UAA, King 8. Death Valley Days (Sat. 5:20) WSM U.S. Borax	S 20 55 19 55 19 56 19 56 17 45 18 16 31 15 24 14 22 13 38	DATES: FESRUARY 16 - MARC Highway Patrol WSM Highway Patrol WSM Highway Patrol WSM Outlaws WSM Target: Carnival WSIX Rawhide WLAC Happytown WSM	1 1 1 2 2 2 1

Television Reviews

m page 33 ---

able that extensive coverage of the conference couldn't be included. But a considerable part was according of the gram's news import was according of the gram's news import was according of the gram's news import was according of the week's developments and the actionally known figures here for the cocasion.

Documentary's second fraff, having to do with LWV activities, suffered, too, from its provincial approach. It concentrated largely on Minnesota LWV efforts and pretty much disregarded the work the group is doing elsewhere.

WCCO-TV's ace commentator Dave Moore did a creditable job on the narration ditto Clarence Anderson's direction, and general production was okay save for a spotty job of music editing.

Rees.

STANDARD SPORTS ROUNDUP With Al Wester
To Mins.; Mon.Frl., 10:20 p.m.

STANDARD OIL

KSTP-TV, Minneapolis-St. Paul Introduction of new sports director-cast Al Wester on the high letters which made Nesbitt an outstanding sportseaster.

Wester made a good start in his initial KSTP-TV program. The grave and one of video's best liked figures hereabout at the time when a heart attack suddenly felled him, which is and an earlier sportscast to their eminence.

Wester made a good start in his initial KSTP-TV program. The grave and production of new sports discussed by the complete overlanding and mouthedly was a soprice of setting and undoubtedly was a soprice of setting with a subject of the day's host and undoubtedly was a soprice of setting and undoubtedly was a soprice of setting and undoubtedly was a soprice of setting

ing personality, an apparent wide knowledge of sports and an acquaintance with noted athletes, but also demonstrated the ability to hiting viewers close to him and to instill pinch into his verbal ramblings.

All in all, it was a well put together and smartly written sportscast calculated to hold viewers at tention and to keep the dialers interested, informed and entertained. Some of the credit must go to producer-driector Earl Niesland writer Phil Lee, but Wester also had a hand in the show's scripting and preparation as well as doing the narrating.

SG Powwows May 20

Step rowwows may 2U

Hollywood, May 15.

Screen Gems brass will hold their annual program meeting to map plans for the 1963-64 season in Palm Springs May 20.

SG Coast chief William Dozier, exce producer Harry Ackerman and other exce from Hollywood, as well as top N.Y. exces, including, those associated with the company's international division, will attend.

A number of projects now being blueprinted for the 1963-64 season will be discussed at this session, and decisions will be made as to which to give the greenlight.

Hour Shows vs Features

Continued from page 31

ing 60-minuters eacompass MCA-TV, Desilu, Metro TV, 20th-Fox, Warner Bros., and a few others including National Telefilm As-sociates, and Official Films. Most recent entry in the field is the Warner Bros. 60-minute backlog,

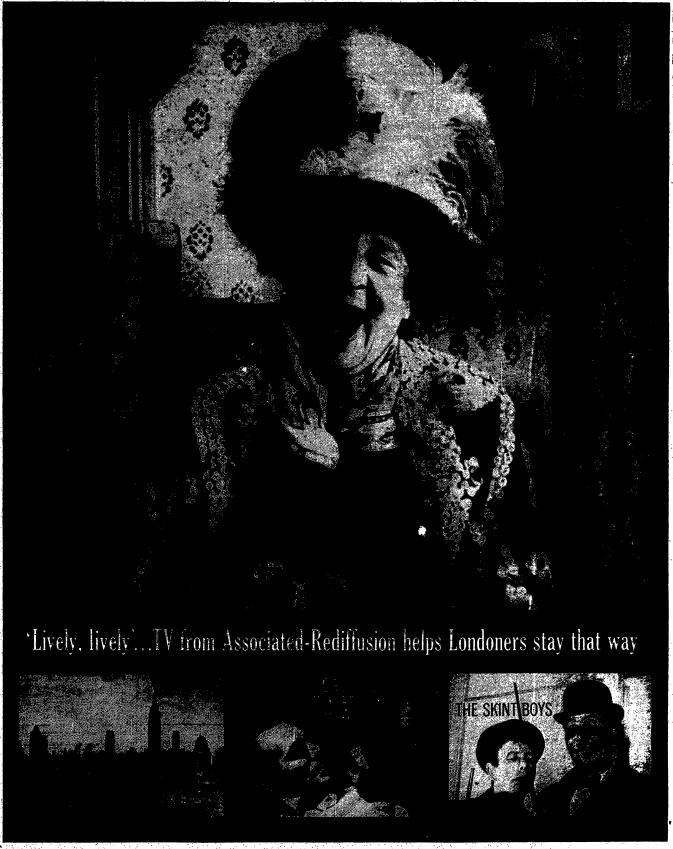
Warner Bros. 60-minute backlog, with Warners setting up its own syndie organization for its marketing.

Whatever the future may bring, the current increase in the number of 60-minute entries has made buying stations very selective. With a comparitive larger pool to draw from, stations are buying 60-minuters with a selectivity similar properties for the 1963-64 season.

realization that the pool of to that practiced in buying offpost '8's has dwindled and the
outlook, measured by numbers, is
dim. It's contended that 'ty, as a
by-product of its practices, is
building up its own inventory, a
part of which someday will be of
sufficient popular merit to feed
the upcoming feature famine.

Distributors now engaged in selling 60-minuters encompass MCATV, Desilu, Metro TV, 20th-Fox,
Warner Bros., and a few others
including National Telefilm Associates, and Official Films. Most

Houghton to 4 Star



There's a cockney song about burglars that begins, 'Lively, lively'. Few wits are livelier than the Londoner's. Nowadays television from Associated-Rediffusion keeps them livelier still. Fact and humour are equally important elements in the Londoner's conversation; both comedy shows and news programmes form a whetstone for his mind's edge. Associated-Rediffusion has the skill and technical resources (including

the world's biggest television studio) to live up to the standards of nine million lively Londoners. High ratings prove it.

ASSOCIATED-REDIFFUSION gives London the best of all television

THIS WEEK Weekly coverage and comment on world-wide headline events and personalities. Scoops and stop press stories keep Londoners in the know.

blockie Henderson Show A Top Ten comedy show presented by Associated Rediffusion for nine million Londoners—and taken by the entire British Independent Television Network. Associated Rediffusion produces many variety shows bringing the best of world talent to London.

THE SKINT* BOYS A racy, fast-moving comedy by playwright discovery Mike Watts—ex-London milk-roundsman. Set among the cockney 'wideboys' in a London pool room, it made London laugh—and Britain as well.

ecockney for brok

Kildare' Hot In Foreign Countries

LOCAL TV & SYNDICATION

"Dr. Kildare" is worth about \$20,000 per episode in foreign tw distribution, according to NBC international. That's gross, but it's also good part gravy for the Metro TV-produced hospital hour.

The stanza, aired in this country on NBC-TV, is sold in 18 foreign countries. If the U.S. is counted, "Kildare" can be seen on 90% of the world's sets, NBC International said.

said.
Countries are Mexico, Argentina,
Venezuela, Peru, Uruguay, Panama,
England, Cyprus, Finland, Sweden,
Australia, Hong Kong, Philippines,
Japan, Canada, West Nigeria,
Rhodesia and Syria, Importantly
omitted, however, are, for the moment, Italy and France.

ASTOR'S TV SUBSID AUGMENTS LIBRARY

Atlantic Television, a subsid of Astor Pictures, plans to revitalize its tr afim distribution set up, augmenting its current film library of 200 features with approximately 20 pix a year to be selected from Astor's theatrical releases.

Atlantic Television presy Dr.
Alfred H. Morton reported that
the company is now in the process
of putting together a new package
of 48 post 48's which will be availor 45 post-45's which will be available to ty stations shortly. Atlantic is pushing ahead into the foreign ty field as well, he stated, making its feature library available to stations overseas.

Growded Radio Band

Continued from page 35 i

greater coverage possibilities, both day and night, offered in the FM band."

The Commission painted this statistical picture of the lack of elbow room in AM: "A large majority of communities of 10,000 and over (and many with a population of under 10,000) have their own local outlets. There are few counties in the U.S. which do not have a choice of multiple signals. Multi-channel communities have grown similarly, so that lack of competition in the standard broadcast band can no longer be regarded as a serious problem."

cast band can no longer be regarded as a serious problem.

"At the same time, this tremendous poliferation of stations has occurred without significant reduction of 'white' areas. The outlying areas which lacked primary service in 1946 have been reduced a minute degree by the continual flow of new assignments.

"More than this, concentration upon the creation of multi-station markets has led to a derogation of engineering standards, so that service, rendered by existing stations in the outermost regions of their normally protected service areas has been impaired, future cower increases to extend the interference-free contour over growing suburban populations are often rendered impossible, and the available channels for the establishment of new stations in growing undeserved areas have been continually reduced in number."

WPIX's Inside Com'l

Television will have a demonstra Television wit have a centolistica-tion of its own selling power when WPIX, New York Daily News in-dependent, presents the Television Bureau of Advertising's "The Sales-machine." Tuesday night, May 29, from 9 to 9:30.

from 9 to 9:30.

Narrated by Ed rierlihy, ...e show will give viewers a look behind the scenes of commercial video with an illustration of the tools available for modern selling. "The Salesmachine" was produced and directed by TVB's veepee and general manager George G. Huntington.

WCBS-TV'S SHOW CORP. PIX WCBS-TV. N.Y., has bought a package of 23 features from Show Corp. Package; consisting of pix released theatrically between '56 and '61, will be first-run on tv in N. Y.

Among the titles are "The Naked and the Dead," "Stage Struck," "From the Earth to the Moon" and "Two Way Stretch."

VARIETY ARB FEATURE FILM CHART

VARIETT-ARB's weekly chart offers a day-by-day analysis of the top feature e particular market. On Saturdays and Sundays, daytime feature slots complete with infaktime plas periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

Atlanta, Ga. • Stationsz WSB, WAGA, WLWA • Survey Dates: Feb. 16 - Mar. 15, 1962

LASSIA Average Rating: 8	COMPETITION
WLWA Average Share: 22	PROGRAM AVG. BATIN
NUAXS 5:39-7:00	
gram: PEACHTREE PLAYHOUSE	Popeye WSB 5:30-6:00 20
Feb. 19 "A BULLET IS WAITING"	Yogi Bear WSB
Jean Simmons, Rory Calhoun 1954, Columbia, Screen Gems, 1st Run	6:00-6:30 20
Feb. 26 "CRIPPLE CREEK"	News, Weather, WSB Huntley-Brinkley 31
George Montgomery, Karin Booth 1952. Columbia, Screen Gems, 1st Run	6:30-7:00
Mar. 5 "WHITE TIE & TAILS"	Californians WAGA 5:39-6:00 4
Dan Duryea, Ella Raines	Panorama, Wea., Spts WAGA
1946, UI, Screen Gems, 1st Run Mar. 12 "TEN WANTED MEN"	6:00-6:30 7
Randolph Scott, Jocelyn Brando	Editorial, CBS News WAGA
1955, Columbia, Screen Gems, 1st Run	6:30-7:06 5

WLWA Average Rating: 7 Average Share: 21

Tuesdays 5:30-7:00 Program: PEACHTREE PLAYHOUSE Feb. 20 "THE IRON GLOVE"
Robert Stack, Ursall Theiss
1954, Columbia, Screen Gems, 1st Run

THE GLASS WALL"
Vittorio Gassman, Gloria Grahame
1953, Columbia, Screen Gems, 1st Run

Mar. 6 "PICKUP"
Beverly Michaels, Hugo Haas
1951, Columbia, Screen Gens, 1s Run
Mar. 13 "IT SHOULD HAPPEN TO YOU"
Judy Holliday, Peter Lawford
1954, Columbia, Screens Gens, Repeat

WLWA Average Rating: 5 Average Share: 15

WEDNESDAYS 5:30-:700 Program: PEACHTREE PLAYHOUSE

Feb. 21 "DRUMS. OF TAHLT"

Dennis O'Keefe: Patricia Medina
1954, Columbia Pictures, Screen Gems, 1st Rus
Feb. 28 "WEST OF ZANZIBAR"
Anthony Steele

Mar. 14 "THE YOUNG DON'T CRY"
Sal Mineo, James Whitmore
1957, Columbia, Screen Gems, 1st Run

28 "WEST OF ZANZIBAR" Anthony Steele 1955, UI, PTI, 1st Run 7 "SONG OF INDIA" Sabu, Gail Russell 1949, Columbia, Screen Gems, 1st Run Early Show 5:30-6:00 Panorama, Wea., Spts 6:00-6:30 Editorial, CBS News 6:30-7:00

WAGA Average Rating: 7 Average Share: 25

THURSDAYS 5:00-6:00 Program: EARLY SHOW

Fram: EARLY SHOW

Feb. 22 "DEEP FREEZE"
Gerald Mohr, Allison Hayes
Warner Bros., NTA, 1st Run

Mar. 1 "SURVIVAL"
Jim Buckus, Julie Bishop
Warner Bros., NTA, 1st Run

Mar. 8 "A QUESTION OF LOYALTY"
Dennis Hopper, Gerald Mohr
Warner Bros., NTA, Repeat

Mar. 18 "EXPLOSION"

Mar. 15 "EXPLOSION" Charles Bronson, Joy Page Warner Bros, NTA, Repeat

COMPETITION STATION & AVG. RATING PROGRAM Popeye, Glenn 5:30-6:00 Quick Draw McGraw 6:00-6:30 WSB 18 News, Weather, Huntley-Brinkley 6:30-7:00 WSB 31 Early Show, Glenn 5:30-6:00 WAGA Panorama, Wea., Spts 6:00-6:30 WAGA Editorial, CBS News 6:30-7:00 WAGA

COMPETITION STATION & AVG. BATING PROGRAM Popeye 5:30-6:00 Deputy Dawg 6:00-6:30 News, Weather Huntley-Brinkley 6:30-7:00 WAGA WAGA WAGA

COMPETITION STATION & AVG. RATIN PROGRAM WSB Popeye 5:00-6:00 WLWA 2 Johnson & D. Dan 5:00-5:30 Peachtree Playhouse 5:30-6:00 WLWA

WSB Average Rating: 5 Average Share: 38 FRIDAYS 11:30-1:00 Program: LATE SHOW

Feb. 16 "MARA MARU"
Errol Flynn, Raymond Burr
1952; Warner Bros., 7 Arts, 1st Run
Feb. 23 "MINISTRY OF FEAR"
Ray Milland
1945, Paramount, MCA, 1st Run

Mar. 2 "JIM THORPE—ALL AMERICAN"
Burt Lancaster
1951, Warner Bros., 7 Arts, 1st Run

9 "PHANTOM OF THE RUE MORGUE" Karl Malden, Patrica Medina 1954, Warner Bros., 7 Arts, 1st Run

COMPETITION STATION & AVG. RATING PROGRAM Big Movie She WAGA

WSB Average Rating: 24 Average Share: 39

SATURDAYS 9:00-11:00 Program: SATURDAY AT THE MOVIES Feb. 17 "MONKEY BUSINESS"

Cary Grant, Ginger Rogers
1952, 20th Fox, NTA, 1st Run

Feb. 24 "STARS & STRIPES FOREVER"
Clifton Webb, Robert Wagner
1952, 20th Fox, NTA, 1st Run

Mar. 3 "THE DAY THE EARTH STOOD STILL" Michael Rennie, Patricia Neal 1951, 20th Fox, NTA, 1st Run

THE BLACK ROSE"
Tyrone Power, Orson Welles
1950, 20th Fox, NTA, 1st Run
(Continued on page 48) Mar. 10 "THE BLACK ROSE

PROGRAM Lawrence Welk 9:00-10:00 WLWA Fight Of Week 10:00-11:00 WLWA WAGA 28 WAGA 21 Gunsmoke 10:00-11:00 Gun, Travel 9:30-10:00 Defenders 9:00-9:30 WAGA

COMPETITION

STATION A

KRCA to Burbank In 800G Expansion

Hollywood, May 15.

NBC will spend \$800,000 to expand its facilities in Burbank to accommodate the KRCA operations moving late this summer to the web's Color City for concentration of the network's ty facilities. Station's present afte at Sunset and Vine has been sold to Unico Properties for a hotel and office building complex. When construction is completed, it will represent an investment by the network of \$15,000,000 in the 47-acre Burbank site. Thomas W Sarnoff, coast veepee, said that while most of the expenditure would be allocated for studio and office alterations to house KRCA, a sizable sum has been earmarked for 20,000 square foot warehouse. Being installed at Burbank is a new switching central to handle all kRCA and NBC coast network operation. KRCA will be installed in its new quarters by Sept, 30.

NAB Names Denison For Rocky Mountain Area

Washington, May 15.
Spencer Denison has joined National Assn. of Broadcasters as a field representative for the Rocky Mountain region. Denison, former station manager and sales chief for WVIP, Mt. Kisco, N. Y., will represent NAB in districts 11 and 14. encompassing Colorado, Idaho, Minnesofa, Montana, New Mexico, North and South Dakota, Utah and Wyoming.

Denison, who'll work under William Carlisle, NAB v.p. for station services, has also been salesman and sports director for WHLS, Port Huron, and general manager of stations WMDN, Midland, Mich, and WBRN, Big Rapids, Mich.

N.Y. Herald-Trib

sures put on the Peabody Awards committee, citing the mag's editorial as reflecting those pressures. Said Crosby, in part, "Those of Said Crosby, "Those

Trib editor Denson, reported to be out of town, could not be reached for a comment on the two incidents.

Trib has a common ownership with Corinthian Broadcasting, under the wings of the holdings od. John Hay Whitney, Little less than a year ago, Trib killed two other Crosby columns defending Minow's "vast wasteland" speech and attacking broadcasters.

Hewhart

Emmy if they win, he told him "over my dead body. You've already destroyed the show. If you go on stage to accept, I'll take it away from you." For 19 shows, we didn't even let Newhart in the story room. We told him to play golf. He wanted to take out all the jokes, and Kibbee would say I'll quit of you do."

Newhart, he said, was uneasy about doing sattrical bits and objected to doing a takeoff on the PTA. He finally did it, however, and it came off as one of the better shows of the season Ralph Levy, who replaced Kibbee as producer, went along with Newhart's uneasiness at satire, and "would screem at me go write for the New Yorker," related Kaufman "Our sponsors gave us no trouble, they liked satire, but our star didn't he said sadly. "Bob was pretty timid about doing shows about the hate groups, etc.," he stated.

"Newhart can ad itb, and did. He's the best monologist I've ever seen, but he's no writer, he's a credit-grabber," he declared.



THE QUALITY BUY IN COLOR TVI

only

ZENITH COLOR TV

gives you the greater dependability of the Zenith

HANDCRAFTED CHASSIS



The Bellevie, Model 6040, Featuring Zenith Space Command Remote Control Tuning

NO PRINTED CIRCUITS—NO PRODUCTION SHORTCUTS! Only Zenith Color TV has Zenith's exclusive Handcrafted Chassis, with every connection hand wired and hand soldered! And to make absolutely certain of unparalleled dependability—every Zenith is given a continuous 24-hour performance test!

NEW TRUE-TO-LIFE COLORS WITH ZENITH'S EXCLUSIVE COLOR DEMODULATOR! This "electronic color brain" develops peak performance in the color picture with two exclusive new Zenith color-hue-tubes that give you the most true-to-life colors in Color TV!

A SHARPER, PURER COLOR PICTURE FROM ZENITH'S EXCLUSIVE GOLD VIDEO GUARD TUNER! 104 16-carat gold-filled contact points that won't oxidize or wear out assure a sharper, purer picture for the lifetime of the set. Only Zenith has the Gold Video Guard Tuner!

TUNE COLOR TV FROM YOUR EASY CHAIR WITH ZENITH SPACE COMMAND® REMOTE CONTROL TUNING! No cords! No wires, no batteries—yet the tiny Space Command unit in your hand lets you turn picture and sound completely on or off, change channels, adjust volume, mute sound—without moving from your easy chair!



THOUSANDS OF INDEPENDENT SERVICEMEN KNOW THE GREATER DEPENDABILITY OF ZENITH'S HANDCRAFTED CHASSISI Over 10,000 servicemen can tell you why Zenith's Handcrafted Chassis is so dependable. They know there are no printed circuits in a Zenith—they know Zenith has taken no production shortcuts. That's why servicemen everywhere enthusiastically acclaim Zenith Handcrafted Color TV as the world's most dependable Color TV!

A STATE AND COPPO.

RAIDO, CHICAGO 39

RAIDO, CHICAGO 39

RAIDO, CHICAGO 39

RAIDO, COPPORTION OF CANADA

LIDA TOLONTO, ONTARIO. The
Royalty of television, stereophonic high
delity, instruments, phonographs,
radios and hearing aids, 43 years of
leadership in radionic exclusively. Specdication: which to choose without value.

ZENITH

The quality goes in fefere the name goes of

D.C. PRESENTS: DODD IS MY CO-PILOT

as I and the NBC management were concerned the word 'sex' and the phrase 'sex interest' in programs were never applied to suggest anything unwholesome, improper or unsuitable for home viewing. They referred to love interest normal to entertainment stories."

Having given this preface, Scott probably felt better about answering in the affirmative when asked whether Kintner had voiced desire for more "sex interest" in "Man" (later changed to "Survival").

Dodd wanted to know whether there were any efforts made by NBC to inject sex "Into this unobjectionable program." He had previously stated NBC had succeeded in keeping the lid on sex regarding "Man."

Scott replied: "I can assure you that at no time was nere any effort on the part of anybody at NBC to inject anything salacious . . .

anything salacious . . "

Keating commented, with some wry humor, that Scott's explanation of NBC's use of the word "sex" seemed to be remarkably similar to the kind of reasoning pursued by Aubrey earlier. Keating stressed, however, that he wasn't making any charge of illegal concert, that he didn't think getting together about such matters fell under the anti-trust laws.

But Dodd was moved to declare that he saw a "pattern" in all the testimony. "Don't you think there is a pattern ... There seems to be a pattern in this," Dodd declared.

Scott said he didn't think there was any pattern.

Dodd elaborated with the charge that at least NBC and CBS (ABC having not taken the stand at the time) were using the same reasoning, and giving the same kind of testimony.

"Some of these programs are just awful," he commented.
"You all seem to jam this stuff down the public's throat
... and try to blame it on the writers, producers etc.

I think it's unmistakable that there's a pattern here."

Dodd's words look harsher than they sounded, as was the case throughout the day. He delivered them in a subdued, almost gentle fashion.

Scott was questioned sharply by Garry about the dropping of "The Shirley Temple Show." "National Velyet" and "One, Twe, Three, Go." The NBC exce explained that the network planned to sub what they hoped would be even more appealing family fare in their places.

ABC and Themas Moore

Dodd launched Moore's tour on the witness seat with the accusation that Moore, while programming head for ABC-TV, "sanctioned and actively supported the high level and types of violence that were the hallmark of 'The 'Untouchables." He based his charge on documents in the record as well as testimony by Jerry Thorpe of Desilu, executive producer of the series during the 1960-61 season.

Dodd cited a memo from Hugh Hole ABC Coast even

fil season.

Dodd cited a memo from Hugh Hole, ABC Coast exect
to Moore which described Thorpe as follows:

"Tom, I do not anticipate any real problems except I
feel we all should be aware that Jerry Thorpe is not by
nature a blood-and-guts producer as was (Martin) Quinn.
Therefore, Jerry's material has a tendency to be on the
warm, more humane side. For the record; Jerry is being
most concertive, in every way.

warm, more numane side. For the record, Jerry is being most cooperative in every way."

Dodd further charged that Norman Retchin, another producer of "The Untouchables," was "apparently dismissed because he opposed the injection of sadism and of violence for its own sake into The Untouchables."

Moore, when asked about Retchin, denied the charge unequivocally on grounds that the network had nothing to do with the hiring or firing of Ratchin, who came under Desilu.

Dodd quoted from a memo garnered apparently from Desliu files from Quinn to another "Untouchables" exec

to the effect that althoughe (Quinn) liked sadism okay, he certainly wished another way of rubbing someone out could be dreamed up. He was tired of seeing characters in the series run over by autos.

Dodd, taking this literally as the true sentiments of the man, asked Moore whether he thought it was "a healthy thing to have a man say he likes sadism."

Moore could only say, no. But he went on to add that these were interoffice memos at Desliu, and all occurred before ABC-TV had the individual program in hand.

All the documentation, Dodd told Moore, led him to believe that "there were real efforts" to needle "The Untouchables" with violence.

Moore said there had to be lively action in "The Untouchables" with violence.

Moore said there had to be lively action in "The Untouchables" because of its nature. It was, and is meant to be an action-adventure program, not a talkfest. Its background of the prohibition days is far enough in the past to treat it with some license in the way Westerns are typically, caricatures rather than actual reflections of how they lived in the old West.

Dood told Moore he was pleased about the real improvement he noted in ABC-TV's programming. He added, however: "I'd feel better if you took a different view of The Untouchables." But that's your business,"

Dodd, at the windup, said it seemed to him that every-body that griped about sex and violence got axed at the networks, and seem unable to find work in their field after severance.

networks, and seem unable to find work in their field after severance.

Moore reiterated that Retchin was not ABC's responsibility and that his network didn't fire its staffers simply because they spoke out in criticism of a show.

Dodd's parting remark to Moore was oddballishly apologetic and showed his reluctant dragon colors: "It would have been somewhat untruthful if I didn't raise the point (about axing those who were anti-violence)... I just think it should be thought about."

Lowly Mets Sneak in With Some Lofty Nielsens; Too Much GM Biz —On Other Madison Ave. Fronts

Is it the Mets, the Mats, the the corporation has slash Muts, or just plain the Losers?
No one can tell from the National wards of 70%. The agen League standings. But in videoland, the new New York baseball club is giving the world champion Yankees a good chase, at least according to the wired fans of Nielsen and Arbitron.

In what Mets manager Cases Stengel hopes was the cruelest month. April (they won one and lost a dozen or so), the Arbitron gave the Mets a 6.1 average rating to the Yankees 8.3. Nielsen for April games, where the sample seems to have tapped more fans for the new team, the Mets averaged about a point more than the Yanks, A Nielsen spokesman, how ever, calls the difference insignifi-

spite of the Yankee edge in the Arbitrons, the breakdown shows inconsistencies and indicates many factors at work-time of day, competition etc. For instance, the Mets on the WOR-TV telecasts hit the highest Arbitron during April, a 12.9 on the afternoon of April, a 129 of the arternoon of the 15th. The Yanks on WPIX were close twice with an 11.4 on the 22d and 11.2 on the 17th, but both were night games, which generally rate higher (except for weekends).

weekends).

Forced off against each other on ty, the Yanks topped the Mets on April 28 (daytime) with an 8.9 against a 5.7. But the next day the Mets pulled an Arbitron of 9.8 against the Yanks 7.5 (again daytime). On the same day, the Yanks Abritron and went up to 8.7 in the second game of a double header.

Early May refurns from Nielson

the corporation has slashed back its newspaper advertising by some 50% and its magazines by upwards of 70%. The agency man says Chevy and other GM dealers, who are backed up with orders, are telling showroom oglers to "see your Ford dealer."

The Bobs(ey twins): Mutual prexy Robert Hurliegh and ABC Radio prexy Robert Pauley are ateam for once, and on the ratings, yet. Quote Hurliegh in the Mutual newsletter: "This time Mr. Robert Pauley is the protagonist. He is alleged to have said, in effect, that the NSI people and the Nielsen Radio Index group apparently do not speak to each other. To prove how far apart their separate tallies are sometimes, an NSI figure was quoted as showing that a certain program reached 20% more homes through just five ABC affillates than the NRI figures showed for the same five affiliates and 174 others carrying the show at the same time. "This is not at all unusual. We

showed for the same five affiliates and 174 others carrying the show at the same time.

"This is not at all unusual. We couldn't agree with Mr. Pauley more. The wrongs of our present rating systems are too well documented to command discussion in this space. The current Congressional study of rating methods may come up with some solutions that we, as an industry, have not been able to negotiate on our own. We will support this study in every way we can and know that our affiliates will do the same. It would be interesting to discover, too, just how much money its being drawn from the advertiser, the agency and the rest of the broadcast business to perpetuale this condition.

Truly America is a land of higness. Where else has anyone, anywhere bought so big a pig in a goke?"

Boke?"
How creative can you get at Doyle, Dane, Bernbach? The one minute of footage for an upcoming DDB commercial looks as though, it were shot by an Ingmar Bergman crew on a nature sabbatical. The reason it looks that way is because it was shot by an Ingmar Bergman crew in the Swedish woods. What is all this natural splendor of Sweden for? It's for a speechless blurb on a new tollet tissue called Z (no kin of Product X). Abritron and went up to 8.7 in the second game of a double header.

Early May returns from Nielsen would indicate the Yanks pulling slightly ahead in games where the two clubs are squared off in broad-cast time. But it's still a good audlence score for the lowly Nats (Gnats?) against the entrenched and league-leading Amerks.

Tall & other) Stories

Tall and other stories from the skyscrapers of Madison Ave.:

In this big automotive year, General Motors is afraid of too many sales. Giant GM accounted for 57% of the national car sales lad club. Chicago Chapter of the Adrents month and is chary of hitting 69% because that's when the Government will step in with monopoly charges. To cool down the customers, says a GM agency man,

vented by Claude and Grace Frederick, is a "multi-motored, multi-lens system machine that can proper as many as nine sildes simultaneously with moving effects providing unlimited changing combinations, animations and the smooth reproduction of nature, realistically and with complete control."

Which One Of 7 L.A. Stations Is Educ.-Bound?

Hollywood, May 15. L.A.'s boast that it's the only seven-station to city in the country seven-station to city in the country may be short-lived. Pressure by educational groups on Washington to step up its announced plan of converting one of L.A.'s commer-cial bands to pure educational pro-gramming has created speculation here as to which station "will go back to school."

NY. was reduced to six-station status several months ago when WNTA-TV became educational band to be supported by money from foundations and federal subsidy. Appropriation of \$32,000,000 by the Government, is expected to speed up the FCC action in fingering the station of its choice. Governor Pat Brown said last week that the state was ready to move in southern California to establish an educational band. It would necessarily be a VHF frequency as few sets are equipped to receive the UHF signal.

UHF signal.

Sentiment among ty-station managers favors one of the four indies. Protest would be unavailing and to one or two, which have heen splashing red ink across their ledgers, it would come as a windfall. On the basis of WNTA-TV sale in N.Y. which brought \$6,200,000 for the tw outlet, it is estimated that the local station will carry a dictated price of around \$5,000,000.

With the Station Reps

A big executive shakeup is underway at Avery-Knodel reppery in the wake of several station defections over the last few months. With the firm more than a decade, John Tormey, radio veep in the New York office, will reportedly resign. Moving into Tormey's post will be Donald McCarty as director of radio sales, New York. He was recently named assitant sales manager, radio.

In addition to Tormey's ankling, the reppery's three-man promotion department will be closed out. John Owen, with the company for several years and head of promotion, leaves this week. Also leaving soon will be Ed Lawson, in charge of ty promotion, and Hal Altura, head of radio promotion.

At the sam time, Thomas White.

radio promotion.

At the sam time, Thomas White, a senior veepee, has taken over complete administration of both radio and television in the New York office (This could be an indication that Avery-Knodel prexy Lewis Avery means to ease up on chief executive duties). White previously bossed mainly the tw biz. In the Chicago office, Roiger O'Sullivan, a senior veepee, will be in full administrative charge of both radio and tv. He's been with the company since 1947.

Where the firm's western and eastern stations were once split into groups, the roster is apparently being pulled together. Edward Lier, who headed up eastern stations, has been named director of sales development for radio and tv. Robert Kizer, western boss, has been named director of sales development for radio and tv. Robert Kizer, western boss, has been named director of twick and the reppery have been two via sales or group operations—KDAL-AM-TV, Duluth, when bought by Chicago Tribunie's broad KBW-AM-TV, Buffalo, was lost when Capital Cities acquired the outlets.

Otherwise, KUTV, Salt Lake City, recently moved to Petry, and KBW-AM-TV, Buffalo, was lost when Capital Cities acquired the outlets.

Otherwise, KUTV, Salt Lake City, recently moved to Petry as did the Intermountain radio web.

Minow Baiting

Yet another source has blasted FCC chief Newton Minow, This time it's Rep Walter B. Rogers (D.-Texas) speaking at the annual awards luncheon of the Station Representatives Assan last week in New York.

Said the solon, "I don't want any member of the FCC or its staff dictating programming tastes to me. If I were called upon to criticize your industry constructively, I think it would be for lack of courage, lack of willingness to fight for the things in which you believe and to fight for them effectively."

Briefs: Bill Reitz, formerly with KTTY, Los Angeles, has been appointed to the sales staff of Adam Young companies in Los Angeles, Ray M. Stanfield is new director of radio promotion and re-

search for Peters, Griffin, Woodward, effective June 1. He's currently veepee and general manager of Belk Radio Stations, and has been gm of Belk station WIST, Charlotte, N.C., for the last five years.

Stanton

Continued from page 25 = Most Vanquished," of the "66"

Stanton still refused to bend, averring that you have to view the action in context. This brought out the fact that the CBS prexy had not viewed the clip at issue. It had been screened at the Friday session along with several others featuring fights and femmes in "66".

"Don't you think you could have taken a look at your own films at controversy here?" asked Dodd.

Stanton said he was sorry, but that he had been busy attending meetings Friday and Saturday, pointing out he was informed about the hearings only last Thurs-day

Obviously annoyed at this major lapse of witnessmanship (never imply to a Senator you're buster than he). Dodd remarked wryly: "We're all pretty busy."

"We're all pretty busy."

Stanton said he had a fairly good system for being flagged on significant issues or hassles at CBS, but that some things escaped him such as a sponsor beef about a "66" segment. Besides, Stanton said, he could not get embroiled as a rule in "every secretary's notebook" about intramural goings-on at the web.

"If you're going to take the at-titude that your heads are in the clouds . . . Then I don't think there's any hope," Dodd concluded.

there's any hope," Dodd concluded.

Kintner undertook to explain the action-adventure splurge in terms of the shift to Hollywood and films. What Dodd called sex, and violence was "right up their alleys." Kintner said, referring to the filmmakers and their use of expansive locations in contrast to the cramped live drama emanating from New York.

Dodd, still frustrated, said there obviously had been a "concerted effort" to step up excesses on two but nobody would confess. "Yet tw is run by men and not machines," the Senator said.

Goldenson conceded to Dodd

machines," the Senator said.

Goldenson conceded to Dodd that the Fabian "Bus Stop" episode had been dished out a little rarebut he contended that insofar as "Untouchables" was concerned, that series dealt with "a tough period" and its action reflected same. Goldenson said there was hope. "This is a young industry improvement can be made and will be made."

Latest Nielson Reports
The Highest Rated Star
On NBC's Tonight Show is

MERV GRIFFIN

Agent
MUSIC CORPORATION OF AMERICA

Public Relations

Management
ROYAL BLAKEMAN

Boston U's Kidvid Study: Volume Of Program Violence Unnecessary

tw programming today "is unnecessary," according to findings in a new project booklet, "Television for Children," sponsored by the Foundation for Character Education and prepared in cooperation with Boston U. school of education here. Focus of the booklet was on the 10 to 15% of all tv program broadcasts "that are especially produced for or selected to meet children's interests," project director Dr. Ralph J. Garry, Cambidge, education program director at B. U., said.

"Adults are Heely to think that the story is satisfying to children if it has its strong fert and life worthy gentleman, demolshes the willian at the strong the fert and life worthy centleman, demolshes the willian at the strong the structed to the horse than the life. Some and more interested in the action observed than the destruction."

"It is the action used in telling. Foundation for Character Educa-

"It is the action used in telling, or more accurately, the portraying of the story which holds the attention of children."

tention of children."

Parents protest that the volume
of violence is harmful and that
the rampant aggression encourages
direct expression of hostility as
well as teaches the techniques of

violence, the booklet says. "Broad-casters counter that 'right' always prevails at the end and that television provides for a healthy release of aggressive feelings on a fantasy leveh."

With regard to adult misconceptions of children's reactions to tv. the booklet states "that adults tend to see children in much the way the tv industry sees adults all allke, and that, the range and diversity of, children's interests are consistently ignored by adults who assume uniformity among children as it does to the adults, that children will see the same things in a tv program that adults do." What frightens or disturbs an adult may not be frightening or disturbing to a child, the booklet adds. And that the anxieties of adults (particularly women) about aggression are probably greater, more painful, more persistent; and subject to more prompt arousal than those of childen still learning to control, channel, and understand the effects of aggression.

TV may or may not act as a gratification and reduction of ag-

the effects of aggression.

TV may or may not act as a gratification and reduction of aggression device, depending on the child, the booklet says. "As a teaching device it has the power to combine the teaching of violent

'Kildare' as Paperback, Comic Strips. Jewelry. Other Merchandising

"Dr. Kildare" is now trying to cash in on its NBC-TV click with a string of tieups with assorted manufacturers. Weston Merchandising Associates handles the deals for MGM-TV and NBC, which are partners in the series along with Norman Felton's Arena Pro-

partners in the series along with Norm an Felton's Arena Productions.

"Kildare" will be merchandised in comic strips, toys, apparel, books, stationery, etc. Deals have already been made with Dell Publishing, ideal Toy Corp., Hassenfeld Bros. (games and stationery), Lancer Books, Western Printing, Lowe Inc. (juvenile books), Western Play Clothes, Louis Marx Co. (toys), King Feature Syndicate, San Brooke' Mfg. (apparel), A. J. Renzi Plastics Corp. (toys), Boys & Girl's Hosiery and Dexter Mfg. (jewelry).

Paperback deal with Lancer calls for a minimum of three books per year. A second printing of the first, book has already reached 250,000.

Kansas City — William Bates, general manager of WDAF radio and tv here, has been elected a veepee of Transcontinent Televeepee of Transcontinent Tele-vision Corp., owner and operator of the stations. Bates has been gm of the WDAF properties since 1958, and his first job with the stations was as an announcer in 1946.

TAM's Top 20 in Britain

(Week Ending May 6)

	Viewing
Coronation Street (Mon.)—GRANADA	(000's) . 7383
Coronation Street (Wed.) -GRANADA	7269
Sunday Palladium—ATV	6247
Armchair Theatre—ABC	
The Rag Trade—BBC	
Take Your Pick-AR	. 5111.
Playdate—AR Bootsle and Snudge—GRANADA	4998
Curemoke AP	. 4998 4917
Gunsmoke—AR Z Cars—BBC	4770
Double Your Money—AR	4770
Take a Letter—GRANADA	4712
Laramie—BBC	4007
Compact (Tues.)—BBC	
Sportsview—BBC	. 4 430
The Young Offenders—ATV	4430
This Is Your Life—BBC	
Cc/opact (Thurs.)—BBC	4316 4316
Tenderfoot—BBC This Week—AR	3975
Doctor Kildare—BBC	3975
Personal Appearance—GRANADA	

CBS Radio's Sports Show **Bumps Hayes, Peggy King**

"Worldwide Sports," with Chris Schenkel as anchorman, debuts May 28 on CBS Radio as a fivetimes-weekly 15-minute show.

Being bumped by the sports wrapup is "The Richard Hayes

Aussie B'casting **Back in Intertel**

its own Government, the Austral-ian Broadcasting Commission is to lan Broadcasting Commission is to again be permitted to play a full part in the activities of Intertel. The Commission was a foundation member of the worldwide tv organization but was later frustrated by the Government when they announced plans for their first documentary for world release. Because of this they took no further part in Intertel. No reason was given by the Robert Menzies Government for its action but it was generally thought that some embarrassment might be caused by a documentary in certain Australian-governed territory.

On hearing the news the chair-

in certain Australian governed territory.

On hearing the news the chairman of the ABC, Dr. J. R. Darling,
said he was extremely pleased. "I
have been convinced over the past
six months that Intertel programs
are not only very good of their
kind but have also received great
public commendation," he said.

He also announced that for immediate programming the ABC
would recommend a feature on
Tahiti, centre of the South Seas
Secretariat Later it also hoped to
do a program on Antarctica.

The ABC announced a year ago
in its annual report to Parliament
that difficulties had arisen between
them and the Government over
their intention to do a feature for
Intertel. Because of this they gave
notice of withdrawal.

West Indies TV

West Indies' first tv station goes on the air in November at Port-of-Spain, Trinidad, serving that island and Tobago.

Its transmitting equipment is being made by Canadian General Electric of Toronto.

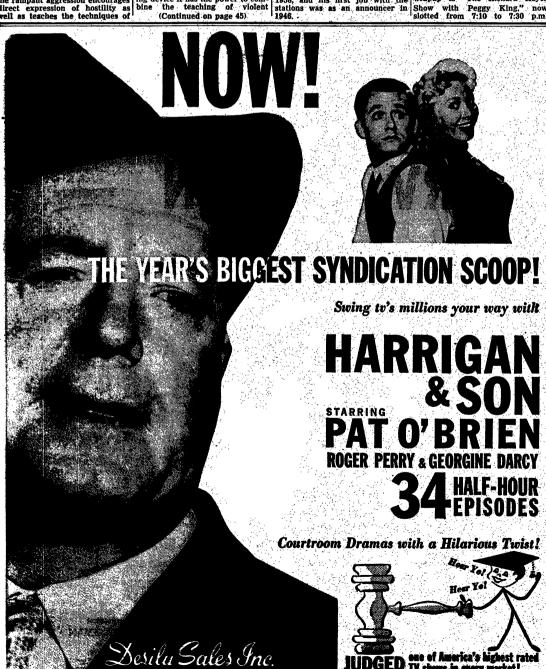
'SHOWPLACE HOME' for SALE in Irvington, N. Y.

VARIETY, 154 W. 46th St. New York 36, N. Y.

— SUB-LET-

Mew York Crry Apen Hoully Furnished—Three B Street on Central Park W TV's—HIFI—Baby Grand \$465 Per Mentin Available June Sth Box V-3291 VARIETY 46th Efreet, New York \$6,





Inside Stuff—Radio-TV

CBS-TV will hold its third annual regional promotion meetings in nine cities during the period of June 12-22.

Plan calls for two CBS-TV teams to give station promotion-publicity managers a look at the new season's programming and the promotion-publicity tools designed to launch it. Each of the nine cities selected for the meetings is a different region of the web's affil association. Series of contabs kicks off in Boston, June 12, to be followed by conclaves in Pittsburgh, Chicago, Atlanta, Omaha, New Orleans, Denver, Dallas, and Seattle.

Popularity of medico tv shows has its ramifications in publishing Bantam Books won the deal to come out with a paperbook edition of "The Nurses" soon after the debut of the show next season on the web. Bidding on the show was described as heavy by Murray Benson, director of licensing for CBS Films.

Usual practice is for publishers to enter paperback editions after a tv show has won its popularity. Bantam apparently bet on "The Nurses" prior to its debut, with "Ben Casey" and "Dr. Kildare" success stories already in the field.

Ohlo State U. gave Bell & Howell an unusual kudos in naming its ABC-TV show, "Close-Up," for its national award in the category of programs dealing with personal and social problems." The citation said: "Bell & Howell, a public-spirited and courageous sponsor, has given ABC the go-ahead to make, without sponsor restriction of any kind, documentary analysis of controversial subjects. In the typical program, 'Walk in My Shoes,' fittingly, enough for a leading camera manufacturer, the camera literally walks in the shoes of a Negro. This stirred some antagonists to boycott the sponsor's products. But Bell & Howell, praised-be, had the courage to stick to its principles. Production sensitivity matches the sponsor's courage."

President LeRoy Collins of National Assn. of Broadcasters has named these hine radio execs as members of NAB's 1962-63 Radio Fublic Relations Committee: Hugh O. Potter, WOMI, Owensboro, Ky, chairman; John S. Booth, WCHA, Chambersburg, Pa.; John F. Box Jr., WIL, St. Louis; Carleton D. Brown, WTVL, Waterville, Me.; B. Floyd Farr, KEEN, San Jose; A. Boyd Kelley, KRRV, Sherman, Tex.; Allan Bage, KGWA, Enid, Okla; Loyd C. Sigmon, KMPC, Hollywood, Cal.; and Lester Spencer, WKBV, Richmond, Ind.

Boston U Kidvid Study

FOR SALE

WINKLER 128 W. 57 St., New York City CI 7-3346

FOR SALE JUNIOR ESTATE William, Conn., \$31,900

woulded private acres. 5 minutes relieved. Charming 4 bedroom, beith, 150-year-eld, nawly renewed. Coloniel. Country kitches, soled cathedral calling dialog rooms in fireplace. Large living room with place. 2-cer attached garage, ser house. Immediate occupancy of them \$10,000 cmb.

Cell switer Wester, CA 7-9020 or Nerwell TE 8-8180

behavior with the famining of aggression.

Further, the bookiet says that children's televiewing is an activity that has found its place in competition with other activities, displacing radio, comics, and motion pictures but not play, sport, recreational and religious activity. According to the authors, tv has not reunited the family, nor has the new window on the world" had much influence on school achievement.

Producers deceive themselves if they think that a virtuous end to a program justifies any plot, any amount and kind of violence,

ROLLS ROYCE

ROLLS ROYCE

and any set of values and attitudes. Children respond to, adopt, and mittee all that they see, and experiences." Interests, drives, and experiences." The authors also add that research that exist about tv and moppets. Corp. Urie Bronfenbremer, Corp. Urie Bronfenbremer, Corp. Urie Bronfenbremer, I will be the series of the s Stanford U.; Nathan Maccoby, Institute for Communication Research, Stanford, Cal.; Fred Rainsberry, Can a dian Broadcasting Corp.; Robert Sears, Stanford U.; Robert Louis Shayon, Saturday Review, New York: Frederick Sheffled, Yale U.; Alberta Siegel, Penn State U.; John Spiegel, Harvard U.; and Leonard Weisgard, New York.

'Continental Classroom' Gets New Season Reprise

"Continental Classroom" is stated to do its fifth season, NBC-TV has set the return of a course in Atomic Age Physics, which started the morning series and the repeat of the current American Government course.

Government course.

Dr. Harvey White, U. of Calif. professor, will handle the physics course. Dr. Peter H. Odegard, of the same school, has been the history, instructor, The courses will be a half-hour spiece daily, between 6 and 7 a.m. NBCTV says the physics show, in the 6 amportion, will go to 170 by stations.



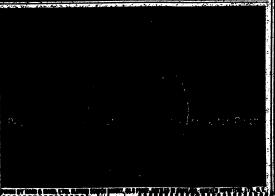
TRPLE WIN

You're looking at Jill Robin Lewis, 6½. Since the age of 2 years 10 months, Jill has been making TV commercials for blue ribbon advertisers. In the process she's acquired a few blue ribbons herself. For instance, certain of her commercials have won awards in all three American TV Commercials Festivals held to date, the most recent on May 4th in New York.

If you want to make a better commercial, put her in your TV picture. Who knows, maybe you, too, will win a blue ribbon, or even a more receptive audience for your sales message.

Jill Robin Lewis

173 Highridge Road, New Rochelle, N. Y. Phone: NE 3-6547 (Area Code 914)



BADIO-TELEVISION

IN PHILADELPHIA . . .

Four Philadelphia area stations won top awards at Ohio State Stih American Exhibition of Educational Radio and Television Programs. Winners were WCAU-TV's "Dead End 1975?", WFIL-TV's "Eyewitness" series, and WHYY-TV's "All About Animals." The lone radio award winner was WIP for its "World in Perspective" acries. ... Ets Carles is a new deejay with WBUX in Doylestown. Carlos formerly worked at KFOA in Honolulu. He is a member of the Paradise Irlanders, musical group at the Luau ... Musten Granger, president of the Wesman's SPCA, has a daily afternoon interview show on WIBFFM ... Rebert C. Weaver, head of the Federal Home Financing Agency, was heacord by WDAS Charities, Inc., at their first annual Award Diamer held at the Sheraton Hotel.

IN WASHINGTON . . .

Westen Harris, program director of WRC-TV since 1957, named U.S. Information Agency television service head. He'ill start new chores June 4 after winding up tour with the NBC o&o. In his USIA post, Harris will direct production, acquisition and distribution abroad



To sell your product in the big Northwest market, KSTP-TV is a triple-threat performer.

> The Northwest's first TV station, KSTP-TV com-bines maximum coverage, top entertainment and superior service to de this market of \$10,800 TV families and over \$5 Billion in spendable income.



100,000 WATTS . NBC MINNEAPOLIS . ST. PAUL of vidpit enhancing Uncle Sam is eyes of others ... I.Hilan Brown, to coordinator for The George Washington Univ. and Dr. Heward Pleasuret, of the university's medical faculty, have earned praise along with WTOP-TV for the medical faculty, have earned praise along with WTOP-TV for the medical self-help series telling citizens how to use stop-gap means to save life in event of nuclear biltz. U.S. Public Health Service commended the series, aired over WTOP-TV for past several weeks and to be taped for national distribution later, as displaying "great ingenuity" in adopting medical techniques for video demonstration. WTOP radio, under Edward F. Ryan, general manager of news, pitted its top news talent—Larry Beckerman, Jack Jurey, Mike Turpin and Steve Cushing for coverage of the bitter Maryland gubernatorial primaries.

IN BOSTON . . .

IN MINNEAPOLIS . . .

Patrick J. Geraghty, sports director and salesman for KQAQ. Austin, Minn., died May 7 in a car-truck collision near Austin. Injured in accident was Mrs. Wesley Crowder, KQAQ saleswoman who was a passenger in Geraghty's car . . . Bob Favaro, promotion director of 20th-Fox's KMSP-TY, slated to address annual meeting of ABC promotion managers in Chicago June 21. Favaro will describe KMSP's ballyhoo campaign last fall for web's "Margie". . WTCN-TY will carry finals of the "Miss Minnesota" beauty contest from Rochester June 2 . . . Ace WCCO Radio personality Randy Merriman was chosen to emcee fashion show scheduled as added attraction to Minnesota Twins-Cleveland Indians ladies' day game last week . . . Deejay Bob Terry hosting new WAYL record show which features local artists and other entertainers who got their start in this area . Locally published TV Times running Minnesota Twins' baseball scorecards for tv fans to use in keeping boxscore of local games. Weekly mag also prints past week's baseball results . . Jorry Blank has been named merchandising manager at CBS affiliate WCCO . . "Cross-Exam", new weekly public affairs series being offered by Time-Life's WTCN-TV, is being carried via tape by KDAL-TV, Duluth.

IN DALLAS .

IN DALLAS.

Merrill Panitt, TV Guide editor, addressed Dallas Council Advertising League and taped a gestint with host Mike Shapiro, WFAA-TV general manager, for the latter's "Let Me Speak to the Manager" show ... Gen. Bavid Sarmett spoke before the Dallas Council on World Affairs... Wes Wise, for five years sports director at WFAA-TV, switched to KRLD-TV here. Charles Jones, radio voice of the Dallas Texans propigatin team, took over the WFAA-TV post... Lee Segail, prez of the local "good mustic" sires, KIXL, tosses a 15th anniversary party June 7 for "old advertisers and stockholders" ... Dick Moore named news director at KBOX, where Chuck Dunaway departed his post as program director ... Vernen A. Christian is the new Desilu representative here for the southwest... Cal Druxman, local sales manager for KTVT, Fort Worth, now instructing a radio-tv announcing course at the John Roberts Powers modeling school.

Canadian Radio-TV Talent to Gaza Strip To Entertain Troops

Terento, May 15
Dozen Toronto-based tv and ratio performers of the Canadian Breadcasting Corp. pinned from here for a two-week tour of the Caza Strip to entertain members of the United Nations armed services.

ices.
Tagged "Canada Entertains,"
troupe contains Denyse Ange and
Meria Leyman, femme vocalists.
Tommy Hunter, male singer, Peter
Appleyard, vibes; the Lounsbury
Sisters, baton-twirlers; the Rhythm
Pals; Al Harris, guitarist; Welly
Traugott, violinist, Alan Reid,
emcee.

emcee.
On 14 Middle East outdoor stages, talent will entertain members of the Royal Canadian Air Force and Canadian Army unities Swedish, Danish, Norwegian, Brasilian, Indian and Yugoslav contingents of the U. N.
Pertions of the programs will be recorded for inclusion in tv aud radio for "The Tommy Hunter Show" and "Variety Showease".



HENRY I. MARSHALL'S "BE MY LITTLE BABY BUMBLE BEE"

irdatk Marshall Johnso 515 Bumble See Lane Watchung, New Jersey Seetch Plains, P. O.



WANTED

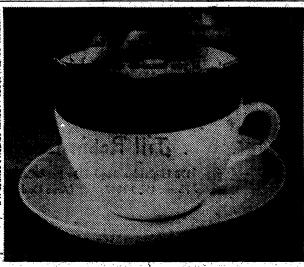
Address BOX V-3285, VARIETY 154 W. 46th St., New York 36, N. Y.

ANNON GEORGE BIRMINGHAM 36 NADER WJBF Thursday, 9 P.M.

Source: ARS. March 1962

For full details, contact SCREEN GEMS, INC.

AGENCT, BENTON & ROWL BEALD, SOL DWORKOW RE SHINTO SAMAWI FED PAR BENHAUS SAMAWI FED PAR BENHAUS SAMAWI FED PAR BANZ, WERKER KOOPMAN



BEST-COFFEE & TEA Instant Maxwell House Coffee "Cup and a Half" American Television Commercial Festival

SPECIAL CITATION: BEST-SPECIAL EFFECTS American Television Commercial Festival

BEST-LIVE ACTION COMMERCIAL **Hollywood Advertising Club**



WWDC Redskins Pact

radiocasts of all games for the 1962 season. Ben Strouse, WWDC

"This is a 20-year dream co

true because we have long realized

that Redskins Football furnishe

some of the most exciting radio

listening that it is possible to

provide."

The terms call for WWDC calling the play-by-play for home and away games as well as serving as the AM fulcrum of the Redskins Football network.

prexy, proclaimed:

Washington, May 15. Washington Redskins and WWDC have inked agreement for

Mar Securby

other traditionally hard sell ac counts to "undersell," at least in tone if not in word. Indeed, it apcars to have led to a trend, with there, including Martyn Green

others, including Martya Green for Metrecal following suit. The other day Scourby expressed only one regret about his present career—that he hasn't gotten to do any radio in over a year. He used to be narrator for one of webradio's few remaining prestige dramas—'The Eternak Light.'

Later on he mused: 'It's a pity radio couldn't be used teday as the outlet for work on's. high literary plane. But then who with a ty set thinks to tune in radio?' "Economically, radio is sound—"

"Economically, radio is sound— the ideal way to bring culture into the hom, Essentially, all you need is an actor, a good sound effects man and a good writer."

man and a good writer."

Scourby has the kind of resonance closely associated by listeners with highime radio. As a marter of fact, there are those who think of him as one of radio's originals, but the actor pointed out recently that he in 1932, when he became an actor in N.Y., he never even gave a thought to radio. It wasn't until 1940 that he got involved. "Soon," he disclosed, "I had five running parts in soap operas, all at one time."

time."

He said he was relieved that for him those soap opera days are over. Scourby was somewhat relieved too that he does most of his acting in New York. It so happens, it was his appreciation of New York that brought about his first tw blurb.

ty blurb.
"I was on the Coast for five weeks when I got a call to do the Bristol-Myers commercial it was a chance to go back to New York, so I took it."

a chance to go back to New York, so I took it."

Scourby pointed out, though, that he still commutes to Hollywood, to do roles in telefilms that appeal to him. "Because I'm an actor and fortunately don't have to take everything that comes along," he said, "I haven't accepted a running role in a ty series; it's hard to do good things that way. But by waiting, some good film jobs have come my way."

Besides acting in films (theatrical as well as tv), narrating for "20." Scourby continues to do something that he's been at for years—reading for the blind. He narrated for producer Ted Zarpas a 10-minute introduction to a film of the Greek National Theatre doing "Electra."

NYU's AM Documentaries
NYU's documentary unit has
done two special 25-minute radio
programs, first a probe of integration in Manhattan, the second an
investigation of anti-Semilism.
"Edge Of Fear," re integration,
was aired in NY. Monday (14) over
WNBC. "Abraham's Cross" is the
other show and it'll be aired, also
on WNBC, on May 28. Both starsa
are under Prof. Irving Falk, with
John Mulhall directing.



13th Annual WHITE MOUNTAINS' FESTIVAL of the 7 ARTS July 6th to 23rd

SKY MIGH in the S LAKES + 3,500 ACRES

Roger Bower's Two-Year TV Hitch in Nigeria

Lagos, May 15. NBC International's Roger Bower, here to set up a Nigerian television operation, figures to be anchored here for two years at least, with result that his wife has resigned her Lakeville (Conn.) Journal columnist job and is join-

Journal columnist job and is joining him here. Bower, longtime WOR (N.Y.) announcer-producer, previously did a U.S. State Dept. ty-radio chore in Damascus (Syria) and Beirut (Lebanon), but afortity after his return to New York he joined the NBC overseas operation. At the moment he is having major problems with (1) studio facilities and (2) training manower. He uses 100% Nigerian talent and personnel but the rugged prospects in building the operation prompted his wife to sell their Lakeville, Coin., house and resign from the local paper.

TAKE YOUR PICK' AS **CRAMPIAN TV FARI**

Aberdeen, Scotland, May 15. Watching television is the new pastime in northeast Scotland where the local commercial program company, Grampian Tele

ent ty seven months ago, the number of homes able to watch Grampian ty programs from the transmitters at Durris and Mounteagle has risen from an opening night figure of 38,000 to 119,000, according to Television Audience Measurement Ltd.

The most popular viewing time on any single channel is between 7 p.m. and 7:30 p.m. on Fridays, when the network quiz show "Take Your Pick" is slotted. At this time an average of nearly 200,000 people in 30,000 homes are watching commercial tw in northeast Scotland. ent ty seven months ago, the num-

If Funds Are Okayed There'll Be Automation in FCC's Future

Washington, May 15.
Federal Communications Consission will go partly automatic if Congress goes along with a \$1,517,000 money request by President Kennedy.

dent Kennedy.

Of the supplementary request, \$1,198,000 is earmarked for installation of an electronic computer jo de onerous mathematical figuring now done by human brains, mostly on the engineering phase of broadcast regulation. The President said the machine is counted on to produce operating efficiencies and net savings of about \$200,000 a year.

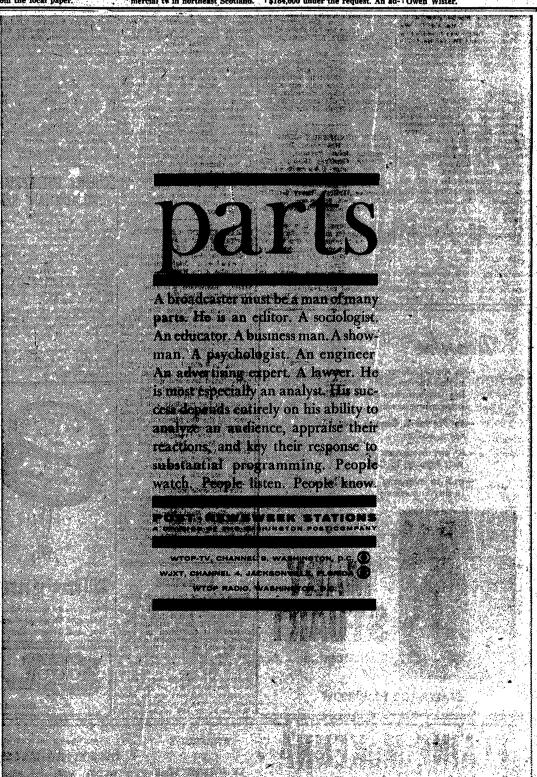
A Space Communications Work.

ditional \$135,000 is asked for pro-curement of radio monitoring equipment to be operated in con-junction with the Nays.

The funds for the computer weren't included in the regular FCC budget of \$13,100,000 sub-mitted earlier this year because results of a test of its feasibility weren't in yet.

Pippa Scott As Femme Lead In TV 'Virginian'

Lead In TV 'Virginian'
Pippa Scott will play femme lead
in Revue Productions' 90-minute
color series, "The Virginian," as
first role under a new film and tv
contract inked with company.
Series, made in association with
NBC, will be produced by Charles
Marquis: Warren from stories by
Owen Wister.



Foreign TV Reviews

true life, was shown as a near-loveable rouge, liked by everyone except his debtors. His irresponsi-bility, lust for gambling and drink-fig parties soon drained his fiscal sesources.

28

ing parties soon drained his fiscal resources.

And it was at the point of economic distaster, that Palmer allegedly began dosing relations and friends with poison. He was hanged or killing a gambling friend but only after his son, wife, mother-in-law and others had died with mysterious 'regularity and all to the financial benefit of Palmer.

Patrick Wymark, lent by the Royal Shakespeare The atre at Stratford, worked hard at the role of the deadly doctor but it emerged a strange mixture, half-sympathetic and half-loathsome. Staunch thesping by the cast generally kept the atmosphere going, especially in rowd scenes.

crowd scenes

erowd scenes.

Producer Peter Dews, who contrived a good stroke in the assimilation of the plot to a Punch and Judy show, would have done well to have primed the drama more carefully. Much of the dialog was dispensible, yet not at the expense of the characters or atmosphere.

Watt.

SUSPENSE
(The Man in My Shoes)
With Stephen Murray, Barbara
Shelley, Robert Urquhart, David
Lander, Anne Ridler, Desmond
Cullum-Jones, Norman Coburn
Preducer: Rudolph Cartier
Writer: Eugene Raskin
Adaptation: Stephen Murray
60 Mins., Mon., 9:25 p.m.
BBC-TV, from London
Taking tension as its motif, this

Taking tension as its motif, this new drama skein of nine hourlong plays made a likely start with this plays made a likely start with this teaser. The piece, written for the theatre by American Eugene Raskin, lent itself to the claustrophobic qualities of the try camera, and it was ably adapted for the medium by Stephen Murray.

The theme was the transference of one man's personality into another's body. Thus Graham Reed. (Stephen Murray) made a somewhat unlikely call on two married friends, Sam (Robert Urquhart)

Thanks

to the Academy, for my nomination for an Emmy (outstanding performance by a leading

— to Procter & Gamble, for 10½

to our producers, the Leo Burnett Agency; to CBS;

and to everyone who believes in daytime television.

actress in a seties)

years, so far;

and Betty (Barbara Shelley); he'd been taken ill whilst driving. He made odd enquiries of Sam about his past and his foilbles, as if he had lost his memory and was trying to recall it. But it came out that he was, in fact, possessed by the soul of an ancient Buddhist monk. Sam, who was drunken and disillusioned, jumped at the chance of exchanging personalities with his old pal, and this was accomplished. But Sam wasn't to know that Graham's body was afflicted with coronary thrombosis, and duly died. This left Graham in possession of Sam's body and his wife—much to her horror, for she got the drift at the climax.

All this made a fairly gripping affair, perhaps a bit too languid and purposeless in the early stages, before the full horror of the situation came out. Rudolph Cartier's production was elegant and ingenious but not very thrustful. He tended to turn the screw too slowly, so that the full shock of the situation didn't hit between the eyeballs.

The thesps were fine, with Robert Urquhart establishing the frustration of Sam and Stephen Murray the glittering worldliness of Graham; then each one neaty took on the other's character. Barbara Shelley did much with the stereotyped figure of the bemused wife.

Otta:

DICKIE HENDERSON SHOW
With Dickle Henderson, June Laverick, John Parsons, Lionei
Murton, Geoffrey Hibbert, Rita
Webb, Victor C harrington,
Howard Knight, Frank Pettingell
Director: Bill Hitchcock
Executive Writer: Hamny Grafton
30 Mins., Mon., 9:15 p.m.

fins., Mon., 9:15 p.m. peiated-Rediffusion, from Lon

don

Reappearance of this comedy series after its many weeks of unsought rest, caused by the thesps; fee battle, showed straight away that not one hair has been changed. Familiar format of familyman Henderson unable to cope with almost any given situation emerged yet again.

tion emerged yet again. First episode dealt with Hender

VARIETY ARB FEATURE FILM CHART

WSB Average Ratings 18 Average Shares 86

SUNDAYS 1:00-2:30 Program: ARMCHAIR PLAYHOUSE

Feb. 18 "BEBECCA OF SUNNYBROOK FARM" Shirley Temple 1938, 20th Fox, NTA, Repeat

Feb. 25 "DEAE RUTH"
William Holden, Joan Caulfield
1947, Paramount, MCA, 1st. Run
Mar. 4 "YOUNG PEOPLE"

Shirley Temple 1940, 20th Fox, NTA, 1st Run

Mar. 11 "TARZAN & THE SLAVE GIRL" Lex Barker 1950, RKO, Banner, Repeat

COMPETITION STATION & AVG. RATING PROGRAM Heart, Teens, Calif. 1:00-1:30 WAGA Showtime, Calif. 1:30-2:00 WAGA Showtime, Victory 2:00-2:30 WAGA Builders Showcase 1:00-1:30 WLWA Washington Reports 1:30-2:00 WLWA

Films, Opinion 2:00-2:30

on's son acquiring a hobo as a ouddy. Subsequent maneuvers saw son's son acquiring a hobo as a buddy. Subsequent maneuvers saw the hobo and friends take over the household for a party. But not before Henderson had extracted many a yock dressed as a hobo himself in search of his wile's missing pearls (found elsewhere, of course).

missing pearls (found elsewhere, of course).

Secret: of the success of this show is the way Henderson holds down his role of the floundering husband who is resigned to the fact he cannot win. Script in the hands of a lesser suited actor would be less funny. June Thorburn makes a nice Mrs. Henderson, bringing, face, figure and vigor to the role. Lionel Murton, as Henderson's long-suffering foil, is suitably contrasted to the would-be slick hero of the piece. And this week's guest star, Frank Pettingell, as the chummy hobo, delivered a robust, rounded characterization.

Director Bill Hitchcock kept the show moving via some well thought out camera angles and played up the visual laughs to a high degree.

Watt.

PORTRAET EINER MADONNA
(Portrait of Madonna)
With Kaethe Gold, Karl Georg
Saebisch, Volker Lechtenbrink,
Reinhold Nietschmann, G.
Helmke, Otto Kurth
Director: O. Deepke
Writer: Tennessee Williams
Translation: Hans Sahl
40 Minn; Tues, 9:10 p.m.
West-German TV, from Bremen
This program was of special interest because of Kaethe Gold, one
of the most prolific actresses of the
German-language theatre, whose
rare tv appearance promised a
special treat.
Miss Gold didn't disappoint. Her
study of a lonely aging lady who

special treat.

Miss Gold didn't disappoint. Her study of a lonely aging lady who never found love and went insane because of her tragic loneliness proved to be a bit of extraordinary acting. In her mentally sick imagination, she kept seeing a lover and even felt she was pregnant, so that all that her well meaning physician could do was to-send her to an asylum. Miss Gold handled her difficult role with conviction and deserves the highest critical acclaim. Of the supporters, Karl Georg Saebisch stood out as the hotel porter.

The 40-minute program from Bremen, West-Germany's smallest tv station, made a polished impression. Hans Sahl translated this Tennessee Williams opus into German, a good job too. Technically it was a flawless show.

Hans.

Goldenson

head who performed well during the formative period just past."

The AB-PT proxy statement indicated that Goldenson has been given a new employment contract till the end of 1966. Under the new deal, he'll get \$125,000 per, year and deferred compensation of \$50,000 each year. The deferred segment is to be paid over a maximum period of 20 years upon termination of his services, in addition, Goldenson is eligible to participate in the key employees in-

centive compensation plan. Last year, Goldenson seceived \$50,000 under this plan. The proxy statement also disclosed that Treyz was paid \$88,400 last year and exercised a stock option on 3,825 shares which earned him another \$81,000. Proposals from the floor, concerning the limitation on incentive compensation to executive and the pre-emptive marketing of new stock issues, were defeated. David B. Wallerstein, prexy of Balaban & Katz Corp., Chicago, was elected a new director of AB-PT. Reelected were A. H. Blank, Alger B. Chapman, John A. Coleman, Everett H. Erlick, E. Chester Gersten, Goldenson, Jack Hausman, Robert H. Hinckley, Robert L. Huffines Jr., Walter P. Marshall, Joseph A. Martino, James G. Riddell and Simon B. Slegel.

SCHENCK ENTERPRISES' **'BUCKINGHAM' SERIES**

Joseph M. Schenck Enterprises prexy Bernard Schwartz revealed one of the company's major television projects for next year will be tentative-titled series "The Man From Buckingham," based on Doug Whitney's Buckingham Livery Rolls Royce service in New York. Frederick de Cordova has been set as producer-director, with series tagged at one hour.

Schwartz said there has been major network interest and also noted interest has been voiced in turning project into a feature as

Schenck Enterprises has just completed "The Enchanted Garden," feature starring Merle Oberon, in Mexico.

Two Grey Agency Execs Claim Johnson Pressure To Jettison Faulk Shows

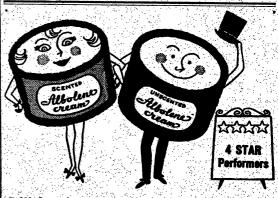
To Jettison Faulk Shows

Grey Advertising Agency executives yesterday (Tues.) described pressures by grocery chain operator. Lawrence Johnson to have Hoftman Beverages withdraw as upport from John Henry Faulk. Thomas Murray, who was account exec on Hoffman for Grey in '56; said Johnson called him and threatened to remove all the beverage company's displays from his stores unless Faulk, then employed by WCBS Radio, N.Y., was shed by the sponsor. Murray says he resisted Johnson's threats, but later was told by execs of his own agency that he'd "better get on it; this could be dynamite." Murray's testimony in the Faulk suit against AWARE Inc. was corroborated by another witness, Samuel Dolelmer, an exec veep at Grey.

Charles Collingwood testified this week that webs and bank-rollers were alraid to employ performers whose patriotism was under attack. They couldn't find jobs, said the commentator at the trial, even though it may have long since been proved that they are free of guilt.

Collingwood was prexy of AFTRA in 1956, at the time AWARE printed charges that Faulk was tied to Commie-front orgs.

Des Moines — J. C. Dowell, former v.p. and general manager of KIOA, Des Moines, has been named general manager of KQTV television station and KyFD radio station, Ft. Dodge, Iowa, it has been announced by Ed Breen.



Still drawing rave notices after a 56-year run

Pure...does not irritate skin...removes virtually any cosmetic or make-up in seconds! No wonder three generations of show business people have been fans of ALBOLENE CREAM! So economical, too! Get ALBOLENE today!



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"The BEST in location taping!" INTERSYNC EQUIPPED

SEARCH FOR TOMORROW

AUSTRALIA'S #1

TV SINGING STAR

Appearing 3rd Time in 6 Weeks

* THE BOB NEWHART SHOW * THE SLATE BROS.

NBC-TV, Wednesday, May 30th

OPENING

MARY

STUART

Joanne

'CAMPUS TIME' MEANS BIG B.O.

Disks Are 'More Sound Than Artist'

Diskeries are in a noise "level-race" in the pop market with each trying to make "hotter" platters than the next. That's the opinion of Ray Fowler, chief engineer for Bill Grauer Productions, who feels that a good many of today's pop disks are "more sound than artist."

There is no standard disk level, Fowler points out, so companies can wax material on as loud a frequency as the traffic will hear. Some radio stations have standards of their own and won't play disks recorded over a certain level. But, in most cases, the tunes come blaring out of the set in "hotter and hotter" fashion.

The situation is akin to the ty

The situation is akin to the ty commercial scene which was brought out recently at the NAB hearings in Washington. It was revealed that commercials are recorded "hotter" than the level of normal programming with the result that they come into the home much louder than the rest of a

sult that they come into the home much louder than the rest of a given program. Pop records, to Fowler's ears, are engaged in a race with each other like the commercials' "noise level."

No Regulatory System,
Fowler points out that there has been talk about setting some regulation system to handle this situation but little has actually been accomplished. He adds that there was a standard before the 45 rpm disk came on the scene but it went out with the new platters. As the 45 developed, disks got hotter and hotter, he contends, and it has reached a point now where the pop listeners have become accustomed to it. "It is difficult to do a good recording job today," he feels, "because it would end up sounding too bland."
He asserts that engineers would gladly restrain themselves if such a ruling could be passed because "they could do a much better job." It's a problem contributed to by the fact that it is the nature of

They could do a much better job.

It's a problem contributed to by
the fact that it is the nature of
rock to be loud in the first place.
Fowler figures. He says that this
generation has become accustomed
to "hot" records and isn't satisfied emeration has become accustomed to "hot" records and isn't satisfied unless there is a lot of noise on a disk. From the manufacturer's standpoint this then becomes an indication to keep the level booming

ing.
Engineers are a higger factor
on a hit record today than the Engineers are a bigger factor on a hit record today than the artists. Fowler notes. With the "more sound than artist" trend, he belives that the artists are only getting hurt because their "inperson" appearances don't match their disk performances.

Their work has been so hypoed in the control room that the singer.

has more of an electronic voice than a natural one. When he or she makes a personal appear

(Continued on page 52)

Gold Handling Imported Music for Merc Labels: Name 3 to Other Posts

Chicago, May 15.

Don Gold has been tapped by Mercury Records for the newly-created position of coordinator of imported music. He was formerly an editor with the late Show Busical March 1885 (1988). an editor with the late Show Business Illustrated and with Playboy and was at one time managing editor of Down Beat. In his new spot, he will handle foreign music for all labels produced by the firm—Mercury, Philips and Smash.

In other appointments, Mercury named Richard Bruce national rack sales manager, Jay. Swint western regional manager for

rack sales manager, Jay Swint western regional manager for Smash, and Chic Silvers to the national promotional staff.

Bruce had been national promotional director for Mercury albums and will work out of the Chi headquarters. Swint was national promo manager for Capitol and will work from Mercury's Los Angeles office. Silvers is from the Coda Distributing Co., Mineapolis, and will continue with Mercury in that city.

Col Ups Fred. Johnson To Educ'l Dept. Manager

Trederic: Johnson has been upped at Columbia Records Sales Corp. to the post of educational department manager. In his new assignment, Johnson will be responsible to Maurice Hoffman, CRSC national sales manager, for the educational market in the educational market. sales to the educational market

and for recommending the development of new products and services.

Johnson joined Col in October, 1961, as a management development trainee. He succeeds Mrs. Marian Tilin, who resigned.

Can to Market 'Fringe' LP Prior To N.Y. Preem

Capitol Records will have the original cast album of "Beyond The Fringe" on the market when the British import begins its pre-Broadway tryout Sept. 10 in Washington. The cast album will be cut in London June 4 with George Martin, artists & repertoire staffer for EMI (Electric & Musical Industries), heading the date.

There's a "Beyond The Fringe" set already on the market in

There's a "Beyond The Fringe" set already on the market in Eneland on the Parlophone label but four new numbers that will be added for the U.S. presentation will be put into the new grooving. "Fringe" is an intimate revue featuring Alan Bennett, Peter Cook, Jonathan Miller and Dudley

Moore.

Cap also will work tieins with the cast set when the production moves to Toronto (Sept. 24-Oct. 6) and Boston (Oct. 8-20). Its Broadway preem is scheduled Oct. 27 at the Golden Theatre.

SELMER 1ST QUARTER NET RISES TO \$51.587

H& A Selmer, band instrument manufacturer, racked up consolidated sales totaling \$1,268,000 for the first quarter of 1962, according to a report by company prexy Jack Feddersen at a shareholders' meeting held recently in Elkhart, Ind. Figure is an increase of 34% over last year's sales for the similar

rigure is an increase of 34% over last year's sales for the similar period, which came to \$944,000. Feddersen indicated that net earnings after taxes for the quar-ter were \$51,587, as compared to \$9,112 for the like period last year. First quarter net profit per charge \$9.112 for the like period last year. First quarter net profit per share of common stock after payment of preferred dividends were 15.4c this year compared to 1.1c in 1961, he said. The 1962 figures in each instance, he pointed out, reflect the addition of sales and earnings for the company's Vincent Bach Corp. subsid, acquired by Selmer Sept. 25, 1961.

Directors elected at the annual

25, 1961.
Directors elected at the annual meeting were Joseph M. Grolimud, Benny Goodman, Feddersen, Charles L. Bickel, John M. Brodhead and Edward J. Scheider.

WB Adds Arnold Thies As Western Sales Mgr.

As Western Sales Mgr.
Arnold R. Thies has been set
as district sales manager for Warner Bros. Records to cover the
western division. He was formerly
Coast division manager for ABCParamount Records and prior to
that was associated with Roskin
Upstate Corp., in Buffalo, and Mutual Distributing in Boston.
His appointment rounds out
WB's new divisional sales managers team which now includes
Sid Sepaffer in the east, W. D.
Kinpağrick in the south and Hugh
Hilliaddin the midwest.
Thies will headquarter in L. A.
and will report to Bob Summers,
WB's hational sales manager,

Although disks have been a staple feen item for years, their Attnoigh dissis have been a staple, teen item for years, their promotion has been mostly a matter of radio exposure. This modus operandi has been so mew has crimped in recent years by a number of factors and so musical artists generally have suffered in the area of live appearances, which, after all, have more spot monetary value than a string of hit singles in today's market.

In the past year or two, however, a new development has begun to manifest itself on the music scene. This is the college market. And thas now extended down into the highschools as well, making this group the largest music market extant.

highschools as well, making this group the largest music market extant.

There are more than 2,000 colleges and universities in the U. S., of which about 1,500 are eligible talent buyers in terms of budget and audience. One agency alone, International Talent Associates, handled around 9,000 dates on this circuit in the past year, with some schools buying as many as six dates in the couse of the academic year.

demic year.

According to Larry Bennett, ITA According to Larry Bennett, ITA vp., "This is a new show business." While musical acts that played college dates were previously booked through talent agency one-nighter departments, Bennett, feels that the market has now become so big that it requires a far different kind of handling. His ITA books some 20 acts, the strongest of which are in the pop-folk groove. In a small college these acts can gross up to \$750-per-gig and on the larger campuses the total can reach \$10,000 and even hit the \$15,000 mark on occasion.

000 and even hit the \$15,000 mark on occasion.

This is big time show biz ranking with top nitery dates. Even the highschools, which are becoming increasingly interested in such acts acts as "anti-rock" and generally higher class social activity measures, acording to Bennett, are good for up to \$2,500 for a prom appearance. In an assembly program, the acts can get in the neighborhood of \$750.\$1,000 for a performance.

hood of \$750-\$1,000 for a personance.

With the college enrollment age dropping (it now averages out at: 17) and with the secondary institutions becoming involved, this market is a very substantial factor; on the LP disk buying scene. It is interestaing to note in this area the difference in type of material on singles vs. album charts. Since the disk business is now roughly 35% albums, the emphasis on folk strength on LP bestseller lists is a pretty good indication of the

(Continued on page 54)

CHANCELLOR MOVING INTO C&W. R&B FIELDS

INTO C&W, R&B FIELDS

Chancellor Records is moving into the country and rhythm & blues fields. The diskery has set up two new divisions and has appointed Jimmy Bowen artist and repertoire director of the c&w line. The hayseed series will be called Chancellor Country Records. Bowen, who has been active in the field as deejay, songwriter and artist, left last week on a cross-country trek to scout talent and material. He will headquarter on the Coast. The c&w line will have a regular release schedule, the first platters of which will feature Joey Cooper. Tommy Blake, Damy Denver. Bobby Denton and Jimmy Smart.

Chancellor's rhythm & blues eries will operate separately from he label's pop line. Robert series will operate separately from the label's pop line. Robert Marcucci, Chancellor prexv. says that the new division will scout fresh artists, material and masters. It is Marcucci's intention to build a complete r&b line, and the series first disk was released last week featuring the Five Satins. Also signed to the r&b division is sing-er Jimmy Fortune whose first platter for the label will be out soon.

Grauer Engineer Avers Many Pop HUGE POTENTIAL Celler Disklegger Bill's Passage Dims FOR MANY ACTS On Split of Mfrs., Copyright Interests

Drayson Exits Caedmon

For L.P. Sales Berth Harold Drayson has been named up. in charge of merchandising of L.P. Sales Corp. He recently resigned as national sales director of Caedmon Records to take the new post with the distribution outfit.

Before his two years with Caedmon Drayson served as sales man-

mon, Drayson served as sales man ager with MGM Records for 1 years and has spent around 30 years in the record business in one capacity or another. He has been succeeded at Caedmon by Bob

Cane, Paxton End Their Pub & Disk Tie-up of 5 Yrs.

Marvin Cane and George Paxton wound up their close to five-year partnership in the publishing and recording field. Cane sold his stock interest in Winneton Music and Coed Records to Paxton and, at the same time, purchased Paxton's stock in Capax Management, which has exclusive managerial

ton's stock in Capax Management, which has exclusive managerial rights to singer Adam Wade.

Negotiations are now underway with Andrew Feinman, attorney representing Cane and Wade, to close a deal with another record label for Wade. The singer has been recording under the Coed banner. In addition to managing Wade, Cane also plans to continue his activities in the publishing field.

Paxton expects to add personnel

field.
Paxton expects to add personnel to his Paxton Music (ASCAP) and Winneton Music (BMI) in the near future. At present, he has writers Frank Reardon, Ernest Schweikert, Sandy Baron and Fred Welsmantel under contract. The Paxton operation is also active with Whiting Music and Chatsworth Music.

worth Music.

The Coed label is being reorganized and recapitalized. New sales and promotion men will be added to the diskery staff, also. Plans are now afoot for a prime push on Coed's latest pactee, Joe Bellomo.

5 DISKLEGGERS PLEAD GUILTY IN N.Y. COURT

Five men charged with a record Five men charged with a record counterfeiting conspiracy pleaded guilty in New York's Kings County court last week. They were charged in an indictment in March; 1981 with pirating Frank Sinatra and Johnny Mathis records. Charges against a sixth de-fendant, Nicholas Del Negro, were dismissed on a motion of Assistant District Attorney Max Markowitz in charge of the prosecution.

in charge of the prosecution.

Those who pleaded guilty were:
Geatano Vastola, Frank Lerner,
Lawrence Martiro, Charles T.
Folhemus and Sidney R. Mittle-

man.
The counterfeiting conspiracy is in violation of Section 2354 of N.Y. State law covering counterfeiting of trademarks. Sentencing date will be set after completion of a pro-bation report.

Bob Crewe Drops Indie Shingle to Join Perri

Bob Crewe is giving up his indie producer status to join Perri Rec-ords as artists & repertoire chief. The firm was launched a couple of week ago by Richard Osias. Latter is president of the Osias Organizabuilder of residential

tion, builder of residenua communities.

The Perri setup now includes Doc Bagby, who'll ake the rhythm & blues operation, and Joe James as national promotion director. Also in the promotion area are Jerry Morse for the far west and Barbara Oslas in the firm's New York headquarters.

Washington, May 15.
The mysterious force which propels copyrights proposals onto the rocks when they hit Congressional waters appears to be working with the Celler bill to crack down on disk counterfeiters and pirates.

Record manufacturers and the copyright interests in effect split over the much-desired legislation at its first public airing before the House Copyright Subcommittee. In view of the schism, odds are against enactment this session. And if it should get through the legislative mill (after much revision), the copyright interests would probably be left out in the cold.

The bill by House Judiciary Chairman Emanuel Celler (D-N-Y) was introduced about a year againd is now getting its first attention. It would: (1) make it a federal crime to transport (or receive) across state lines disks with accounterfeit labels, (2) do the same for disks, tapes or other recordings copied from the master record without permission of the owner, and (3) amend the Copyright Act to provide for heavier civil damage remedies in cases of record piracy, involving infringement of the compulsory licensing provisions.

The criminal section of the bill, simed at the counterfeiters (who try to duplicate the record, going as far as reproducing the label and even the facket), would tack on new paragraphs to the present federal code prescription against transportation and receipt of stoles goods. The penalties would be drastic—up to 10 years in prison and \$10,000 fine.

Favers Present Previsions

The copyright section would aimply apply the present general damages frovisions of the Copyright Act to violation of the Commissery license (or mechanical royalty) section of the act, at present, the record pirates who duck mechanical royalty spection of the act, at present, the record pirates who duck mechanical royalty section of the commisser for more than six cents per disks.

ages of not more than six cents per disk.

The Celler bill would change this to make damage suits worthwhile day providing remedies of from \$250 to \$5,000 or \$1 per instance, up to the judge's discretion.

An array of record industry repa, topped off by The American Record Manufacturers & Distributors Assa., took the stand to plea for enactment of the criminal provisoe and voice at best lukewarm support for the copyright section.

ARMADA counsel Sigmund Steinberg and ARMADA prexy Art Talmadge, head of United Artists Record Co., recounted the group's efforts to catch the fly-bynighters who engage in the counterfeiting racket. Although the hasociation (Continued on page \$4)

Philly Medical Examiner To Hold Inquest on Jazz Pianist's Narcotics Death

Philadelphia, May 15.
An investigation into the suddea death of pianist Harold Corbin, 29, will lead to an inquest by Medical Examiner Dr. Joseph W. Spelman, whose office has broad subpoena powers similar to a court session.
Corbin, who had performed in Birdland, N.Y., and other top jazz spots, died here April 1 after being taken ill in a friend's apartment. A call that there was "something suspicious" about the musician's death led to an hutopsy and the medical examiner's report showed that he died from overdose of morphine or heroim, plus morphine or heroin, plus

Police Capt. Robert Taylor said Police Capt. Robert Taylor said that a thorough investigation revealed Corbin was not a user of narcotics, which eliminated the theory he had taken the drugs voluntarily Corbin had just wound up an engagement at Spider Kelly's, midtown jazz room, and died in the apartment of Roland Marsh, a bartender from the cafe.

Hirt's Mardi Gras, Mitch's Family, **Guard's Singers Top Current LPs**

"AL HIRT AT THE MARDI GRAS" (RCA Victor). Al Hirt, the trumpet phenom, turns in another heavyweight commercial Dixleland performance in this LP. Recorded during a performance at Dan's Pier 600 in New Orleans, this set spotlights less of Hirt's spectacular horn technique than his combo on a standard round of classic two-beat and swing pieces, such as "Basin Street Blues," "New Orleans," "Diga Diga Doo," "That's A-plenty," "Yellow Dog Blues," "Oh, Johnny, Oh, Johnny, Oh," "Frankie and Johnny," "Perdido," and others.

and others.

MITCH MILLER & GANG:

"FAMILY SING ALONG WITH

MITCH" (Collimbia). There's no
stopping the Mitch Miller brand
of, vocal togetherness. His sing
alongs just keep rolling along and
the disk buyers can't seem to wait
for his next one to come out. This
one is loaded with nostalgia and
the family will have plenty of fun
joining in. Also included in this
package is a color portrait by Norman Rockwell for those who want
to make a pinup-boy of the bearded
maestro.

DAVE GUARD & THE WHISKEYHILL SINGERS (Capitol).
Dave Guard, former member and
co-founder of the Kingston Trio,
has organized a fine, new combo
in the Whiskeyhill Singers. This
is a quartet, including one femme
voice, with an attractive sound
in a straightforward folksinging
groove. The repertory is also wellchosen, including several fresh
songs among some familiar ones.
Standout are "Plane Wreck At Los.
Gatos," "Shine The Light On Me,"
"Ride On Rallroad Bill" and "Isa
Lei." They also dish up an interesting version of the old Bessie
Smith blues number, "Nobody
Knows When You're Down and
Out."
"MAGNIFICENT MOMENTS DAVE GUARD & THE WHIS

Out."

"MAGNIFICENT MOMENTS
FROM MGM MOVIES" (MGM).
This is a crackerjack anthology of soundtrack hits from past MGM musicals. It encompasses Judy Garland's "Johnny One Note" from "Words and, Music" and her historic "Over The Rainbow" from "The Wizard of Oz"; Louis Jordan's "Gigl"; Gene Kelly's "You Are My Lucky Star" from "Singin' in The Rain"; Ann Blyth and Vic Damone's "Stranger in Paradise" from "Kismet"; William Warfield's "Old Man River" from "Showboat"; Howard Keel's "The Girl That I Marry' from "Annie Get Your Gun"; Lestie Caron and Mel Ferrer's "Hi-Lili, Hi-Lo" from "Lili"; Kathryn Grayson and Howard Keel's "So In Love" from "Kiss Me Kate"; Georges Guetary's "Til Bulld A Stairway To Paradise" from "An American In Paris," and two instrumentals, "Dancing In The Dark" from "Band Wagon" and "Slauchter on 10th Avenue" from "On Your Toes."

PATRICE MUNSEL: "UNPRESELTED AND THE STANKET " "MAGNIFICENT MOMENTS

"Slaugnter on 10th Avenue" from
"On Your Toes."

"PATRICE MUNSEL: "UNPREDICTABLE PATRICE MUNSEL"
(Philips). Apparently taking the
lead set by Elleen Farrell on Columbia, Patrice Munsel, another
Metop star, segues into the pop
groove for a run through a formidable. repertoire of rhythm, blues
and ballad selections. With the
help of Phil Moore, who arranged
and conducted, Miss Munsel appears right at home in the Tin Pan
Alley surroundings and belts with
a joy that will catch lots of spinning interest. "Sometimes I'm
Happy," "The Lonesome Road,"
"Baby, Baby, All The Time" and
"Last Night When We Were
Young" are some of the sides the
deejays should favor.

"ALL - A MERICA N GOES

deejays should favor.

"ALL - A ME RICAN GOES
COUNTRY STYLE" (Mercury).
It's not often that a Broadway
tuner gets a country & western LP.
treatment. This is one such package which features eight c&groups or artists doing tunes from
the Charles Strouse (music-likeAdams (tyrics) musicomedy, "AllAmerican." Although the set is not
entirely successful as a country

really fit the album's announced intention.

AHMAD JAMAL: "ALL OF YOU" (Argo). In a decade of recording Ahmad Jamal has achieved an enviable record of getting several of his jazz sets on the pop bestselling charts. Discounting comments from esoteric quarters that he's more pop than jazz, fact remains that many disk buyers like his music which is apparently enough jazz for them. He's commercial all right, but that's no knock, and he does have slick approaches to the likes of "Angel Eyes," "You Go To My Head," "Time On My Hands," "You're Blase" and two Cole Porter items, "What Is This Thing Called Love" and "All Of You" On this date, recorded at Chicago's Alhambra, Jamal's planistics are expertly supported by Is rael Crosby's bass and Vernell Fourniers drums.

MILT JACKSON & WES MONT.

lers drums.

MILT JACKSON & WES MONTGOMERY: "BAGS MEETS WES"
(Riverside). Swinging vibes work
by Milt Jackson (Bags) and solid
gultar playing by Wes Montgomery
(Wes) pace this crisp Riverside
outing. With the equally effective
work of Wynton Kelly on plano,
Sam Jones on bass and Philly Joe
Jones on drums, the session has a
nice sound, mostly in the uptempo
groove, that makes for a solid jazz
array. Jackson's deft touch and
Montgomery's swinging tonal effects blend well in their first session together.

gines. One side deals with the plane.

BORIS KARLOFF: "THE
THREE LITTLE PIGS AND
OTHER FAIRY TALES" (Cade
mon). Actor Boris Karloff, who's
usually cast in a role to frighten
people, turns his talents elsewhere
via this set in which he reads
eight fairy tales for children. Unembellished by music or sound effects, the disk belongs strictly to
Karloff and he does a fine job of
recreating such tales as "Jack and
the Beanstalk," "The Three Lite
Pigs," "The Three Lite
Pigs," "The Three Bears" and
other familiar yarns. His reading
is dramatic, but not overly so and
is particularly admirable in that
it at no time talks down to his
audience as so many story tellers
tend to do. A pleasant and entertainling album, it is presented with



LAWRENCE WELK

Presents a New Dot Albur "YOUNG WORLD" Yew Sound—Recorded by the A New Sound—Recording

skill and effectiveness under the direction of Howard Sackler. The disk will doubtless find its way into many homes and classroom.

disk will doubtless find its way into many homes and classroom.

"A CHILD'S INTRODUCTION TO THE AUTOMOBILE AND THE AUTOMOBILE AND THE ARPLANE? (Wonderland). This is the first of a series of Wonderland of Science? disks which will eventually explore various regions of scientific achievement in an introductory format for children. Written fiarrated and produced by Barrett Clark, this first volume is a fine example of how to make an entertaining and educational disk for this market. The text is simple and clear, and the overall packaging contains four pages of illustrations. Included are some history basic factual material and actual sounds of auto and airplane engines. One side deals with the auto and the other with the plane. Both are well done and the package has solid potential for the consumer as well as educational markets.

RON MARSHALLE "HERE

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

FERRANTE & TEICHER..... (United Artists). Negligeo
Ferrante & Teicher's "Lisa" (Miller") showcases the keyboard
team in a forceful manner, and the theme's tie with the
20th-For pic release of the same name gives it added spinning
and selling values. "Negliges" (Arlous") is a sheer instrumental
delight designed with a slick piano and orch dressing to please

LAWRENCE WELK ORCH.....BABY ELEPHANT WALK LAWRENCE WELK ORCH. BABY ELEPHANT WALK

(Dot) Theme From Brothers Grimm
Lawrence Welk Orch's "Baby Elephant Walk" (Famous*) brings
a Henry Mancini pic theme ("Hatart") to the fore again with an
instrumental dash that's tailormade for a spinning payoff. "Theme
From The Brothers Grimm" (LeVan*) has a happy litt and an
overall jaunty spirit with whistling effects to win programming
time. Tune is Bob Merrill's theme from the upcoming Metro pic.

3

OHNNY MATHIS UNACCUSTOMED AS I AM
(Columbia)

(Columbia)

Johnny Mathis' 'Unaccustomed As I Am' (Cathryl') has the warm ballad touch that his fans are accustomed to making it a natural for top play. 'Marianna' (Famous') is set up in a slow ballad groove that's delivered in a neat vocal way that could attract play. It's from "The Counterfeit Traitor" pic.

GARY CRISS.

OUR FAVORITE MELODIES

(Diamond)

Welcome Home To My Heart

Gary Criss' "Our Favorite Melodies" (Roosevelt-Tobi-Annt) hits
a sturdy beat and adds a lilting lyric idea to make it a natural
for teen appreciation and big play, "Welcome Home To My Heart"

(We Threet) features a winning vocal style in a setting that
blends tempo and lyric for top results and a breakthrough po
tential, too.

RAL DONNER..... LOVELESS LIFE (Gone) Bells of Love
Ral Donner's "Loveless Life" (Pincus*) presents a soft rhythmic
line in a harmony setting that the teen trade will build into a
strong spinning item. "Bells Of Love" (Allan K.*) rings out a
ballad mood in a slow and ponderous fashion.

PAUL PETERSON. KEEP YOUR LOVE LOCKED

(Colpix). Be Everything To Anyone You Love Paul Peterson's "Keep Your Love Locked" (Aldon') will lock up lots programming slots because of the surefire vocalizing on a tasty teen tune. "Be Everything To Anyone You Love" (Hill & Ranget) has some nice ballad qualities that make it okay for a hearing every now and then.

MARK WYNTER..... .. HEAVEN'S PLAN

(Capitol). No More Heart
Sylvia Hills "The Drama Of Love" (Sylviat) plays around
rhythm & blues lines but it has strong pop possibilities and the
sharp song-selling style will keep it moving on all levels. "No
More Heart" (Sylviat) beats with an effective ballad punch that
should get a good spinning reaction, too.

.HAVING A PARTY (RCA Victor). Bring It On Home To Me Sam Cooke's "Having A Party" (Kagsf) is a gay handclappe that's full of the beat and lyric angles that teeners take to in this way. "Bring It On Home To Me" (Kagst) is in a slow blue groope cellvered with effective vocal patterns.

SHARING YOU (Liberty). In My Baby's Eyes
Bobby Vee's "Sharing You" (Aldont) build up a bolero beat
around a double-tracked vocal that makes it a balled entry with
a big potential. "In My Baby's Eyes" (Al: mt) flashes around the
spinning circuit because of its vigorous song-selling technique on
a good rhythm offering.

SOLOMON BURKE. DOWN IN THE VALLE

(Atlantie) ... I'm Hanging Up My Heart For You.

Solomon Burke's "Down In The Valley" (Progressivet) rises with a slick blues beat that could give this stancard folk item new dimension for a hot spinning ride. "I'm Hanging Up My Heart For You" (Roosevelt Progressivet) has a rocking beat that's heightened by a dramatic vocal and an insinuating keyboard backing. DOWN IN THE VALLEY

THE TROPHIES.

The Trophies "Peg O' My Heart" (Challenge)

The Trophies "Peg O' My Heart" (Feist"), has a good chance to win over the teeners because of the tricky vocal treatment and catchy musical accomp. "I Laughed So Hard I Cried" (4 Star, Salest) works its way around a fair balled with a likable harmony style and helpful musical accomp.

IOE CARROLL ..OH, LADY BE GOOD

(Epic). Just For Tonight

(Bill Butler's "Solcier Boy" (Luxt) is an instrumental version of the Shirelles' vocal click and the piano lead gives it plenty of spinning power on its own. "Just For Tonight" (Famous") has a sprightly instrumental feel that'll fit in any spinner's schedule. Tune is a Johnny Mercer-Hoagy Carmichael special for Paramount's "Hatari" pic.

Longplay Shorts

Capitol Records is offering Moura Lympany's new Angel recording of Rachmainoff's "Plano Concerto No. 2" at a special introductory price of \$1.98 (mono) and \$2.98 (stereo) ... RCA Victor has five of its opera packages scheduled for WOR's "Radio's Golden World Of Opera" series in the uppoming summer months ... Conductors Leopold Stokowski and William Steinberg have been appointed to the advisory board of Philadelphia's New School of Music . . . Violinist Erick Friedman, who debuted on RCA Victor with Jascha Helfetz, heads out on a six-month world tour May 30 . . . Bobert Kahn, account exec of Colum bia Special Products, will be on leave this summer to study with conductor Pierre Monteux at the maestro's school for conductors in Maine

ductor Pierre Monteux at the maestro's school for conductors in Maine Jacy Parker, who hits the album field this week via Verve's. "Spotlight On Jacy Parker," is being managed by Lee Magid... Della Reese cut an LP, "Della On Stage." last week at RCA Victor's Webster Hall Studio in New York before an invited audience to simulate an actual concert performance... Victor Co. of Japan, RCA Victor's licensee in Tokyo, has been awarded the Educational Minister's Prize at the Six teenth Arts Festival and the Japan Discs Grand Prix of 1961. It was awarded to Victor's "The History of Koto-Music and Songs" and "The Collection of Kabuki Effective Musics"... Riverside Records has added three more sets to its Jazz Master Composer Series. The new packages feature music written by Horace Silver, Diaxy Gillespie and Duke Ellington ... Ferrante & Teicher, United Artists piano duo cancelled all concert appearances for the month to four the U. S. on a dealer-deejay promotion in conjunction with diskery's "A Tribute To Ferrane & Teicher" campaign.

Atco is releasing an LP hot on the heels of Ben E. King's climbing

tuner gets a country & western LP treatment. This is one such package which features eight can ge which features eight can groups or artists doing tunes from the Charles Strouse (music-Lee Adams (dyrics) musicomedy. Alter and closely follows similar moves by Atco with Acker Bilk and Bebby Darin. New from Elektra this month are a folk sampler featuring Adams (dyrics) musicomedy. Alter and closely follows similar moves by Atco with Acker Bilk and Bebby Darin. New from Elektra this month are a folk sampler featuring Adams (dyrics) musicomedy. Alter a folk scene" and Vol. IV in the company's rentirely successful as a country array, a solid beat prevails throughout and Strouse's music holds up well. There is often more pop than c&w here but tunes like "The Real Me." sung by Marie Stroughout on the heels of Ben E. King's climbing single. "Don't Play That Song." The album will have the same name and closely follows similar moves by Atco with Acker Bilk and Bebby Darin. New from Elektra this month are a folk sampler featuring Authentic Sound Effects" series. Command has announced the Symphony Orchestra, the Ray Charles Slingers, Tony Mottols, Doc Severinsen and Don Lamond. .. RCA Victor has cut its second Billy Graham Crusade Choir LP, Under the supervision of Brad McCuen, the Sway Charles Slingers, Tony Mottols, Doc Severinsen and Don Lamond. .. RCA Victor has cut its second Billy Graham Crusade Choir LP, Under the supervision of Brad McCuen, the Sway Charles Slingers, Tony Mottols, Doc Severinsen and Don Lamond. .. RCA Victor has cut its second Billy Graham Crusade Choir LP, Under the supervision of Brad McCuen, the Sway Charles Slingers, Tony Mottols, Doc Severinsen and Don Lamond. .. RCA Victor has cut its second Billy Graham Crusade Choir LP, Under the supervision of Brad McCuen, the Sway Charles Slingers, Tony Mottols, Doc Severinsen and Don Lamond. .. RCA Victor has cut its second Billy Graham Crusade Choir LP, Under the supervision of Brad McCuen, the Sway Charles Slingers, Tony Mottols, Doc Severinsen and Don

Leinsdorf Builds Boston Symph Sked With Total Repertory' Plan

Emphasizing his goal as "total repertoire," Eric Leinsdorf held his first press conference here as musical director of the Boston Symphony Orchestra. He has succeeded Charles Munch as director and was introduced to the gathering as being the designer of a "new era" for the orchestra.

He related that the group will have a 32-week winter season in 1962-63, as opposed to the symphony's usual 31-week schedule, This year's program will include a two-week transcontinental tour and five one-week eastern trips. The eastern treks will be in October, November, January, February and March, he revealed, and the crosscountry and Canada Journey will come at the end of the eason, with no mid-western trip as there

and March, he revealed, and the crosscountry and Canada journey will come at the end of the season, with no mid-western trip as there had been in the past.

The new musical director will confluct 17 weeks at home and all of; the touring engagements. Mughe will guest-conduct four weeks and Burgis will do the same for three weeks, Leinsdorf stated. The Boston Pops, under the direction of Arthur Fiedler, is currently playing at home, having recently conceluded a tour of its own.

His "total repertoire" policy will include eight or nine contemporary concertos, the director revealed. He listed as works to be performed this season the premiere of Benjamin Lees" Violin Concerto, Stravinsky's Viola Concerto and Prokofiev's Cello Concerto Piano concertos by Barber, Bartok, Leon Kirchner, Dello Joto and Alvin Eller were also named He stressed an emphasis for the balance of 1962 on Stravinsky in honor of the composer's birthday and said that, in addition to the concerto, he will conduct the Symphony of Psalms and Burgin will, in all probability, do an all-Stravinsky program.

Leinsdorf added that he also has a number of scores new to Boston under examination for perform-

do an all-Stravinsky program.
Leinsdorf added that he also has a number of scores new to Boston under examination for performance during the season. He said that it is "fairly well determined" that the Symphony's first program will include the Eroica and Piston's Seventh Symphony, a contemporary work which has not been played by the orchestra. In other areas, Leinsdorf stated that, he will continue the Symphony's policy of engaging "solopists for works rather than select the works after the soloists have been engaged." He related that there will be some "small change in seating — nothing radical" to accommodate his plan to put the orchestra on risers. As far as the orchestra tiself, the director stated that "at this moment there are no hanges in personnel other. Than that "at this moment there are no changes in personnel, other than retirements, contemplated."

Cadence's Jazz Label Rolling After 4 Months' **Production** Problems

After four months of "produc-tion problems," Candid Records, the jazz label of the Cadence op-eration, will have some new reration, will have some new product out shortly. Three new platters will be distributed this week and next, according to Pete Hess, the imprint's general man-ager.

ager.

The LPs are a session by soprano sax man Steve Lacy, an outing by Memphis Slim and a package called "A Treasury of Field Recordings," Latter is a set of blues and Field Recordings," Latter is a set of blues and country material, gathered in the fields of Texas and vicinity by Mac McCormick, containing some stuff by Lightini Hookins and various other natives, many of whom are unknown

popularly.

Hess said that the label has several things in the works for release this summer. Candid still has six to eight LPs in the can, but Hess isn't sure if he'll release any of the material or not. He added that some of it may be put out.

Out.

He pointed out that there are plans for some renewed recording activity for the line and also the possibility of buying some indie produced jazz masters for release. Candid's material on hand was produced to the prod ricesse.

Treese in the produced by lazz critic and writer.

Nat. Hentoff, and Hess believes that Hentoff may cut, some more projects for the label.

Military to Valando

Frank Military has joined Tommy Valando's music combine as general professional manager. His main stress will be in the show tune area which the Valando op-

tune area which the valued of ceration has been couple of years.

Before joining Valundo, Military had been associated with the publishing operation run by Lee Eastman and Budd Granoff. He also had been affiliated with Bregman, Yocco & Conn and the Frank Vocco & Conn and the Frank Sinatra firms in California

Jean Martinion **New Chi Symph Musical Director**

Chicago, May 15.

Jean Martinion, since 1959 the
musical director of the city of
Dusseldorf, Germany, has been
selected as musical director of the
Chicago Symphony Orchestra. The

Chicago Symphony Orchestra. The announcement came one week after Fritz Reiner stepped down from the position due to il health. Martinion will not take over until the '65-'64 season. Reiner, associate conductor Walter Hendl and six guest conductors will direct the forthcoming fall and winter programs.

and six guest conductors will direct the fortheoming fall and winter programs.

The 52-year-old Martinion becomes the seventh music director in the 71 years of the orchestra's existence. In Paris, after the war, he conducted the Lamoureux, Colonne and Passdeloup orchestras. From 1957 to 1959 he was in charge of the Israel Philharmonic, and has since conducted orchestras in Europe and Los Angeles, Baltimore, Rochester, Montreal and the Hollywood Bowl.

Martinion made his Chicago debut at the Ravinia Festival in 1960, and was guest conductor of the Chicago Symphony in Orchestra Hall last spring.

Dr. Eric Oldberg, president of the Governing Orchestral Assn. would not disclose the exact terms of Martinion's contract, but it's generally assumed that it is for three or four years.

SAM FOX SUES ARNDT **OVER 'NOLA' PIRACY**

Sam Fox Publishing Co. has filed an infringement suit against Nola Arndt-Inc, in N.Y. Federal Court seeking to enjoin Arndt from publishing the tune "Nola." The action asks damages sustained, an accounting and impounding of all allegedly infringed copies of the sone

allegenty intringed copies of the song.

The complaint claims that Fox or its assignor secured exclusive copyright to "Nola" in 1915 and that under an agreement on April 19, 1919, Arndt conveyed to the plaintiff's predecessor its renewal rights. It's contended that on Feb. 5, 1959, this agreement was superseded by an assignment under ceded by an assignment under which Arndt turned over the re-newal rights to Fox.

newal rights to Fox

However, according to the complaint, Arndt renewed the rights itself in 1942 and since early 1961 has infringed on Fox's copyright by publishing "Nola," although notified that usage of the renewal rights was an insangement.

Fox claims that it has been and still is the owner of all rights to the tune.

Arch Picks Up Its 1st Pic Score-Lippert's 'Caligari'

Arch Music has acquired publication rights to the score for "The Cabinet Of Doctor Caligari." It's

Cabinet Of Doctor Caligari." It's the firm's first pic score.

The main theme of the film, tentatively titled "Jane's Theme," will be given the prime push. The theme was composed by Gerald Fried. Johnny Mercer did the lyrics. The pic will be released around the end of May with 20th Century-Fox distributing the Lippert production.

The Arch firm is headed by songwriter Aaron Schroeder.

Holzman Mans Elektra Expension in Europe

Jac Holman, president of Elektra Records who has been shuttling between his New York offices and the Coast where Elektra moves June 1, pinned to Europe last week for two weeks to set licensing deals, probably in France and England.

Also part of his European junket will be visits to the Army-Airforce Exchanges to make arrangements for Elektra product to be more strongly represented in the PXs oversess. There may also be ficensed deals in other European countries but France and England are his primary concern at this time. When Holzman returns, his and instaff will make last plans for the company's executive office move to Hollywood. A sales and traffic setup, plus some recording facilities will be the substance of the New York operation after that date. Once on the Coast Holzman will work on some film production plans. He's thinking of a limited partnership arrangement to back his first feature venture, but says the operation (see's picture) may involve a public securities offering. He's not sure as yet.

Also planned for the expanded operation on the Coast is some ty production, among other projects. Elektra will record on both coasts.

Charlie Parker's Biog **Assembles New Data** Amidst Old Legends

By BLL EANDLE

"Bird: The Legand of Charlie
Parker." By Robert George Reisner; Citzdel; \$4.95, contains considerable new data concerning the
life and times of the late lazz alto
saxphonist. Yet, and it, is probably inevitable in such a complialion, there is an extensive amount
of mythmaking, statús seeking,
sensationalism, and ordinary
human eror included.

sensationalism, and ordinary human error included.

Relsner has collected materials from 82 people who, at some time or another were associated with, or had some contact with, the tragic life of Parker. Oddly enough some of the people closest to Parker personally and professionally at major points in his career (Teddy Reig, Dizzy Gilbart ple, Miles Davis, Somy Stitt, et al.) have very short sections in the book and their contribution is relatively unimportant. Norman Granz and Leonard Feather and others are not represented in the collection at all (except where they are mentioned by other contributors). Yet minor league artists and pseudo-hipsters, Village characters and peripheral personalities have extensive space and fill page after page with lurid descriptions of Parker's narcotics addiction, his sexual activities, his enormous personal appetites, etc.

Reisner's introductory chapter is the longest in the book and is an essay on Parker, modern jazz, the "beats," and the genesis of the creative in contemporary society. His main thesis (continued in various sections by Art Blakey, etc.) is that the creators of great art (in this case, Charlie Parker) are necessarily neurotic Specialists in neurosis, narcotics addiction, and the creative personality, are going to have a field day with this book. Some of the errors, for example, are glaring and reflects sharply the way some current jazz publications are researched and put together. It is unfortunate that Reisner, apparently well trained academically (an art historian, librarian and curator of the major jazz collection, compiler of a bibliography on jazz for the N. Y. Public Library) should have been delinquent in this area. There are numerous obvious errors in fact, chronology and makeup, although if should be again emphasized that there. Is material here that is unavailable in any other source. As a panoramic view of the career of Charlie Parker for non-trade readers it will give them a shocking insight into the often tragic and frequently terrifying world of

EMI Head Sees Disk Biz Chaos If **Britain Ends Price Fixing Practice**

Keepnews Turns Lyricist

Riverside Records' vice prexy, Orrin Keepnews, has turned lyric-ist and some of his handiwork will be part of a release on the label due later this month. He has

due later this month. He has penned the words to an original jazz tune by Junior Mance.

The song called "A Letter From Home," will be the title tune of an LP, by singer Eddie Jefferson. Among his other chores for the diskery, Keepnews is also artist and repertoire director.

Deejay's R&R

With Jack Wilson heading a group of 22 of the country's top recording artists, deejay Porky Chedwick of WAMO pulled more than 13,000 people into the new Auditorium Friday (11) for the largest crowd in Pitt's rock 'n' roll history. The gross-was just over \$35,000.

rin Keepnews, has turned lyricand some of his handlwork will part of a release on the label part of a release on the label e later this month. He has need the words to an original z tune by Junior Mance. The song, called "A Letter From me," will be the title tune of LP, by singer Eddie Jefferson, nong his other chores for the kery, Keepnews is also artist i repertoire director.

Show Hits Sock Show In Pitt Sock Show Hits S roll history. The gross-was just over 325,000.
In addition to Wilson, who dominated the show with 30 flery minutes that brought police to the stage, Chedwick presented such names in the wax field as The Flamingoes, Blue Belles, Cecil Barber, The Carousels, The Coasters, Johnny Jack, The Debonairs, The Driftera, The Skylinera, Bo Diddleley, The Angels, The Jive Five, The Marwellettes, The Castells, The Five Satins, Gens Pliney, Ketty Lester, Bobby Vinton and Jerry Butler who was on next to closing.

Chedwick was aided in the promotion by Tim Tormey, former rec-

motion by Tim Tormey, former rec-ord distributor and now head of Artists Producers Inc., a promo-tion and artist development serv-

ice here.
Pittsburgh's police had complete

Pittsburgh's police had complete control and outside of the momentary rlush of fans toward the stage during Wilson's wild finish, everything was quite orderly.

Auditorium officials said that this was the biggest crowd in the one year history of the building, drawing 178 more people than Judy Garland. Miss Garland had a much higher gross, however, because of her \$7.50 top while this show's tickets were scaled from \$1 to \$4. Incidentally, the biggest bust of the Auditorium was also a rock n' roll show that starred Fais Domino and Brenda Lee and drew only 343 people.

CADENCE SETS 5 NEW O'SEAS DISTRIB DEALS

Cadence Records has set five new deals for representation over-seas. The company also renewed a foreign agreement and has some others in the works, under the direction of the label's sales man-ager Budd. Dollinger.

ager Budd Dollinger.
The new arrangements are with
Music Box in Greece, Ricordi in
France, King in Japan, Gamma in
Mexico and Hatakilu in Israel. A
deal between the diskery and Dyna
Products, for the Philippines,
which was new last year, has been
renewed.

Local 802 '61 Surplus

Declines to \$1,433,867

Declines to \$1,433,867
Local 802, American Federation of Musicians, had a combined surplus of \$1,433,867 as of Dec. 31, 1961, according to the New York local's annual financial report. That's a net decrease in surplus of \$1,437,582.

Of the 1961 surplus total, \$723, 314 was for the general fund (which covers dues and other such fees, union taxes and sundry other items), \$2,482 for the relief fund, \$301,597 for the live music fund and \$406,463 for the strike fund the six an increase, as compared to 1960, in the general fund of \$37,755, a decrease in the live music fund and the fund of \$37,755, a decrease in the live music fund and the fund of \$37,755, a decrease in the live music fund of \$37,755, a decrease in the live music fund of \$37,755, a decrease in the live music fund of \$37,755, a decrease in the live music fund of \$37,755, a decrease in the live music fund of \$37,755, a decre

London, May 18.

The fiscal honeymoon of the British disk industry which last year spun into the \$45,000,000 bracket will soon be over. That's the forecast of industry leader Sir

It will clear the way for indie imprints, to date doing less than 3% of the disk husiness between them. They will be able to make straight deals with commercial organizations as, for example, Oriole Records, has done with the Woolworth chain.

worth chain.

Woolworth's Embassy disks are
pressed by Oriole which has
aided in other ways. But Oriole has
had to play the fact down because
record retailers took exception to the store's pricecutting. With the store's pricecutting. With the shift of price maintenance, however, the Woolworth concession would become a valuable one, because of the chain's nationwide spread.

'Good Luck Charm' An Unlucky Tune for Cap: Publisher Claims Piracy

Capitol Records got caught in the middle of a hassle over the rights to the tune, "Good Luck Charm" between Gladys Music and Arch Music. Last week Gladys filed suit in N. Y. Federal Court against Arch and Capitol asking an injunction to restrain the defendants from licensing and publishing the 'answer' song, "Don't Want To Be Another Good Luck Charm" recorded by Capitol with Judy & Jo.

According to the complaint.

Charm' recorded by Capitol with Judy & Jo.

According to the complaint, Aaron Schroeder and Wally Gold wrote "Good Luck Charm" prior to Feb. 20, 1962. Under a May 19, 1959 agreement with Schroeder and a July 10, 1959 agreement with Schroeder and a July 10, 1959 agreement with Gold, Gladys acquired all rights and registered the tune with the U. S. copyright office between Feb. 1 and Feb. 20, 1962.

The action also charges that after February. "62: Arch (Schroeder's music publishing firm) infringed by publishing the original song and licensing the recording rights to the "answer" song to Capitol. The infringed song it's claimed, was copied from plaintiff's tune.

1

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio

stations.						
This Wk.	Last	No.	Wks. hart Label			
1,	1	8	STRANGER ON THE SHORE			
2	2	8	Acker Bilk Atco			
3	3	10	Shirelles Sceptor MASHED POTATO TIME			
4	4	17	Dee Dee Sharp			
5	5	10	Shelley Fabares			
	7.		Elvis Presley			
6			Burl Ives Decca			
7	6	5	Brenda Lee			
	30	3	LOVERS WHO WANDER Dion Laurie			
9	8	10	LOVER PLEASE Clyde McPhatter Mercury			
10	13	6	PT 109 Jimmy Dean Col			
11	9	11	SLOW TWISTING Chubby Checker			
12	20	5	OLD BIVERS Walter Brennan Liberty			
13	29	2	I CAN'T STOP LOVING YOU Ray Charles ABC-Par			
14	10	8	SHE CRIED Jay & the Americans			
15	18	4	ONE WHO BEALLY LOVES YOU Mary Wells			
16	14	10	LOVE LETTERS			
17	12	7	SHOUT Paylotte			
18	11	7	Joey Dee & the Starliters Roulette SHOUT, SHOUT			
19	19	10	Ernie Maresco Seville YOUNG WORLD			
	17	6	Rick Nelson Imperial			
21	16	10	Crystals Phillies DEAR ONE			
	21	4	Larry Finnegan Old Town CONSCIENCE			
		4	James Darren			
·	23 22		Petry Come			
- 75° t	9	6	King Curtis Enjoy			
	39	2	IT KEEPS BIGHT ON A-HURTIN' Johnny Tillotson Cadence			
	15	6	TWIST, TWIST SENORA U. S. Bonds			
27		1	MAN WHO SHOT LIBERTY VALANCE Gene Pitney			
4 (111	33	2	FOLLOW THAT DREAM Elvis Presley Victor			
29	35	3	I SOLD MY HEART TO THE JUNKMAN Blue Bells			
30	26	2	TWISTIN' MATILDA Jimmy Soul			
31	31	4	DR. FEEL GOOD Dr. Feel Good Okeh			
82	37	7	JOHNNY JINGO Hayley Mills Vista			
83	27	4	MOST PEOPLE GET MARBIED Patti Page Mercury			
34	_	1	SECOND HAND LOVE Connie Francis MGM			
35	43	3	NIGHT TRAIN			
36	-	1	James Brown King IF I CRIED Wanda Jackson Conital			
37	46	4.	Wanda Jackson			
38	34	8	James Ray Caprice GINNY COME LATELY			
39		1	Brian Hyland ABC Par I LOVE YOU Volumes Chex			
40	28	4	I WISH THAT WE WERE MARRIED			
41	36	6	Ronnie & the Hi Lites Joy WHAT'D I SAY			
	48	3	WHAT'D I SAY Bobby Darin			
	38	12	Brenda Lee Decca YOU BETTER MOVE ON			
	47		Arthur Alexander Dot NUMBER ONE MAN			
	24	3	Bruce Channel			
	32	2	George Maharis Epic			
47		4	Dion Laurie RUNAWAY			
· . <u></u>	44	9	Lawrence Welk			
		12.	NUT ROCKER B. Bumbler & the Stingers Rendezvous KING OF CLOWNS			
		20	KING OF CLOWNS Neil Sedaka Victor LOVE WE WARM AND TENDER			
50	42	11	LOVE ME WARM AND TENDER Paul AnkaRCA			

Disneyland Park Hikes Musicians' Kitty to 265G. Up 65G From '61 Season

Hollywood, May 15.
Disneyland Park, which last summer spent approximately \$200,000 on musicians for its summer season (June through September), has upped the ante to approximately \$265,000 for coming season, according to Tommy Walker, who helms entertainment at the park.

helms entertainment at the park.
For one thing, annual "Dixieland
Night" will be two nights this year,
Sept. 28-29, following boffo biz of
last caper. Louis Armstrong,
Dukes of Dixieland, Teddy Buckner band. Firehouse Five Plus
Two and Al Hirt crew already are
set; others will be added.

set; others will be added.
Season tees with "Big Band Night" June 2. Inked are Count Basie and Charlle Barnet bands, plus Tex Beneke-Ray Eberle-Modernaires unit. Four Preps are being dickered.
Walker is also shopping for name vocalists (none yet set; offers are out to Nat Cole, Big Tiny Little, Ann.-Margret, Nancy Walker, Lena Horne) for weekly Saturday night hour shows to be aired live, no taping, over KTTV. Four sponsors, the quota already are aboard.
One new operation in park, Tahi-

One new operation in park, Tahi-tian Terrace will put in a revue this year. Elliott Bros, and other orchs which have worked part in past are back and are computed in the overall \$265,000 figure.

Pants Bandit Hits \$280 Sour Note at MOA Meet

Chicago May 15.

Three men attending the Music Operators of America convention were robbed of \$280 at ginpoint as they were eating in their hotel room last week. The threesome-William Herbord of the Empire Coin Machine Exchange Chicago, Bud Hashman of Springfield, Ill., and another man-week in their 17th floor room of the Morrison Hotel when the gunman knocked on the door and entered waving a gun and with a handketchief over his face.

gun and with a handketchief over his face.

The robber told the men to re-move their trousers and give him their money. Hashman refused to take off his pants, but threw his wallet, containing \$75, at the hold-up man. Herbord said he lost \$205.

Grauer Engineer

Continued from page 49 ance, the audience is often dis-appointed. This has undoubtedly been a factor in the decline in nitery acts developing out of the hit recording artist ranks in recent

Problem on the Air

Some companies have level standards; Fowler says. But they fluctuate. "Because of the variety of playback equipment, there is a sort of happy medium," he points out. Jukeboxes have their own regulatory mechanisms. But on the air it is a real problem because, if the station doesn't control each disk, there is a wide variety; ranging from loud to louder, of sound levels on pop platters.

Since this has become so much

levels on pop platters.

Since this has become so much a part of the listeners' expectation, several ad agencies are beginning to employ disk recording techniques in prepping their commercials. "Some people don't like to use their volume controls," Rowler says, and so this force-feeding has become a major factor in much of what is broadcast over the air-waves. vaves.

what is broadcast over the airwaves.

As far as disks themselves are
concerned, he points out that this
'hot' trend has now spread into
the LP field. "Some albums are
hotter than singles now," he states.
It is unfortunate, Fowler feels,
because this technique distorts the
music considerably and also, in the
end, distorts the listener's judgment of music values. The process removes the top and bottom
from a piece of music and leads
to a loss of quality, he says.

It all started as a competitive
thing, Fowler claims, but it has
now become more a matter of
necessity. Although there is talk
of regulation, it would appear that
for a while at least the heat will
still be on the disk industry and
in the ears of the deafened public

in the ears of the deafened public.

RETAIL ALBUM BEST SELLERS

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(A) This Last No. v wk. wk. on ch	
1 1 29	WEST SIDE STORY (Columbia) Soundtrack (OL 5679)
2 2 27	HENRY MANCINI (Victor) Breakfast at Tiffany's (LPM 2362)
3 3 13	KINGSTON TRIO (Capitol) College Concert (T 1658)
4 5 69	CAMELOT (Columbia) Original Cast (KOL 5620)
5 6 10	FRANK SINATRA (Reprise) Sinatra and Strings (R 1004)
6 10 21	CHUBBY CHECKER (Parkway) Your Twist Party (P 7007)
7 18 4	ANDY WILLIAMS (Columbia) Moon River (CL 1809)
8 4 30	ELVIS PRESLEY (Victor) Blue Hawaii (LPM 2426)
9 11 15	RAY CONNIFF (Columbis) So Much in Love (CL 1720)
10 8 18	FLOWER DRUM SONG (Decca) Soundtrack (DL 9098)
11 20 13	FERBANTE & TEICHER (United Artists) Tonight (UAL 3171)
Ī2 13 3	RAY CHARLES (ABC-Par)
13 7 12	Modern Sounds in Country & Western (ABC 410) LETTERMEN (Capitol)
14 15 27	Song for Young Love (T 1669) WEST SIDE STORY (Columbia)
15 12 7	Original Cast (OL 5230) FRANK SINATRA (Capitol)
16 19 2	Point of No Return (W 1678) ACKER BILK (Atco)
17 16 38	Stranger on the Shore (129) DAVE BRUBECK (Columbia)
18 23 10	Time Out (CL 1397) ROGER WILLIAMS (Kapp)
19 9 20	Maria (KL 1266) JOEY DEE 4 THE STARLITERS (Roulette)
20 27 17	Doin' the Twist at Peppermint Lounge (R 21566)
21 14 41	Sing Out (LPM 2445) JUDY GARLAND (Capitol)
22 45 3	Judy Garland at Carnegie Hall (WBO 1569) HARRY BELAFONTE (Victor)
23 26 4	Midnight Special (LPM 2449) NO STRINGS (Capitol)
24 32 8	Original Cast (O 1695) STATE FAIR (Dot)
25 24 19	Soundtrack (DLP 9011) LAWRENCE WELK (Dot)
26 17 104	Moon River (DLP 2314) SOUND OF MUSIC (Columbia)
27 22 12	Original Cast (KOL 5450) BURL IVES (Decca)
	Versatile Burl Ives (DL 4152) JOHNNY MATHIS (Columbia)
28 31 9 29 42 3	Live it Up (CL 1711) BILLY VAUGHAN (Dot)
30 — 8	Chapel by the Sea (DLP 3424) MITCH MILLER (Columbia)
31 44 3	Rhythm Sing Along (CL 1727) RAY CONIFF (Columbia)
32 33 21	Continental (CL 1776) DAVE BRUBECK (Columbia)
33 36 12	Time Further Out (CL 1690) DION (Laurie)
34 21 8	Runaround Sue (LLP 2009) NAT COLE & GEORGE SHEARING (Capitol)
35 50 3	Nat Cole Sings George Shearing Plays (W 1875) RICK NELSON (Imperial)
	Album 7 by Rick (LP 9167)
36 43 11	MIKE NICHOLS & ELAINE MAY (Mercury) Examine Doctors (MG 20880) JIMMY SMITH (Blue Note)
37 — 5 38 28 23	Midnight Special (4078) CHUBBY CHECKER (Parkway)
39 — 1	The Twist (P 7001) BURL IVES (Decca)
40 — 23	Funny Way of Laughin' (DL 4279) JOAN BAEZ (Yanguard)
41 40 17	Joan Baez, Vol 11 (VRS 9094) SANDY NELSON (Imperial)
42 46 11	Let There Be Drums (LP 9159) CHUBBY CHECKER (Parkway)
43 25 5	For Teen Twisters Only (Pi7009) KENNY BALL (Kapp) Midnight in Magrow (KL 1278)
44 39 8	Midnight in Moscow (KL 1276) ROBERT GOULET (Columbia) Always You (CL 1676)
45 - 24	FERRANTE & TEICHER (UA) West Side Story (UAL 3166)
46 — 1	LAWRENCE WELK (Dot) Young World (DLP 3428)
47 — 6	JOAN BAEZ (Vanguard) Joan Baez, Vol 1 (VRS 9078)
48 37 2	Drums Are My Best (LP 9168)
49 29 24	ENOCH LIGHT (Command) 35MM Steree (R: 826 D) DON AMECUE A PRANCES LANCEORD (Call
50 48 12	DON AMECHE & FRANCES LANGFORD (Col) The Bickersons (CL 1692)

Philips Beels Up Artist Roster, Cy Coleman to Cap; Other Deals DIANNE LETT & HER REGRE

Philips Records' move into the U.S. disk scene is being paced by several new signings. The label has pacted singer-actrees Pelly Bergen, organist Done Duke, orch leader Emil Colesans and Tony Martell & his College Orchestra. to the president of ABC-Par

Martell & his College Orchestra.

Hal Mooney will handle the abrouck for Miso Bergen, Duke and Cofennan out of New York. Neit Tracy, from Chienge, will work with Martell-& Cs., whose first refease, "For You," will be out June 1. Miso Bergen will record shortly and a session with Duke has been set for late this week early next. Colonian, who is a regular finiture at the Plaza Hotel, N.Y., Persian Room, will war some society dence sides soon too.

Capitol: Cy Coleman
Capitol Records has signed plnist Cy Coleman. He is currently prepping his first outing, to be
titled "Broadway Planorama," ir
New York, under supervision of the
label's exe producer, Andy Wiswell. As a composer, Coleman has
seared on Broadway, in colloboration with Carolyn Leigh, on "Widcat" and is currently working on
an entry for next season called
"Little Me."

Epic: Carlyle & O'Boyle and his wife, singer-composer Gimyle bave joined the Epic YoBoyle, have joined the Epic rester. Carlyle, a Les Paul discovery, has been featured as sideman in numerous recording sessions. His wife is the composer of the current Les Faul-Mary Ford Columbia disking of "Another Town, Another Time."

Columbia: Jimmy Miller Bill Miller's son, Jimmy, 19 Miami U. grad, has signed with Columbia Records, via manager

Columbia Records, via manager Bill Fichs:

Elder Miller, now operating the Riverside Hotel, Rens, and before that boniface of Millers Riviera, Fart Lee, N.J., along with other Gotham and Las Vegas spots, is also a former actor. He was one of the Miller & Peterson dance

team.
Young Miller manifested his prosinging yen while still at college and has just been exclusively pacted by Col's Bob Mersey.

Coral: Stanley Paul
Coral Records has signed pianist
Stanley Paul. Active on the ivories
since he was three years old. Paul
has flair for both classical and pop
material, and has played longhair
cancerts to club dates. He recently
appeared at Basin Street East,
N.Y. on the MeGuire Sisters and
Peggy Lee shows. Alse a composer,
he has been commissioned to write
and concertize in the international
music field.

Reefer Case Still Plagues Les Eleart-Neb. Attorney Attaches \$1,250 Gig Fee

Des Moises, May 15.
Payment of \$1,250 to bandleader
Les Eigart, who played the Drake
U. Relays dance here April 21, is
being held up because of a suit
against him in county district
court. A \$6,508 writ of attachment
was tesned after an action was filed

couri. A \$6,508 writ of attachment was issued after an action was filed on behalf of Dale E. Fahrabruch, Lincohn, Neb. attorney, for unpaid services and expenses.

Fahrabruch claims that he defended Elgart's on a charge of possessing marijuana last Nov. 4 while Elgart's band was in Lincohn to play for the U. of Nebraska dance. A judge has dismissed the case against the bandleader because the evidence, consisting of marijuana, was taken from the hotel room illegally.

legally
Fahrnbruch said \$7,500 in legal
Pervices and \$1,608 in expenses
were incurred and that Elgart had
aid him \$2,500, the asked judgment for the \$6,500 balance and a

To Presidential Aide

To Presidential Aide
Natt Hale has been named to
the newly-created post of assistant
to the president of ABC-Paramount Records. In this capacity he
will assist Sam H. Clark, diskery

moint sectors. In this capacity is will assist Sam H. Clark, dishery topper, with various administrative details.

Hale has been with the company, almost frees its start and has recently served as national ad-pub director. In his new spot he'll shed his publicity duties but will centinge as the firm's advertising chief.

Rick Ward, who joined the company as executive assistant to Hale in 1937 and who recently served as assistant to Sid Feller, the label's afer topper, has been named to succeed his fermer boss as national publicity director.

Mex Leader Hits Yank Gig Scene

Mexico City, May 15.
Orchestra leader Pablo Beltran Ruiz, back from a tour of Sen Francisco, Houston, Los Angeles, San Antonio and other key swithwestern areas, is pessimistic about booking chances of Mexican erchestras north of the border.
Mexican musicians are virtually unknown in the U.S., with rare exceptions, and there is neither "work nor future" north of the border, where impresarios are cold to his nation's orchestras, Ruiz said.

He also asserted that handle

said.

He also asserted that bandleaders should pay more attention to South American republics, where Mexican music is much better Mexican music is much better known because of steady distribution of platters. He emphasized that the need for building tours into South American areas is great at this time because of crisis conditions faced by Mexican musicans.

cians.

Ruiz also revealed that he plans to talk with Miguel Aleman, head of the National Tourist Council, with the hope that some sort of tourist promotion for Mexican orchestras can be launched in the U.S. to improve possibility of engagements there.

Command Label's First Qtr. LP Sales Up 30%

Command Records, the ABC-Paramount Records subsid under executive direction of Enoch Light, has posted a 30% increase in album sales for the first four months of 1962 over the same period last year.

ear.
The label registered 90% The label registered 90% of its sales in stereo disks, a field in which Light has been working successfully in the past year via his use of 35M film for recording of the conventional tape process. During the year, Light has expanded the Command catalog to include the classies, as well as a variety of pop material.

The label's chief stressed two reasons for Command's upped sales A growth in the public's interest in stereo equipment, and also the diskery's pacts with sev-

erest in stereo equipment, and also the diskery's pacts with sev eral equipment manufacturers through which its product is used for demonstration purposes with the sets.

Scet Opera Pacts Prod. For Its First Season

Glasgow, May. 15.
Producer Dennis Arundell has been pacted to stage operas for the newly formed Scottish Opera Society, which opens its first season at the King's Theatre here June 5.

An international group of singers has been engaged. Among them are Elaine Malbin, from the New York City Opera, and Joseph Rouleau, a French-Canadian bass. Others are Laura Sarti, of Sweden, ment for the \$5.308 balance and a ers mas seen engaged. Among useful wife stacking Elgart's property to are Elaine Malbin, from the New York City Opera, and Joseph Rould of the State of t

Individually, there's sea

talent in the anatomy of this new act. Collectively, though, there are hinks and shortcomings that experience and keener together-ness. At the moment, Dianne Lefti and Her Right Hand Men Letti and Her Right Hand Men have the makings of a serviceable Vegas lounge spot act and rooms such as this, where frenetic and unreleating onstage activity fits in with the somewhat shrill, racy and jumpy tener of the mood. The blonde Miss Letti, as ex-

and jumpy tener of the mood.

The blonde Miss Lefti, an experienced vocalist with considerable jazz imagination, generally hypasses lyrie sincerity to concentrate on flashy anatomical gyrations and melodic momentum. On the other hand, Dale Monroe featured male warbler, has a naturally more subdited style and arich, full baritohe voice, but cannot guite seat, bop or invent in Miss Lefti's league. The contrast is interesting, but not always advantageous when the arrangements have the pair belting simultaneously or in tandems. Something of both vocal identics is lost in the merger.

The act, is sleek and busy, but almost monotonously flamboyant. It holds an audience; almost through sheer energy, but never really stirs or involves it. Both Miss Lefti and Monroe should emphasize what they do best, even if it means dispensing with some of the sound and fory that seems to rivet attention but actually engenders a kind of dumbfounded curiosity.

The other "Right Hand Men's re pignist Roland Hooper drum"

BMI's Haverlin Sets Fund Drive For Am. Symph Orchestra League

CMA Elects Joe Allison VP Replacing G. Landon

Allican, profesions atral Sensor Jee Allian, professional manager of Central Songs and country & western artists & repertoire chief for Liberty Records, was elected vice president of the Country Music Assa, at the seganization's 15th quarterly meeting held in Nashville last week, He replaces Grelun Landon who resigned.

The CMA board of directors set the next quarterly meeting for Chicago an Sept. 6-7. The meet will be held in conjunction with the World's Fair of Music & Sound which is to be run in Chi.

Sinatra Tix Spur Brit. Black Mkt

London, May 15.
In spise of attempts by impresario Harold Davison to outwit black marketeers, instances where the public has paid more than double for tickets to one of the four Frank Sinatra charity concerts to be held early in June are constantly being reported.

the held early in June are constantly being reported.

The scramble for seats persists even though it has been widely publicized that ABC-TV will run the full show on the commercial to

really stirs of involves it. Both the full show on the commercial ty Miss Lefti and Monroe should emphasize what they do best, even if it means dispensing with some of ethe sound and fury that seems to four attention but actually engenders a kind of dumbfounded curiosity.

The other "Right Hamd Men" are pianist Roland Hooper, drime four dates and the Vice will bring mer Bernard Bagish, bassist Jon Fine; trumpeter Kipp Dubbs, saxites, including the Variety Clubits Kenny Jensen and guitarist First date for the singer is June 1 Dale Carleton, who seem to perk at the Royal Festival Hall. Next up musically when they're on day at Odeon, Leicester Square, ambidextrous premise. Tube.

Inside Stuff-Music

NORAD North American Air Defense Command) Band saluted pop tunesmiths last night (Tues.) in Carnegie Hall, N.Y., as part of the weeklong bill of fare dedicated to Armed Forces Week. The military outfit from Colorado Springs, Colo. (75 musicians and a 40-voice choral group) did a suite called "From Tin Pañ Alley to Orbit." In it, showing the ASCAP music writers were out of this world long before it became humanly possible to get there. Herally, were such oldtime favorites as "Stairway to the Stars" (Matt Malneck. Frank Signorelli, Mitchell Parish), "Valley of the Moon" (Charlie Tobias, Joe Burke, "Got the World on a String" (Harold Arlen, Tet Koehler). "How High the Moon" (Morgan Lewis, Nancy Hamilton), and "Beyond the Blue Horizon" (Richard Whiting, W. Franke Harling, Leo. Robin).

In another segment, the NORAD Band did a medley of Irving Berlia's wartime tunes with a nod to him as the "most famous musically inclined ex-military policeman." He was a Wu I M.P. until the Army found there was hardly anybody smaller than he that he could arrest. The NORAD Band made up of U.S. Army, Navy, AF and RCAF types) is a rage- to-riches outfit, premiering three years ago in an Albuquerque, N.M., gym as a between halves curtain-wait at a basketball game, and has been on such Grade A guestints as the old Steve Allen Show, the Dinah Shore Show, the Bell Telephone Hour, and has had more than a year and a half as a regular weekly 25-minute provider on MBS (radio).

It is batoned by Major Mark Azzolina, who comes from a military

a year and a half as a regular weemy 25-minute provider on and (radio).

It is batoned by Major Mark Azzolina, who comes from a military bandleader family (father, CWO Philip J. Azzolina, USAF—retired; brother, CWO Nick Azzolina, leads the Continental Air Command Band, Robins Air Force Base, Ga.), which led to a surprise ending for the concert. Major Azzolina called his 71-year-old father up from the audience to lead one number, an incident he described as a pre-Father's Day gift ("now he can tell all his cronies at Boca Raton, Fla., that he once played a concert in Carnegie Hall!").

A special "Aida" campaign to save the Nubian monuments was lau / hed at the United Nations last Friday (11) with the presentation of the RCA Victor record album of the opera, by Leontyne Price. The move to save the ancient treasures, from inundation by the Aswan Dam lake is under sponsorship of the United Nations Educational, Scientific & Cultural Organization. Miss Price, who is the honorary vice-chairman of the U.S. National Committee for the Preservation of the Nubian Monuments, has contributed 1,000 special autographed editions of her Victor recording of "Aida" to the current campaign. The albums will be auctioned off throughout the U.S. and abroad through mutual cooperative efforts of museums, ty and radio stations.

Clara Ward & The Gospel Singers are spreading their wings ever Clara Ward & The Gospel Singers are spreading their wings ever since their recent decision to branch out of the concert field into niteries and other areas. Currently at New York's Blue Angel, the group is set to appear at the First International Jazz Festival in Washington on June 22 and the Jazz Festival of Antibies on the French Riviera July 18-24. Also on tap is a nitery engagement at the Forty Thieves in Hamilton, Bermuda, beginning June 25. Miss Ward's mother, Mrs. Gertrude Ward, is now forming another group to handle some of the bookings that have been coming in for the gospeleers.

Over 300 accordionists will compete in the Second Annual North-eastern Accordion Festival to be held June 1-3 at the Hotel Brickman, South Fallsburg, N. Y. The event is run on an elimination basis and will feature musicians from Maine, Vermont, New Hampshire, Con-necticut, Massachusetts and New York, Winners will later compete in final eliminations for national titles and prizes.

Washington, May 18
Resalcasters can have their call
letters emblazemed in bronze on
"Breadcast Gate"—a push-culture
reject of the do-it-yourself kind
independent of Government predding. Carl Haverlin, chairman of
the building fund committee for
a proposed \$1,000,000 National
Symphony Center and prexy of
Broadcast Music Inc. last week
booted off a fund-raising drive
here for the American Symphony
Orchestra League.
Sleek quarters for the League,

here for the American Symphony Orchestra League.
Sleek quarters for the League, training facilities for all varieties of personnel needed to shape a symphony and a 2,500-seat outdoor bowl are on the drawing boards for the centre. The project will be located on 2 tract of Virginia country-side fonated by Mrs. Jouett Shouse, Dr. C. patroness of the arts, 2 tract of Virginia country-side fonated by Mrs. Jouett Shouse, Dr. C. patroness of the arts, 2 tract of Virginia country-side fonated by Mrs. Jouett Shouse, Dr. C. patroness of the arts, 2 tract of Virginia country-side fonated by Mrs. Jouett Shouse, Dr. C. patroness of the arts, 2 tract of the project services. Letters have been in grocess of dispatch to stations over the country asking them to promote the fundraising effort with spots. Those cooperating will get their letters etched on the bronze gate.

The MT head said the whole deal was strictly "pro bono" and postively not meant to be a "broadcasters" field day" to strut their pubservice stuff. In fact, newspapers, such as the New York Times, the Heratk-Tribus and some others he mentioned, would be welcomed as supporters of the sympholny training center.

Role of broadcasting is sparring interest: in good music was

symphohy training center.

Role of broadcasting in sparring interest: in good music was
cited by Haverlin. He said that
1,255 AM stations average about
9.9 hours weekly with gennine
classical fare (not including semipopularizations of classical
themes).

Mrs. Helen Thompson, executive
secretary of the Orchestra Lengue,
said the response from West Coast
broadcasters to the first round of
mailings was excellent and au-

Said the response from the broadcasters to the first round of mailings was excellent and augured well for the campaign. She underscored the project's design as a training and revearch centre rather than a performing outfit is competition with the processed National Cultural Centre or the National Symphony in Washington.

TV's 'Ben Casey' Starts Tour of U.S. May 26 la Ohio: Cutting Decca Disks

Ohio, Culting Decca Disks

Vincent Edwards, tv's "Ben
Casey" who recently signed as a
singer with Decca Records, will be
combining activities for both endeavors this summer. Plans are being worked out for him to make a
nationwide tour then which will
include personal appearances and
sinving dates.

The trek is set to open May 28
in Sandusky, O.; with showings at
the Wald and Edgewater Parks,
Detroit May 27, and at the Indianapolis Speedway Races, May
28-30. More dates are in the works,
along with extensive Decea waxins are handled through his Sherry Productions, under supervision
of Abby Greshler, his manageryen handled through his Sherry Productions, under supervision
of Abby Greshler, his managerrevec Dick Jacobs, planed to the
Coast to joth Cherles, "Bud" Dant
in entiting the first bession.

Take his to cathort Richard
Chamberlain ("Dr. Kildare"), who
recently signed to Sing for MGM
Records and whose first single is
already out, Edwards has made
some ty guest appearances as a
vocalist. At one noint in bits carper,
he cut some sides for Capital, too.

GRAUER NAMES LOVING AND John Palmer has been named controller of Bill Grauer Productions. He will be coordinating the fiscal affairs of the Grauer organization throughout the world. BGP

riscal attars of the Grader organization throughout the world. BGP disk lines include Riverside, Jazzland, Wonderland, Washington, Offbeat, Popside and Battle. Palmer has been associated with the New York office of the international accounting firm of Alexander Grant & Co. for the past 11 years

'Campus Time' Big B.O.

The folk-pop acts are biggest on the campuses and far exceed the rock-pop artists on the album sales lists—and this is the real coin.

For the acts themselves, entrance into the campus field can have a snowballing efect on their career development. Along with the disk sales build, the acts also benefit from increased personal appearances likewise grows. With this development obviously comes more loot, but more importantly perhaps is the fact that this audience, once cultivated, can stay with a group for a long time. Also, as their vigor develops on the campuses, the acts then become strong enough to move into other markets like niteries and tv.

Campus gigs are mostly set on

enough to move into other markets like niteries and tv.

Campus gigs are, mostly set on a guarantee against percentage of the gross ararngement, about 50-90% of the dates are handled in this way. Some arrangements are on a flat fee basis, too, and most of the highschools buy this way. Bennett estimates that 75% of his outilit's bookings were in schools last year. For the acts themselves, it has meant a gross of \$1,000,000 for one and \$500,000 for mother, with several others scoring big as well. As with ITA, about 75% of

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ppy 50th Anniversary to

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BABY BUMBLE BEE" triath Marshall Johnson 515 Bumble Bee Lane Vatchung, New Jersey Scotch Plains, P. O.

strength of the market on sales. Ithis take was registered on cam-

puses.

"This is the greatest captive audience in the world," Bennett says. "There's nothing playing against you most of the time," he comments, and of course, there are other advantages like rapid payment, and generally good cooperation on most other aspects like promotion, coupled with an overall operational ease.

operational ease.

ITA promotes its acts appearances through school papers, town papers, local radio and college radio, and college radio and college radio and radio and

culated among the schools this way. These appearances are not only important to diskeries, artists and the like but also to the schools themselves. In fact, there are regional conventions of collegiate representatives which explore the availabilities of acts and in general meet to develop their evtra curricula activities. One such convention has 397 schools represented. ITA participater in these events and brings along some of its neweracts for showcasing in addition to distributing albums, biographies and the like.

School appearances take various orms. There are the straight con-

forms. There are the straight concert appearances, which make up the bulk of the dates. Another, growing area is the prom and for this occasion, the agency lines up a band to play for dancing. This unit plays for about an hour of so before the act comes on and does a one-hour show. When it goes off the band resumes and what has been provided is actually a night out similar to a nitery visit. There are also party appearances at fraternities and other organizations, but these are less frequent and the pay smaller.

In most instances the colleges are more interested in getting top name acts than making money or saving loot by booking a lesser attraction. They pay top dollar and, of course, are capable of developing an act. The highschools are also interested in quality and many of their dates are sponsored by teener benefit groups, mostly for proms. "This is where the college audience really starts."

Another facet of this market is beginning to develop and its appearance is further testimony to the scholastic area's growing importance. Older, more established acts, most of whom are well-grounded with the adult market, are now considering playing colleges. Aside from the money, this decision is seen as an attempt to enlarge the performer's audience scope and of course extends his longevity as an act. Bennett is setting up a special division to handle just such acts on the same concentrated basis that ITA works with their folk etc. groups.

"Acts need custom service to handle just such acts on the same concentrated basis that ITA works with their folk etc. groups.

"Acts need custom service to handle just such acts on the same concentrated basis that ITA works with their folk etc. groups.

"Acts need custom service to handle just such acts on the same concentrated basis that ITA works with their folk etc. groups.

"Acts need custom service to help on the modernity of the same concentrated basis that ITA works with their folk etc. groups.

"Acts need custom service to be dominated by a handful of performers and cert

to make it big, with strength endisks and development into niterless and tr a strong potentiality.

Although it remains to be seen
how some of these collegiate acts
will hold up over the years, the
market has, nevertheless, given
them the impetus to get into fields
like tv and radio commercials and
other facets of the business. It is
one of the strongest propellant
forces for new talent to come
along since the vaude circuits, and
it works a lot faster too.

Ray Charles and Band Pull O.K. \$36,000 In Four N. Y. Area Gigs

The All-American singer Ray Charles is getting sophisticated. At least that's the impression left by his second annual concert at Car-negle Hall Sunday (13).

negie Hall Sunday (13):

The two Carnegie shows grossed \$16,000, according to promoter Hal Zeiger. Brooklyn Academy show Friday (11) grossed a not socko \$9,000. Saturday (12) at Bushwell Memorial Auditorium in Hartford, show grossed a sellout \$11,000.

Except for the closing number, Charles mostly laid off the gospel Charles mostly laid off the gospel-based, sex-charged walling that brings the audience so frantically brings the adulence so randically into the act. There was so me rhythmic applause from the near capacity house and a hallelujah corner with a shout or a moan now and again, but the uninhibiteds really didn't have a chance to get

and again, but the uninhibiteds really didn't have a chance to get going.

This may have been a slight disappointment to the young set, who had probably contemplated at least the frustration purge of a little more mental twisting. But for the well-adjusteds (and by Lombrosi-an standards, it was a calmly crowd) it was a thoroughly rewarding night of music.

In case the notion of a sophisticated Charles worries any of the flock, it should be noted that the renditions off the singer's recent country and western album received the most enthusiastic response ("I can't Stop Loving You" and "Bye, Bye Love"). And there were the popular chicks, "Georgia" (with melodic flute accomp and some effective humorous embelishments to the disk arrangement) and "Margie," and some driving blues from both the city and the piney woods.

Affecting in a singular way were the standard, "Come Rain or Come Shine," and a harmonically haunting, "I Wonder," with superb overtones from the Raeleis quartet—(latter was without soloist Margle Henderson).

There were in all 14 Charles soloss and a couple of Charles in

Henderson).

There were in all 14 Charles solos and a couple of Charles instrumentals in a furn that was carefully laid out to build dramatic impact.

matic impact.
First half of the show was turned over to the Ray Charles band under direction of Hank Crawford. This is a big, driving organization with clean section work that respects the traditions of the swing era, and with solo work that is modern and sophisticated through-

modern and sophisticated through-out.

There are five saxes (including Crawford's), eight brass and three rhythm, and the uncomplicated, sock instrumentals are remindful of the old Jimmy Lunceford band. Soloists often duet for doubled effect, and the boys dress for the concert (at least for the night out-ing) in tuxes, a blessed sight after all those continental-suited cats on the jazz scene.

Bill,

Cap, Vegas Sahara Set **Tieup for Prima Chirp**

Las Vegas, May 15.
Louis Prima, Capitol Records, and the Sahara Hotel are huddling on a plan to select his new singing

on a pian to select his new singing partner.

Decjays in key cities will conduct contests among local chirps and submit tapes of the winners to Prima and Capitol exces, who will select five.

The girls and the five declays will be flown to Vegas during Prima's engagement which starts in the Cashar Theatre May 29—each singer will work for one week with him, then Prima and Sahara exces will pick his permanent partner.

PREMIER'S NEW COMPTROLLER
Robert Shields has been named
comptroller of Premier Albums,
the low-priced disk outfit.

Celler Disklegger Bill

has had good cooperation with urging that they be removed as the state and local authorities and unbest way of licking the problem.

State and local authorities and unbest way of licking the problem.

Kaminstein's bill would do just counterfetting rings, the ARMADA what Wattenberg treed but go reps were adamant in their belief further by increasing the criminal federal penal sanctions are a must.

They argued that just about

federal penal sanctions are a must. They argued that just about everybody is the loser except the counterfeiter when phony disks are foisted off on consumers. The disk as of necessity is of poorer quality than the original from which it was copied. It might even be as bad as to wreck the phonograph.

Everyone Loses

Everyone Loses
Goodwill is lost for the retailer, and the record company, sometimes the performer and the phonograph maker. The monetary loss figures big for the record manufacturer, the copyright holder and Uncle Sam, who doesn't get his disk excise tax.

Steinberg and Talmadge warned against a draft bill recommended by Abraham Kaminstein, U.S. Register of Copyrights which would deal with the whole problem under the Copyright Act. Steinberg argued that the Kaminstein proposal would not only be ineffectual, but would be unjust by clamping the Copyright Act's criminal penalties against possible innocent violators of the compulsory license provision. (This requires payments up to 4 cents a disk to copyright holders by record makers).

makers).

Rep. Roland V. Libonati (D-III.), who conducted most of the hearing, was obviously persuaded against the copyright angle of the bill. Under his prodding, Steinberg said if Congress wanted to let that provision go until it gets around to the general, overhaul of the Act, it would be okay by ARMADA.

ARMADA:

Taking similar stances were
Glenn Wallichs, Capitol president
and RIAA prez; Samuel Clark,
president of ABC-Paramount Records; Sidney Diamond, London
Records; and Douglas A. Anello,
counsel for National Assn. of
Broadcasters. William Cahn, Assistant D.A. for Nassau County,
N.Y., who helped trap a ring of
counterfeiters in a big splash of
publicity, also urged enactment of
the anti-counterfeit provisions.

Abeles Hijs Pirates

Julian T. Abeles, general counsel.

Abeles Hits Pirates
Julian T. Abeles, general counsel
for Music Publishers Protective
Assn. and legal rep for many other
copyright concerns, took the lead
for the bill's anti-piracy section,
with an able assist from Philip
Wattenberg, attorney for National
Music Council, and Leon Kellman,
of American Guild of Authors &
Composers.

or American Guild of Authors & Composers.

Abeles contended that the counterfeiters were small potatoes in contrast to the big time operations of the disk pirates who might not be touched by the anti-counterfeiting provisions. The pirates don't try to palm off their disk as the real thing, but make up a phony label and press the top hit tunes, or anticipated hits being heavily promoted, before the legit diskery has them out to the distributors and retailers. They peddle their fares to such huge outlets as F. W. Woolworth and Sears Roebuck & Co. under various brand names, each tailor-made to the retailer involved.

Abeles recounted his "pyrrhic"

the retailer involved.

Abeles recounted his "pyrrhic" victories, when he was successful at all, in bringing pirates to justice via the civil remedies of the Copyright Act. It takes gigantic efforts to nail them down and once in court, the damages recovered are more often than not just a small fraction of the legal costs.

"I think it's shameful that we can't even recover the costs of our suits," Abeles averred. He said the pirates "Jaugh" at him because of the puny, legal weapons at his disposal.

Wattenberg said the disposal-

disposal.

Wattenberg said the difficulty over the legislation stemmed from trying to cure the effects rather than the cause. The whole problem, he testified, can be traced back to the 1909 Copyright Act which provided special exemptions for records both from the criminal and civil provisos of the Act.

Would Cat Immunities

Motive at that time was to pro-

Motive at that time was to pro-tect the infant phonograph indus-try from the big music publishers. This obviously no longer justifies the immunities, Wattenberg said,

and \$5,000.

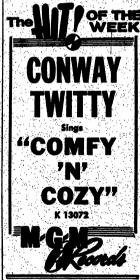
In his prepared testimony, the Register argued strongly against the anti-counterfeit provisions of the Celler proposal, deeming them drastic and unwise. He hit particularly at the clause which would make it a crime to take or receive a counterfeit recording across state lines without permission of the master record owner.

This in effect would give latter

a counterier recording across state lines without permission of the master record owner.

This in effect would give latter a copyright interest which, under the bill's language, would be perpetual. Whole matter of whether records themselves should be copyrightable is a sticky subject, raised in the Rome Convention on neighboring rights last year. It's very remote from any resolution as far as the U.S. is concerned, Kaminstein said, and had best be left alone.

Although Kaminstein thought his bill was the best at the urging of Rep. J. C. Loser (D-Ga.), he voiced willingness to support a stripped-down version of the Celler bill. This would simply consist of the first paragraph against trafficking with disks bearing counterfeit labels, Kaminstein said he doubted the wisdom of this approach, though he would go along. Celler said there was dire need for some action, warning that the pirates and counterfeiters were carrying off up to \$20,000,000 in business annually that would otherwise go to the legit ade of the industry. But, anticipating the controversy, the Brooklyn Democrat stressed he wasn't wedded to any particular provision or any specific language in the measure.







"MR. SOUND EFFECTS"

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Promoter of Checker-Dee Twist Giz In N.J. Files No-Show Beef With AFM

James Tarantino, who promoted the Chubby Checker Joey Dee (wist concerts April 28 at the labury Park (N.J.) Convention Rall, last week filled a petition with the American Federation of functions seeking \$10,000 dam-ges as well as suspension of mempership of Joey Dee & Starliters, Sary U.S. Bonds, and Bobby Gregg & Friends for failure to appear.

Gregg & Friends for failure to appear.

Tarantino, in his petition, claimed that despite all assurances by those representing the performers, they failed to show up at the engagement. Their no-show caused a decrease in attendance, damage to his reputation locally as operator of the Rainbow Room in that town and a financial loss. He also asked \$9,899 out-of-pocket expenses, plus anticipated refunds on 94 admissions sent in by mail, which reportedly will average \$3 per ticket. Gross for three shows was less than \$3,000.

Among items listed as expenses are advances of \$3,750, paid to Jolly Joyce, Dee's manager, plus a \$1,000 payment to Checker's manager, Henry Colf, and Bob Weems of General Artists Corp. on the hight of the concept. Tarantino claimed they demanded the latter sum before the start of the second show, backed by a threat that the (Continued on page 60)

(Continued on page 60)

Danny Kaye's Encore At Greek Theatre, L.A.

Los Angeles, May 15. Los Angeles, May 15.

Danny Kaye is latest addition to lineup of talent for 10th anniversary of the Greek Theatre under the aegis of James A. Doolittle. Comedian, who grossed \$210,500 in 14 performances in 1958, returns to all fresco site July. 23 for 13 consecutive performances.

The Dunhills and Dorben dancers and singers will also appear, with Johnny Mann handling direction and choral arrangements.

Permanent Seclusion

Chicago, May 15.

Chicago, May 18.
The Cloister, as eight-year-old nightclub on Rush St., quietly threw in the towel last week, The many-chaptered club went dark after two weeks of a standard nitery format. Plushy redecorated a year ago, it had showcased resident blue material specialist Phil Tucker until a month ago, then tried an unsuccessful Twist policy. In its best days the Cloister had featured jazz singers and was one of the hotter intimate spots in the area.

Weavers' Rousing \$8,200, V'couver; **Checker Oke 10G**

Vancouver, B.C., May 15.

Folk-singing quartet, The Weavers, last week clocked a healthy \$8,200 for a single concert here at the Queen Elizabeth Theatre. Attendance was just over 2,400 in the 2,800-seater, with house scaled from \$1.50 to a \$4.50 top.

Show was joint presentation of Inquisition Coffee House's Howie Bateman, who had Drevio usly brought in former. Weaver Pete Seeger on his own, and good music FM-er, CHQM.

Audience familiarity with Weavers backlog of recordings was wellevidenced as Lee Hayes, Ronnie Gilbert, Erik Darling and Fred Hollman held auditors captivated with a 2½-hour program of folk tunes, blues and gospel songs. Some recent adverse press reports to the contrary. The Weavers never (Continued on page 59)

Village Gate, N.Y. Tries Subscription Plan in Bid To Build Midweek Trade

Art D'Lugoff, operator of the Village Gate, N.Y., is trying a new plan in an attempt to fill the room nidweek. He's selling membership subscriptions in his nitery which will entitle the subscriber to free admissions from Tuesday to Thursday and Sunday. On other nights, D'Lugoff will give a reduction to the subscribers.

D'Lugoff will give a reduction to the subscribers.

According to D'Lugoff, the problem is to get his 400-seater filled during the week while the weekends can take care of themselves. The normal admission nick is \$2.50. Thus a permanent stubholder paying \$15, or \$25 for a couple, will be spared that charge during the week. Of course, they'll be subject to table minimums when in effect. Usually there's a two-drink minny for each customer at the table.

The membership gimmick is the first being tried in a N. Y. cafe on a subscription basis. The Gaslight and Playhoy Clubs are essentially membership, but are more encompassing than that offered by the Gate. D'Lugoff's privileges are limited only to the elimination of admission charges on specified days, whereas the others are extended to credit.

HEART ATTACK SLOWS BUDDY RICH 1 NIGHT

Senate Slates June 5 Kickoff For Public Hearings on Its AGVA Probe

Busy Ben Blue Selling His Santa Monica Club

RIIS Santa Monica, Cal., May 15.

Ben. Blue has put his Santa Monica supper club on the block after seven years of operation. Asking price is \$350,000, including the 160-by-145-foot piece of Wilshire Blvd, frontage.

Comic cancelled plans to remodel and reopen club and instead will concentrate on nitery and film commitments. He's already been cast in Stanley Kramer's "It's a Mad, Mad, Mad World?, and commitments. He's aireacy been cast in 'Stanley Kramer's "It's a Mad, Mad, Mad, Mad World", and opens May 24 at Rimbo's, Frisco, following his current stand at Riverside Hotel, Reno.

72 Delegates To **AGVA Meet Roll**

BUDDY RICH 1 NIGHT

Las Vegas, May 15.

Buddy Rich had a slight heart attack while playing golf with Billy Eckstine at the Tropicana course Wednesday (9).

Eckstine wheeled him to the clubhouse, where two doctors had just come off the course. They gave him emergency treatment and sent him to Sunrise Hospital.

Louis Bellson, in town for his wife Pearl Balley's opening at the Flamingo Thursday (10) and his Flamingo Thursday (10) and his own opening in the Thunderbird lounge the following night, tilled in for Rich with Harry James' orch in the Flamingo lounge for one night, and Rich was back on the skins the next night.

Variety Artists will come out into the open with public sessions be-ginning June 5 at the latest.

His Santa Monica Club santa Monica, Cal. May 15.

Blue has put his Santa a supper club on the block seven years of operations grice is \$350,000, including of boby-145-foot piece of Will Blvd, frontage.

and reopen club and instead mittements. He's already been in Stanley Kramer's "It's a Mad, Mad, Mad World," and May 24 at Bimbo's, Frisco, ing his current stand at ide Hotel, Reno.

Delegates To

GYA Meet Roll

Up 2,338 Votes

Up 2,338 Votes

Up 2,338 Votes

Lear Guild of Variety Artists will come out into one of with public sessions beginning June 5 at the latest. Chalrman John L. McClellan of the Senate Government Operations committee, who's heading the interpretations of white Senate Government Operations will performers' union, disclosed to Variety and film the Hearings in the expeliance of the Hearings on this score. No prediction was available on the length of the public sessions of witnesses. Despite the claim that sensational disclosures are in the works, of the Yz delegates to the length of the public sessions of witnesses. Despite the claim that sensational disclosures are in the works, of the Yz delegates to the learn Guild of Variety Artists will come out find the open with public sessions beginning June 5 at the latest. Chalrman John L. McClellan of Challenge of with Sending June 10 per June 1

Bea Kalmus Checks In At Mayflower Hotel, A.C.

At Mayflower Hotel, A.C.
Bea Kalmus, who conducted dealy shows from nightclubs in New
York until recently, has been
named entertainment director of
the Mayflower Hotel, Atlantic City.
It's building a new nitery which is
expected to be ready by Memorial
Day.
Policy of the hotel's cafe hasn't
yet been decided upon, but under
consideration is a series of name
one-nighters for several evenings
of the week.



STEVE ALAIMO

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Cafe-Legit Scores in Vancouver Bow; Pajama Game' a Class Production

It the wild enthusiasm of firstnighters for the Cave's Canadian debut of Broadway musical in the round is any yardstick, the cafe-legit venture on the part of club owners Ken Stauffer and Bob Mitowners Ken Stauner and Bob bit-ten should measure up to a re-sounding success. And deservedly

"A SOLID CLICK!"

SASHA

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VARIETY

"Violinist Sasha Tormas is a holdover from the previous show, but even after five weeks kere, he is as solid a click as ever. A personable musician, he does not clutter up his routine with extraneous patter. His versions of "Man I Love" and "Love is a Many Splendored Thing" are topflight. Tormas' treatment of "Hot Canary," his recording of which is a best seller in Europe, is a rare treat."

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Personal Mgt.: MYRA KAYE FO 4-4544, FO 4-3946, New Yerk

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w York

so, because this presentation of "The Pajama Game" is a honey of a show, done with mear-perfect poise, pace and polish by a cast and production staff that is fully professional.

The infectious verve of the 22 local singers, dancers and actors, most of them drawn from Vancouver's summer sutdoor Theatre Under The Stars roster, is matched by stars Susan Johnson and Larry Douglas, Broadway musicomedy vets as well as old hands with TUTS locally. Backstopped by Jimmy Johnston's sure, deft direction, Aida Broadhent's fresh, im-

tion, Aida Broadbent's fresh, imVancouver, B.C.,
Vancouver, B.C.,
Vancouver, B.C., May 15.

"The Pajama Game," starring
Susan Johnson and Larry Douglas,
with Dean Regan & Roseanne Hopkins, Ted Stidder, Bob Van Luven,
Walty Marsh, Doris Buckingham,
Jack Card, Rae Brown, Roma
Hearn, Charlene Brandolini, Don
Brown, Max Power, Ross Laidley,
Frank Sheppard, Vicki Armstrong,
Donna Cranfield, Martha Luttrell,
Vicki Labelle, Diana Thornhill,
Rex Downey, Bill Farrer, Terry
French, Chris Gage Orch (9):
produced by Cave Theatre Restaurant; directed by James Johnston,
dances and ensembles staged by
Aida Broadbent; musical director,
Harry Pryce; sets and costumes,
Vancouver Theatre Under The
Stars Scenic Dept.; lighting, Joe
Freeman; \$5.75 minimum weeknights, dinner and show; \$6.25

Teamed with Frank Sheppard in the highlight "Steam Heat" number, the youngsters inject new life in this oft-done terp bit, aided by the choreography worked out by Aida Broadbent. Regan and Miss Hopkins . ? .?

Balance of the cast handles, their parts with certainty and reflect Jimmy Johnston's sure hand in direction and casting sagacity. Ted Stidder, Doris Buckingham, Wally Marsh, Rae Brown, Max-Power, Roma Hearn, Jack Card, Charlene Brandolini et al. add to the galety and wit of the production.

Outstanding feature of this production is that it could be preduction in the item of the preduction in the

nights, dinner and show; \$6.25
Fri-Sat.

aginative choreography and Harry
Pryce's swing conducting of the
tuneful Adler-Ross score, the racy
George Abbott-Richard Bissell
story of labor-management probelms in an Iowa pajama factory
comes vividly to life in the intimate
arena setting of the Cave's new
stage area, built outside the bandshell with its proscentum arch.
With audience capacity out back
to 500, and set up around the staging area on three sides (both main
floor and balconies), the arch
makes for essler entrances and
exits for cast, as well as better
backdrop for the play, which is
worked with a minimum of scenery
and props. Latter are provided
through cooperation of TUTS'
scenic department, as are also the
colorful cast costumes.

Douglas and Miss Johnson handle
their star roles with the easy skill
their experience has given them.
Both vocally excellent, they take
full advantage of the histrionic opportunities afforded and romp
home winners all the way.

In main supporting roles, two
local faves show their talents in
a new setting. Dean Regan (Tommy Vickers heretofore) plays
Hines, the time study-man, and
19-year old Roseanne Hopkins is
cast as Gladys, the boss' girl
Friday. The sparkling comedy and
hrilliant dancing of the pair are
a delight. Began unveils a good
singing volce walls Miss Hopkins
is ideal voçally.

Teamed with Frank Sheppard
in the highlight "Steam Heat"
number, the youngsters inject new
life in this oft-done terp bit, aided
by the choreography worked out
by Aida Brusthen Regar

(Continued on page 60)

ZANY ... BOX OFFICE Champs Harmonica RASCAL BOOKED SOLID JAN, 3rd 1963

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JOHNNE RAY'S 5-DAY STAND IN HONG KONG

Hollywood, May 15.

Hollywood bookers are widening the hele they've chipped in armor of abew bis in Hong Kong, as they increasingly get more dates for U.S., acts. GAC Coast veepee Henry Miller has firmed five days for Johanie Ray, now touring Orient. Singer will do June 9-13 dates for Lawrence Bodine Jr. This will enable Ray, to parlay stands in Japan with Hong Kong, He closes his Japanese tour in Tokyo June 7.

List week Associated Booking

List week Associated Booking Corp's Bob Phillips set Marie Mc-Donald for 10 days in Hong Kong, also with Bodine, who buys acts flat and peels them off for dates.

Ray will play afternoon shows daily during stand in Hong Kong's soccer stadium; midnight shows at a nitery there. Coin is reported solid in all instances; banked here in advance.

Vaudalm's Fast **Uptown Fadeout**

Minneapolis, May 15.

Minneapolis, May 15.
Failure to immediately click during a news blackout ended live talent at the Homewood neighborhood theatre. A group had acquired and remodeled and repened the house for vaudfilm but discouraged easy.

Decision to limit stage talent to week-ends with only local acts proved the step down and into the alley. A single stanza of that modified policy Troved enough. There was no public surge to the boxoffice, if the public was aware. House has reverted to a straight film policy with a 42-day clearance and 75c admission.

Said Dick Gold, one of the own-

ance and 75c admission.

Said Dick Gold, one of the owners, "While no doubt we suffered from non-publication of the two local newspapers, depriving us of what we had counted upon to be our chief advertising and publicity medium, we're convinced that vaudfilm still would be no go here, at least not in an uptown theatre like ours. like ours.

like ours.

"Our brief experience with the experiment has been enough to feed us up with it. We started out with two first-rate stage acts, one of which previously had scored in a night club here. This was along with a reissued feature picture and an adult's \$1.75 admission. That price was about 75c more than the earliest subsequent-run uptown houses get for films alone, but an amount that we needed in view of our much larger nut.

"During the initial week we didn't attract enough patrons to begin to meet the stage show's cost alone."

alone.

Paul Fink, one-time proprietor of the Padded Cell nitery here, has withdrawn from the Homewood ownership group. It was his idea to acquire the long-closed heatre for the purpose of launching vaudfilm there.

Gold and his associates, now operating the Homewood, also own the local Gay "90s mitery. Like Fink, they originally believed that flesh entertainment's warm reception in the bistros indicated that

tion in the bistros indicated the publicat-large was eager it in a theatre with movies.

Lotsa Names to Fill Port. Summer-Fall Show Slate

Portland, Ore., May 15.
The Northwest Releasing Corp., in association with the Portland Paramount: Theatre, has inked a flock of stage attractions for the summer and early fall season. Lineup includes Victor Borge, May 15 (Paramount); "My Fair Lady," July 30-Aug. 11 (Paramount); Mormon Tabernacle Choir, Aug. 13 (Auditorium); Katherine Dunham Dancers, Sept. 28 (Paramount); and Regimental Bands of Scotland, Oct. 2 (Coliseum). Portland, Ore., May 15. (Coliseum).

NWR heads Jack Engerman and Zolly Volchok have these and more units booked for the Seattle area outside of the fairgrounds. Many names working the World's Fair site shows will also be routed through Portland but will appear under another promoter's banner or be selfpromoted.

Cincy Bowling Emporium **Showcasing Names That** Once Played Bevhills, Ky.

Cincinnati, May 15. Cincinnati, May 15.

Names that played nearby Beverly Hills, shuttered seven month erry Hills, snuttered seven months ago by the clampdown on northern Kentucky estinos, are in line for four day to full week bookings at the Surf. Club, 39-seat room in Ery Hoinke's modern bowling emporium in Cincy's western hills area.

jum in Cincy's western hills area.
Jack E. Leonard last week
played to near capacity and turnaway weekend biz, enjoyed also by
recent toppers Peter Nero, Tony
Pastor, Homer & Jethro and Arthur Lee Simpkins. To follow are
Sarah Vaughan, Phyllis Diller,
Julius Lakosa and the Van Dorn
Sisters plus Jack Clements, focal

Surf cover charge is \$1.50 and \$2.50 on nights other than Friday and Saturday, which add a third performance, at \$2.50 and \$3.50. Diners are served in an adjoining 100-seat room.

100-seat room.

Downtown and hilltop hotel lounges with small combos and spots like suburban Stein's Hideaway, featuring funster Clarence Loos, and Quiet Man Ronnie Hollyman on his new 30-foot showboat at the muny wharf, constitute nightlife meccas here now.

nightlife meccas here now.

Plush Beverly Hills reportedly is being considered for a motel project. John Croft, one of its operators, was served with a gambling indictment last week in Miami, Fla. It calls for appearance in trail next month in Newport, Ky., on a gambling charge,

The Lookout House, former nitery back of Covington, Ky., operated by the late Jimmy Brint, was purchased last week for \$212,000 by Richard & Schilling, veteran restaurateurs, who plan \$250,000 improvements as a supper club with daily dancing and entertainment.

Sebol Fete May Gross 40G for Dimes March

A gross of \$40,000 is expected from the dinner honoring Louis Sobol as the March of Dimes Man of the Year held last Monday (8) at the Grand Ballroom of the Hotel Astor. Just under 900 attended the

event.
Earl Wilson, syndicated col-umnist of the N.Y. Post, was chairman of the committee which planned the gala, and George Jessel was toastmaster.

Among those entertaining were Among those entertaining were the Andrews Sisters, Henny Youngman, Nipsey Russell, Abe Burrows, Jean Carroll, Eddie Fisher, Jan Murray, Eva Gabor, Harry Hershfield, Tom Poston, Georgie Price, Al. Kelly and Peter Lind Hayes, Fellow columnists on the dais included. Ed Sullivan (Daily News), cluded Ed Sullivan (Daily News), Leonard Lyons (Post), Hy Gardner (Herald Tribune), Nick Kenny (Mirror), plus the hierarchy of the Hearst chain which owns the Journal-American.

Carol Burnett to Open Pitt Series in New Hall

Pitt Series in New Hall
Pittsburgh, May 15.
Carol Burnett, in her own revue, will be the opening event for the Pittsburgh Civic Light Opera which, hegins its first season in the new Auditorium on Monday, July 2.
This will be the only Monday show of the season with the seven other productions opening on Tuesday and closing on Sunday nights.

After the Burnett show, the schedule has Jerry Lewis in his own revue, Tim Herbert and Yausom revue, Tim Herbert and Yausom revue, Tim Herbert and Yausom revue, Tim Herbert and Georgio Tozzi in "Fanny," Betty Hutton in "Gypsy," Robert Horton in "Oklahoma!" and Blanche Thebom and Stephen Douglass in "Song of Norway."

HOPE SETS CROSPOYS FOR HIS SEATTLE GIG

Hellyweed, May 15.

Bob Hope has set the Cresby
Boys @ennis Lindsay and Philish
for the show he will topline as
Seattle's Aqua Theatre, July 9-15.
It will mark Crosboys' second job
with comedian; they were on one
of his NBC-TV spex two years ago.

Three other acts yet are to be set—one a top femme thrush. Hope is getting flat \$100,000 for stand, out of which he will pay entire of fairgrounds, for a stand of the duration of Hope's.

show. That coin is tops for any talent booked for Seattle, in or out



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ppy Strk Anni-

HENRY I. MARSHALL'S "BE MY LITTLE BABY BUMBLE BEE"

> Ardeik Herdeil Joh 315 Bundis Boo L Fatchwag, New Jersey Santch Flains, P. O.



DICK AND MARTILA

SEATTLE WORLD'S FAIR

"A NIGHT IN PARADISE"

Management: SECREE SOARES

O'seas Gls Worst Audience in World,' **U.S.-Born Disker Bill Ramsay Claims**

Frankfurt, May 15.
U.S. servicemen in the militaryrun nightclubs in Europe are the
'worst audience in the world,' aceording to Cincinnati-born disk
and film star Bill Ramsay who is
now one of the top personalities
on the West German entertainment

on the West German entertainment scene,
Ramsay, who got his start in Germany and France by appearing at the GI clubs, says that the American servicemen in the clubs, here are often an "Ill disciplined and lousy audience."
Some of the youngsters are drunk and insulting to the per-



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formers, and many of the officers are on "party duty," sitting on their hands and afraid to laugh or applaud because of what a higher-ranking officer sitting nearby will think, Ramsay said.

He contested the word of AGVA president Joey Adams and other performers who have claimed recently that the GIs overseas are "hungry for entertalment" and the "greatest audience in the world."

On the conference are the same are the conference of the other conference of the same are the conference of the same are the conference of the conference of the same are the conference of the conference o

world."

On the contrary, Ramsay said, the GIs in Europe are often spoiled because either they get a serier of bad acts, or they are handed so many name acts for free in their clubs, that they are unappreciative

many name acts for free in their clubs, that they are unappreciative.

But on the other hand Ramsay heartily agreed with Adams' condemnation of disappointing, dreary dirty conditions, lack of dressing-rooms and facilities for the entertainers in the troop night clubs themselves.

"U.S. troops are the worst audience in the world," Ramsay said. "They don't listen. Many of the military people are completely undisciplined. They have too many shows and there is too much to drink at these clubs. Often they are drunk before the show starts.

"The waiter walks back and forth serving drinks during the show, and many of the soldiers are just a bunch of kids away from home and with no control. In some of the so-called 'disciplined clubs' the club manager only keeps the kids from running around on the floor and sees that they stay in their seats."

Ex-GI Himself

Bansay himself is a former GI.

kids from running around on the floor and sees that they stay in their seats."

Ramsay himself is a former GI, who was stationed at nearby Rhein-Main Air Base as an airman second class in 1951, then became production chief of American Forces Network (AFN). He has spent most of the last decade in the entertainment industry in West Germany.

'I think I behaved better when I was a GI because I was also an act," Ramsay continued. "I worked on the side weekends when I was in uniform, and I know how tough it was. And I thought that the conduct of many of the men was abominable."

At one time when Ramsay was singing in Munich, "some GI threw as chair at me," he said. "I asked that the man be court-martialed but he was just whisked away."

"All the time I worked for the troops, I had the feeling that the last person who had appeared on the stage had been the cleaning woman, and then the act appeared. The acts are treated like absolute dirt under their feet."

Often there is no dressingroom in the club and the men and women have to dress together in the manager's office or behind the stage, Ramsay said. Many of the clubs, too, have "Bad lighting, lousy mikes, rotten music," he added. If the clubs overseas would hire a sexter to accompany the shows, there would be 150% improvement, Ramsay said. "The terrible accompaniment provided would ruin anybody's act."

Appalling conditions exist because of the drunk and disorderly audience and hecklers in the

accompaniment provided would ruin anybody's act."

Appalling conditions exist because of the drunk and disorderly audiences and hecklers in the enlisted men's and non-commissioned officers' clubs, but in the officers' clubs, the situation is quite different, Ramsay maintained. "There the audience is often fraid to appland. They are sort of on 'party duty,' because they are worried about higher-ranking officers' reactions."

Endorse His Charges (Incidentally, Ramsay's comments were heartily endorsed by two girl singers playing the military clubs in Germany and France. Both agreed that conditions were just

"FABULOUS VIOLINS" ASSOC. PRESS t The

> currently OKINAWA

as Ramsay maintained, but asked that their names be withheld because they are living on the pay they earn and need the jobs).

Ramsay, meantine, is concentrating on German films, and records. He has appeared in 17 German films to date, has 26 disk titles in Germany plus two jazz titles in England and two in Denmark. He has just signed a four-year contract with Arthur Brauner's CCC films to do two films a year for CCC, with permission to do one other film for another German company plus the right to do

do one other film for another Ger-man company plus the right to do as many as he wants outside of Germany.

His biggest German platter (Polydor) is "Souvenirs," which has sold over 500,000 copies, and two of his other hits are the Poly-

(Continued on page 60)

Gotham's Intime Nitery Revues In Fall Upbeat

The ranks of New York's Intime nitery revues will be on the upbeat during the coming fall season. Upstairs at the Downstairs will continue that entertainment format, with Ben Bagley, producer of the series of "Shoestring Revues," taking over. Julius Monk, who formerly did the production at that spot, will move into the Rendez Vous Room of the Plaza Hotel. October openings are planned in each instance.

Vous Room of the Plaza Hotel. October openings are planned in each instance.

Irving Haber, operator of Upstairs at the Downstairs and its companion room, Downstairs at the Upstairs, had been negotiating with Monk for an eighth year but an agreement was not made because of the Plaza negotiations. Latter deal was arranged by Bill Burnham, working with Neal Lang who stayed with the transaction after he resigned his post as manager of the Plaza.

The present occupant of the Upstairs Room, "Seven Come Eleven," will be condensed for consumption in the Downstairs Room during the summer with Bagley making the summer with soom during the sum to be named for the new show, still to be named for the new show still to be named two boys instead of the three couples, and there will be a trio to provide music instead of the three souls and the show the name of the show the na

Grell, Ex-Drake, N.Y., To G.M. Brussels Inn

To G.M. Brussels Inn william F. Grell, former manager of the Drake Hotel, N.Y., has been named general manager of the Westbury Hotel, Brussels, now under construction. It's a 24 story inn being built by the Knott Hotels Corp. and is expected to open next March. Construction of the hostel was delayed by a dispute over an ancient statute which limits the size of buildings. The city originally decreed that the structure could go to 21 floors, but later permitted a three story extension to 24. Original plans called for 26 stories.

Sports Stadium Talks

Sports Stadium Falks

Philadelphia, May 15.

Philadelphia City officials today began negotiations with the Philadelphia Phillies baseball club and the Philadelphia Eagles football organization for long-term leases for the proposed \$22,700,000 sports stadium in South Philadelphia.

Richard J. McConnell, chairman of the special committee named by Mayor Tate, held the initial meetings in the offices of the Philadelphia Industrial Development Corp.

McConnell said the talks concerning the use of the proposed 60,000-seat stadium at Broad St. and Pattison Ave. were explanatory.

Motel Boom, Heavy Name Slate Cue Banner Season for Wildwood, N.J.

By CHARLES V. MATHIS

Wildwood, N.J., May 15.
A motel building boom and a fat log of advance reservations indicate a possible banner season for Wildwood, which was only slightly touched by the March storm that wreeked many resorts from the Carolinas to North Jersey.

carolinas to North Jersey.

Diamond Beach nightclub has new owners and a \$250,000 summer talent and music budget. The new properietors are Robert Lindenmuth and J. T. Morris of the Penn-Colorado Corp. Lindenmuth estimates his weekly talent and music nut will range from \$20,000 to \$25,000.

to \$25,000.

Those pacted to date include the Kingston Trio, June 29-July 6;
Jack E. Leonard, July 6-13; Xavler Cugat & Abbe Lane, July 13-20; Liberace, July 20-27; Jimmy Dean, July 27-Aug. 3, and Tony Martin, Aug. 10-17. Only the Kingston Trio, Cugat and Dean are new to the Wildwoods.

Trio, Cuigat and Dean are new to the Wildwoods.

For the first time, Diamond Beach will have 10 chorus girls—the Moro-Landis dancers and the Marty King orchestra from Latin Casino, Cherry Hill, N.J. Planist Tommy Sessler will appear in the Sky Lounge with a trio to be £eatured. In the Bayberry dining room. The barefoot bar, a beach installation washed away by the March storm, will be replaced.

Manor Hotel's Talent Oscar Garrigues has nearly completed booking his Manor Hotel. He has added a new stage in an adjoining cocktail lounge and has set the Chavez Bros, from New York's Copa lounge for the summer. In the main supper club, he will inaugurate a \$2.50 minimum policy, redeemable in either food or drink, to lure family trade.

Talent booked for the Manor is set follows: Lillian Briggs Al

with margiture a \$2.20 hilliminal policy, redeemable in either food or drink, to lure family trade, Talent booked for the Manor is as follows: Lillian Briggs, Al Fisher & Lou Marks and the Magid Triplets, June 29-July 7; Betty Madigan, Pepper Davis & Tony Meese, the Great Barton, July 6-12; Lou. Monte; Chinese comedienne Jadin Wong and dancers Phil Lawrence & Mitzi, July 13-20; Denise Darcel, comedians Forbes & Villia and dancers Ozzie & Anita Reyes, July 20-27; Cathy Carr, Fisher & Marks and Tony Mitchell, July 27-Aug. 3; Enzlo Stuarti, comedienne Bobbye Baker and dancers Lita & Cortez, Aug. 10-17. Rocky Valentine's group draws its usual house band assignment with Bob London nabbing the seasonal emcee slot. Garrigues plans to offer five or six acts on each show, and alternating groups of Twist dancers, starting with the Magid Triplets. He also plans weekend poolside Twist parties with the Chavez Bros.

John Caterini's Club Riptide has signed Steve Gibson to his Red Caps for the summer through Jolly Joyce, Now in the Latin Casino lounge at Cherry Hill, NJ, the Red Caps over at Jack Diamond's Martinique last summer.

Charlie Johnson's cafe will have organist-singer Ben 'Hall in a return engagement. Dot's Spot has booked singer-pianist, Jackie Lee and singing guitarist Charlie

Gracie in their seventh summer stand there.

Sylvan Rosenfeld moves up into the higher priced name brackets in his Club Hurricane with Adam Wade, July 6-13; Brook Benton, July 20-27, and Fats Domino, Aug. 3-9. Dates are to be announced for the Shirelles, Drifters and Lloyd Price. Frankie Brent, his combo and revue, draw the house assignment. Brent is currently at the Fremont in Las Vegas. The Hurricane opens late this month.

Harry Levy opens the Rainbow (Continued on page 80)

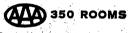
(Continued on page 60)



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Next Stop DALLAS EXECUTIVE INN

(May 15 - June 15)

Management WILLARD MATHEWS 35 East 35 St. New York, N.Y.

rope and Far East MPERIAL ARTS 430 Fiffs Ave. New York, N.Y.

Patachou (with Jo Basile) Chances Gray & Chiquito's Orchs \$3.54 [cover.

The Maisonette of the St. Regis The Maisonette of the St. Regis, it seems, can count on financial solvency with the appearance of Patachou. It's her second engagement there this season, having opened the room. She is now topping of the fiscal year prior to transfer of nighttime activity to the St. Regis Reof.

opened the room. She is now topping off the fiscal year prior to transfer of nighttime activity to the St. Regis Roof.

It's been a year of rather diversified activity for the Maisonette. The room's booker, Arthur Lesser, has tried talent from several parts of the Continent, even male acts, to give greater scope to the spot. Patachou has come in with a revamped turn, which includes a change from her customary skirt and blouse uniform. She's now wearing a shirtwaist confection designed by Nina Ricci, which retains the severe lines of her former habit, but stimultaneously provides a change of facade.

Her highlight at the finale is a Gallic version of "My Fair Lady" in which Shaw's Miss Doolittle, a flower vendor, is changed to another type of outdoor worker and Prof. Higgins entices her into a different kind of house. It's done with charm and good humor. While it's not the normal type of comedy for the St. Regis, it's easily accepted by the audience.

Her other numbers are in the Gallic chanson vein with some excursions en Anglais. Most are changeovers from her previous wist here, although she repeats "I Wish You Love." "Mon Menage a Mois" and "Poor People." Some of her new tunes are familiar and others are rew locally. In all, Patachou gives a rounded performance that indicates that she again will do well for the Cesar Ba'sa management.

Petachout's maior accompaniment is hy accordionist Jo Basile who provides some florid counterpoint to the singer's husky vocals. Chauncey Gray follows Essile of the Shawacking, and in company with Chiamito's crew provides danceable music.

Mister Kelly's, Chi

Mister Kelly's, Chi Chicago, May 7. Dorothy Loudon, Tommy Leon-etti, John Frigo Trio; \$2.50 coper.

Dorothy Loudon is a firstrate

Dorothy Loudon is a firstrate comedienne, with an acuteness of timing that borders on virtuosity. She's also one of the few female comics who can retain their femininity throughout their grotesque' mugging.

Miss Loudon's material is top-drawer—from a hip and whimsical "Intellectual Rag" to a wryly macabre song telling of the Ruth Snyder-Judd Gray murder case. Another big plus is that she has a fine voice and can sing the songs well that she satirizes.

Her caricatures of Anita O'Day and Ella Fitzgerald are masterful carbons. However, she might do well to sing one song straight, perhaps in the beginning of her turn to afford some contrast for her later buffeoonery.

Tommy Leonetti is a personable

ter builoonery. Tommy Leonetti is a personable Tommy Leonetti is a personable and generally savvy songster with a limited-range voice. Although his arrangements are usually artilly fashioned to avoid the upper and lower registers, this also mutes any possible punch in his songs. He's best on a couple of less-heard numbers, "Riding On The Moon" and "Joey" from "Most Happy Fella," and in "Whole World in His Hands," where rhythm counts most.

most.

Show is artfully backed by the John Frigo Trio. Bill is in fill May 27, followed by Woody Woodbury for three weeks:

Mor.

Art's Roaring 20s. S.D.

San Diego, May 9.
Mickey Rooney, Bobby Van,
Johnny Adamo Orch (8); admission \$1.50.

Mickey Rooney has a new part-ner, Bobby Van, in a nitery act that is strictly slambang but none-theless entertaining. On the whole, the respective talents prove com-plementary, with Van doing sur-prisingly well stepping from hoof-er's role to that of second banana.

Story behind pairing is that pre Story behind pairing is that pre-vious engagements prevented the duo from meeting for rehearsals. Accordingly, each sent the other tapes of their respective acts, join-ing forces on opening night. Sys-tem seems to pay off to judge from success of broad humor that con-nects oftener than it misses. Weak moments are plainly in

evidence, indicating a need for sharp pruning of material. Crudi-ties could also be exorcised, since the Rooney brand of slapstick and showmanship sufficies without it. An opening dumb waiter bit, to introduce Van from audience, is tedious and old hat.

introduce Van from audience, is tedious and old hat.

On the credit side, there's a self-spoofing bit wherein Rooney is "interviewed" by Van, who asks, "How short are you?" Rooney replies: "Since my last divorce, about \$300,000," Strong payoff follows "Bridge on River Kwai" lampoon with Van as Alec Guinness and Rooney as Sessue Hayakawa.

Van gets the stage alone to offer jazzy song-terp versions of "Lot of Living" and "Sunny Side of, the Street." His well-done mimickry ranges from the familiar—Cary Grant, Cagney et al—to Tony Martin, Walter Brennan and Donald O'Connor, the latter an especially well-observed bit.

Johnny Adamo orch does okay in showbacking and for dancers.

Don.

Hotel Roosevelt, N.O.

New Orleans, May 11.
Dick Shaum (with Matty Melnick); Carter & Lynn, Loon Kelner
& Orch (11); \$2.50 weeknight minimum; \$4 Sats.

mum; \$4 Stats.

Dick Shawn, a comedy favorite here through his previous appearances, is gaining a flock of new fans at Seymour Welss' plush Blue Room. He headlines a new two act layout that opened Thursday (10) and clicks all the way.
Shawn has polished his act to a point where it rates with the best. His well-known "Massa Richard" bit, done to the stirring strains of "The Battle Hymn of the Republic," and "Othello" routine are both big laughgetters and provide him with a perfect vehicle.

Comic's rock 'n' roll impressions in which he lampoons Elvis Presley also rates plaudits, as do his clever asides and ad libs. His material is artistic without being arty, and while it's basically unchanged, the laughs come fast with his delivery.

changed, the laughs come fast with his delivery.
Shawn has brought along Matty. Melnick as musical director and the latter does a workmenlike job on meshing words and music.

Lifting the curtain on the new show are Carter & Lynn, ballroom specialists, whose terp routines score with the customers. Duo shows precision and them in intricate routines, and their showmanship indicates plenty of rehearsal preparation.

manship indicates plenty or re-hearsal prevaraton.

Maestro Leon Kelner, presiding at the 88s, and his musical crew provide varied tempos to keep the floor crowded during the dance periods. Their times range from the nostalgic to the two beat and Latino.

Show runs through May 23.

Liuz.

Eddys, K. C.

Kansas City, May 11.

Dusty & Sylvia, The Dorcys (2), The Continentals (4), \$1 cover Saturdays: no cover, no minimum weeknights.

Current bill at the Eddy estab-lishment combines Dusty & Sylvia in their first stand in these parts and The Dorcys (New Acts), young dance team. Combo shapes as pleasant entertainment in 50 min-utes, and proves adequate for the trade under the spot's new sum-mer nolicy.

trade under the spot's new summer policy.

Hawaiian duo of chubby Sylvia and skinny Dusty have the bulk of the show, mixing their songs and guitar work for 40 minutes. Format has Sylvia at the mike, decked out in chic mu-mu, chirping tunes both from the standard folio and some special Philippine and Hawaiian numbers, and with Dusty backing on the electric guitar.

guitar.

Straight vocal-instrumental entrees are their best offerings, such as "Lullaby of Broadway" and "Old lack Matic" which they warble together. They lighten the proceedings with a Hawalian wedding song and a Philippine love song, and also have a session of vocal-instrumental repartee midway for an unusual interlude.

There is some pertinent kidding about the comparative sizes of hefty Styla, and of slim, frim Dusty that is effective comety. Dusty has an inning to register with some bollshed guitar plunking and Sylvia adds much with her iolility and verve.

Show stays through May 23.

Quin. ntar. Straight vocal-instrumental en-

Bon Soir, N.Y.
Louis Nys, Anders & Hadley
(with Jean Bargy), Three Flames;
4.50 minimum.

VARIETY

Since his purchase of the Bon Soir, Nat Sackin has revitalized this intimerie. It's now a swinging operation and is again creating excitement in the Greenwich Village sector. This bill comprises Louis Nye in his N.Y. nitery bow and the return of Anders & Hadley. The mixture of reliable returners and new talent keeps present audiences and entices new comers.

Nye, who made the scene nationally as one of the regulars on the Steve Allen teleshow, comes in with an act that has been polished with appearances in the more populous and sophisticated centres of entertainment. It's a turn that has been carefully thought out, well prepared and laugh productive in a big way.

It's also an act that will require

prepared and laugh productive in a big way.

It's also an act that will require him to pick his spots for a long time. The intimeries with audiences drawn from the high IQ levels seem to be Nye's metier.

Nye has engaging material even though some of it is reminiscent of other comics. Some of the models he draws on seem to be Sid Caesar, Bob Newhart and a touch or two of Shelley Berman. All are good models and Nye has an act worthy of the 50 minutes he occupies. Yet there are many touches of originality.

of the 50 minutes he occupies Yet there are many touches of orientality.

His treatments are alternately eyebrow raising and slightly shocking such as the occasions when he uses profanity which, incidentally, is not really needed. His portraits are rather lengthy, but seem to be worth the effort.

Nye takes on an army sergeant addressing new recruits, a Japanese film, etiquette of behavior when showering with a person of the opposite sex, an Arabian drama and offbeaters in that vein. He delivers his pleces potently and personably. On his opening night he walked off with applause of ovation proportions.

Misses Anders & Hadley are singers who take lengthy excursions into comedy. They project energefically, tackle anything that has laughs and work as though they enjoy themselves. The dualso essay a lengthy turn, with enough variety to maintain interest throughout their session.

The openers are The Three Flames with Tiger Haynes in the comedy lead. They supply the show backing as needed. For the song team, Jean Bargy takes over at the ivories.

Living Room, Chi
Chicago, May 10.
Al Hire Orch, Sam Di Stefano
Trio; \$2.50 cover.

Trio, \$2.50 cover.

With Al Hirt, the Living Room notched its first holdout opener in the year-long history of the club. Bonitaces Danny and Al Siegel, and maitre Nick divided their time between looking for extra table space in the outer reaches of the room and answering the phone for reservations that assure Hirt's engagement as a record-breaker for the club.

It's obvious that despite the demise of the Birdhouse a few months ago, there's still a good market for live jazz in Chicago if it is presented in a shownmanly fashion.

market for live jazz in Chicago if it is presented in a shownmanly fashion.

Hirt is the logical contender to share the mantle of Louis Armstrong as the pre-eminent trumpet interpreters of traditional jazz. They share many similarities—a warm and charming stage presence and natural showmanship, round trumpet tone and diamond-hard phrasing, and a great feeling of controlled musical soontanelty. As if to affirm the affinity. Hirt opens with "Cornet Chop Suey," the number that Armstrong waxed (with the Hot Five) for Columbia. Records in the mid-twenties which remains one of the high watermarks of diskeland jazz. The piece also shows the differences between the two. for just as dixeland music moved up the Mississippi River to Chicago and New York, so have modern jazz phrases crept into Hirt's traditional renderings. However, in Hirt's astute hands, the contemporary embellishments never get in the way of the basic New Orleans feel.

Hirt's prime numbers are dixelend—a tailvated "Old Folks At Pome." a wildty swinging "Down Re The Riverside." a militant "Som". Bampart Street Perade," and, of course, "The Saints." But

the group is equally effective with a sentimental ballad. "To Ava," and with "I Love Paris" and an uptempo version of "Begin: The Beguine." Planist Romie Dupont also solos on a haunting rendition of the theme from "Exodus."

Show opener is Ann Richards, a shapely thrush with some interesting jazz stylings in such numbers as "This Could Be The Start." "Lady Is a Tramp." and "Till There Was You." Sam Di Stefano's alternate-night house unit accompanies Miss Richards thoughtfully and plays interesting background music between shows.

Hirt is in for two weeks. Mor.

Saddle & Sirloin, Tueson Tueson, May 10. Margaret Ann & the Ernie Mariani Trio, Jo Hanson Trio; no cover, \$2 minimum weekends.

Vocal acts, single or group, seem to be the best draw for boniface Jim Starnas' intimate nitery. And the current bill, Margaret Ann. & the Ernle Mariani Trio, is making Starnas' policy continue to look good. Planist-arranger Mariani is responsible for the fresh sounds that come out of this quartet, including some modern, but not "out" arrangements on oldies. Margaret Ann has a freshly-scrubbed look. Shy offstage, she has bubbling personality on and is a good bet for musical comedy. Arrangements, built around Margaret Ann, also show off to good advantage drummer Woody Woodruff, who contributes a rhythmic up-tempo vocal on "Old Man River," and bassist Norman Diamond.

mond.

Top numbers are "South Rampart Street Parade," featuring drumstick background by the quartet, a barbershop effect on "Bill Bailey" and "Carioca."

Next is Roberta Linn on May 21.

Alex.

Blackstone Hotel, Chi

Chicago, May 8.

Julie Wilson, Franz Benteler
rch: \$2 cover weekends, \$1.50 neeknights.

Julie Wilson, a top exponent of cafe society songery freshens up her act each time around. The svelte, slinflinfly-gowned thrush retains enough of her standbys to suit the devotees; such as her trademark "Bad, Bad Woman", and "Thank Heaven For Little Boys." However, her turn is liberally salted with clever new material. Miss Wilson scores handliy with a bluesy rendition of "Hey, Look Me Over," a pleasing switch from the standard uptempo arrangement, and makes effective use of soulful fiddling of maestro Franz Benteler as he backs her romantically in "Take Me In Your Arms." She also clicks with her flair for sophisticated song comedy, in "Send The Bill To Uncle Phill" and a hilatious "Tm In The Peace in "Send The Bill To Uncle I and a hilarious "I'm In The F Corps."

Corps."

Songstress last appeared here at Mister Kelly's on Rush St. and it speaks well of her versatility that she's at home in the supperclub setting of the Bonaparte Room ciub setting of the Bonaparte Room as she was in the more standard nightclub atmosphere of Mister Kelly's. Franz Benteler's continental-styled house orch accompanies 'Miss Wilson 'deffty and plays fine terp tunes between

She's in for two weeks. Mor.

Trolly Ho!, L. A.

Los Angeles, May 7.
Paul Desmond, Sonny Walton,
o cover-no minimum.

Paul Desmond is making his first nitery appearance locally in 10 years, returning as a comic after starting as a boy singer at the old Bar of Music. Style is slow and set, though he appears ad lib. His patter warms nicely and delivery is pleasant and wholesome, allowing him freedom on risque material that doesn't sound as blue as it is. Much has been heard before but a lot is new and fun. His own singing is pro, though voice is standard.

Co-billed Sonny Walton makes

standard.

Co-billed Sonny Walton makes her pro nitery debut with a nice, sweet voice and flashy looks that should show well in mustcal comcody. Nerves made her flat occasionally, but experience should develop assurance and polish her style. Stan Seltzer's accompaniment didn't help at Saturday's opener, though his inter-act plano is okay. Show is in three weeks. Dale.

Flamingo, Las Vega

Las Vegas, May 10.
Pearl Bailey, Step Bros. (4),
Walter Nicks Dancers (14), Not
Brandwynne Orch (19); produced
and staged by Miss Bailey; choreography, Walter Nicks; lighting,
Hugo Granata; \$4 minimum.

Hugo Granata; \$4 minimum.

Pearl Balley's new show—which she produced and staged—is a helluva hunk of entertainment which is sure to be a strong entry for its four weeks. Miss Balley is wise in giving herself the bulk of time, tossing some very amusing special material in with about a dozen standards molded to her own style.

In the first category are "He's Gone," and the hilarious dialog describing a woman's battle with shoe salesmen. Evergreens include "Please Don't Talk About Me" (with some fine bass accompaniment by Chuck Parham). "Am I Blue?" "Poor Butterfly," "Old Gang Of Mine," and a satirical approach to "Indian Love Call."

Nick DiMaio, conducting the Nat Brancownne orch (19), Lloyd Phillips on plano, and Tony Bellson on drums are effective assistants.

The Four Step Bros. are featured and the pedal artists again.

ants.

The Four Step Bros. are featured, and the pedal artists again demonstrate with a fast and funny turn why they are the most imitated dance act in the biz.

tated dance act in the biz.

The 10 Waiter Nicks femme dancers, including five comely sepia dolls, and four male tergers, stir up an outstanding session of choreo. Hugo Granata handles the dramatic lighting, and Don Kirk supplies the production vocals.

This bill is in until June 7 when Joe E. Lewis and Gogi Grant open.

Duke.

Latin Quarter, N.Y. (FOLLOWUP)

The fortnight enange of guard at this Times Sq. cornucopia is in a distaff! groove with the cutrently billed Patrice Wymore and the successively skedded Marie McDonald and Arlene Dabl engagements, Along with Miss Wymore, the lineup now also has comics (Pepper) Davis & (Tony) Reese, and a slick acro trio, the Tonelys. Reese, an Tonelys,

Reese, and a slick acro trio, the Tonelys. Much of the focus on Miss Wymore inevitably is esthetic. She's a Juscious Jooker, as before, enhanced by slit white sheath, constructed to include a cord that parts the gown for leg exposure when she's hoofing it. Her caroling is commercial and pleasant, running through a diversified catalog, and including some soft shoe terps Jaced with the oldie "Carolina in the Morning."

Her serves are fortified with a neat dose of comedy via liberties with "Ain't Necessarily. So" in which several page one space gabbers are skewered. Without throwing off sparks, it's a turn that unravels aminably to nice appreciation.

Sight and sound slapstick of Davis & Reese is pollshed and big-league all the way. Conceptually, it's the standard buffoorsinger tandem, but their material and delivery is inspired lunacy. The gags, non-sequiturs and clowning are punched over at befitting frenetic pace, and the resultant loud hilarity is virtually nonstop.

They do a prizefight interview.

hilarity is virtually nonstop.

They do a prizefight interview that's very funny; also a takeoff on conventional cabaret formats that's ditto. They crock 'em again when Davis (the buffoon) shows Reese how to deliver a song.

They tap terp, and do a bit with tom-toms, and at one or two points en route Reese manages to insert a wocal. It may sound like diffuse hit-or-miss stuff; actually, it's welded into sharp and irresistible funmaking.

fuse hit-or-miss stuft; actually, it's welded into sharp and irresistible funmaking.

Tonelys furnish sock acrobatics, either unfettered or while tooting a trumet or thumping the drums. Yup, drum and all doing a loop. There's a good quotient of integrated comedy, too. The pace is fast, their capers unerring. And for a caoper that really boggles the crowd, the three fellows engineer a somersault employing a table laden with liquid-bearing glasses. A potent display.

Remainder of the bill is the extended Ronald Field "Manhattan Holiday" layout, including the Winged Victory Chorus, Julie Gison, Jeannine Pivoteau and the Winged Victory Chorus, Julie Gison, Jeannine Pivoteau and the Willenda Actial Ballet, plos the line and the nudes. Jo Lombardi's orch confidently cuts the show, and Irving Fields' crew handles and tabler dansapation.

Marrah's, Lake Take Lake Tahoe, May 7 oe, May 7.

Lake Tahoe, May T.

Danny Kaye (with Sammy
Prager at the piano, Sidney Kaye
conducting), Dunhills (3), Johnny
Mann Singers (15), Dorothy Dorben Singers & Dancers (13), Leighton Noble Orch (15), \$3 minimum;
lighting, David Bines; produced by
Art Barkow.

Danny Kaye, in his debut at this mile-high swankery, admits from on stage he's in love with the locale, Harrah's, the club's expansive facilities and its attention to the entertainers. It's apparently mutual admiration society.

a mitual admiration society.

From the top exect to the bus boys, Kaye is rated as one of the greatest single talents to play the South Shore Room. And the reservation lists (plus standing ovations) indicate top b.o. for his 20-day stint, He's out for two days of the booking (May 18-19) to attend the JFK birthday bash in Gotham, with George Gobel and Carla Alberghetti firmed to sub.

Carla Alberghetti firmed to sub.

In his 40 minutes-plus at the mike, Kaye shows a talent ranging from dancing to singing, from dialect to serious emoting. And he's, a master at each. Opener is a "Glory Hallelujah Twist."; followed by a "Gypsy Song" allowing for audience participation to establish an even more solid rapport. He also gets many laughs with his off-key version of "Begin the Beguine."

guine."

Not to neglect the fact he's in his Tahoe debut, the headliner makes with a few comments re the club, the pristine beauty of the area, and the games, which naturally segues into a routine re the golf courses he's played around the world, telling the same story in various dialects.

in various dialects.

He plays around for positive endorsement on "Minnie the Moocher" and "Ballin" the Jack." On "Dixie," with the Johnny Mann singers expertly backing, he goes it straight for the high point of the puting. the outing.

To show his hoofing abilities, Kaye works through a smart routine with two of the Dunhills—both serious and comedic. Exit is his famed "Deenah" version of "Dinah."

The Dunlills, no newcomers to this room, remain precision smooth as a trio and also are showcased in individual top presentations. Trio rates the superlatives.

rates the superlatives.

Lighting, under direction of David Bines, is particularly effective, especially during the choral arrangements with the Mann. singers and at one point where Kaye is directing his planist Sammy Prager with Kaye's hands and fingers accented in a pin spot. Sidney Kaye conducts the Leighton Noble band (in the pit for this show) for entire session.

Kay Star gapens May 24.

Kay Starr opens May 24. Long.

El Chico, N.Y.
Carmen Maria, Inez de Juan,
Juanita Acevado, Pedro Férnandez,
Jose Manuel, Enrique Vizcaino &
Pedro Vidal Orchs; \$4.\$5 mini-

Benito Collada is the doyen of New York bonifaces, having operated El Chico for 37 years. But the cafe, by retaining its fresh approach and eye for Latino new-comers, keeps pace with public taste. He has a rousing set of flamenco dancers this trip.

The present show has Carmen Maria, a young heel-clicker, as its focal point. She has an exciting assortment of dances and with personality to match. This senorita has moments during her allegrias when she breathes fire and intuses top performance values in her collegues. Her cleat work is sharp and incisive and her dance designs are projected powerfully.

Miss Maria's compatriates, Juan-

are projected powerfully.

Miss Maria's compatriates, Juanita Acevado and Pedro Fernandez, show up excellently in solo spots. They similarly work in a flashy and powerful manner to cataput this postage stamp sized troupe into a potent entertainment factor.

Interded they done to the company of the compa

into a potent entertainment factor.

Inez de Juan dances to the more
formal works of Albeniz and De
Falla, and makes an equally strong
imprint; in this field, Guitarist
Jose Manuel also tackles the more classical side of Spanish music with his guitar pluckings.

The emceeing is by Cuban-born Luis Pichardo who contributes a brace of tunes in a manner suffi-cient to ingratiate himself with the assemblage. The orchestral back-ing and terping is by the Enrique

Vizzaine orch and Pedro Vidal Quartet. Former goes into high with the troupe's finale in which if gives a Latin slant to The Twist. The crews' assortment of Spanish dance music is floorfilling. Jose.

Freddie's, Mpl

Minneapolis, May 8.

Belle Barth, Cootie Williams,
Beverly Frank, Frank Oliveri trio;
\$2.50 \$3 cover.

#2.50.83 cover.

This is Belle Barth's first excursion into the midlands. One might expect her to be out of her element in this tony nitry in a Scandinavian town, but despite a newspaper strike restricting promotion and opening night weather as raw as the topper's lines, preem show drew a satisfactory crowd whose response was overwhelmingly favorable.

As a concession to the conservative mores of the northland as well as a hedge against the Minneapolis morals squad. Miss Barth has cleaned up her material considerably for this stand—to a shade of deep purple. She scissored most of the four-letter words she frequently uses elsewhere, although patrons who speak Yiddish are spared nothing.

"I never worked Minneapolis before," she announced during opening show. "I'm not supposed to use Anglo-Saxon words here." Result is a flow of sound-alike words which are approximately as subtle as the scribblings found on rest room walls.

"I don't tell it that way, in Miami Beach," comedience notes occasionally to emphasize that some of her stories have been toned down Routine abounds in 5 de

"I don't tell it that way, in Miami Beach," comedienne notes occasionally to emphasize that some of her stories have been toned down. Routine abounds in old chestnuts and bits from Miss Barth's three "After Hours". LPs. During last part of her hourlong curtainraiser, Miss Barth scores with vocal impreshes of Helen Morgan, Kate Smith, Morton Downey and Bonnie Baker. She still has a fine set of pipes and should do more of these routines in the cutlands. It isn't the main attraction for her, fans, of course, but it's less traumatic to the general run of trade here. Longtime jazzman Cootic Williams opens the bill with a couple of nifty trumpet solos, and Beveriy Frank, a cute platinum blond in an abpreviated outfit, does a torrid Twist and Charleston. Show at times is almost a parody of a carny opening with Miss Barth, and company are in through May 19. Oscar Peterson follows.

Weavers' \$8,200

Continued from page 55 i

strayed into areas that might be considered controversial in any

In contrast to the relatively

way...

In contrast to the relatively cathedral-like reception at the QE, some 4.500 well-behaved but raucous teenagers, plus a sprinkling of elders, paid an estimated \$10,000, at \$3.50 top, to watch and listen to the Chubby Checker-Joey Dee Twist Party at Vancouver's P.N.E. Exhibition Fortim.

Although youngsters in attendance demonstrated vootferous vocal disappointment when two stars, Gary (U.S.) Bonds and Dee Dee Sharp, failed to show as advertised, there were no incidents or rowdiness, and Checker, Dee & The Starliters, The Dovells, and The Carroll Bros. more than satisfied their fans.

Twist show was originally booked here as a Lee Gordon presentation, with local promotion, contracted by Gordon, to be looked after by Hugh Pickett, Famous Artists Ltd.; Vancouver, and Zollie Volchok, Northwest Releasing Corp. Seattle. When Gordon vanished from the U.S. tour, promotion here had already chalked up such sizeable bills in advance advertising and rental tat Pickett and Volchok deedded to bring in the show themselves to protect their business reputations, and apparently managed to break even.



FOUR LADS

Opening Thunderbird, Las Vegas, May 18.
Now concluding college tour—University Indiana—Notre Dame—Franklin Jr.—University Denver-Tuffs—University South Carolina—Hobart — Newark Engineering — Stroudsberg State—Baylor—New York. State. U—University Mississippi—St. Michaels, Vis—University Scranton—Lafayette—Villanova, Now on Dot Records exclusively. GAC.

Cale Leon, N.Y.
Millie Vernon, Dick Zalud Orch;
\$4 minimum.

The Cafe Leon is a newcomer to midtown ranks. It's essentially a well-appointed eatery that has music and a small dance space. But now it has added talent, comprisa single act. The opener is Millie Vernon who cut "The Sweetest Sounds" on the Colpix label.

est Sounds: on the Colpix label.
Besides coming up on records.
Miss Vernon is excellently suited to cafe appearances where adults congregate. She has a forthright style, a well-burnished, catalog seemingly designed for cafes and a sampling of impressions that gives her greater stature on the floor.

ner greater stature on the floor.

Miss Vernon has pipes in the
lower registers that make for
roundness and warmth. She gets
additional colorations from a round
of good arrangements and a note
of excitement from the conga drum
presided over by her conductor,
Dick Zalud.

Dick Zalud.

Most tunes in her presentation have been around, but her treatments have a lot of characteristics to give her Individuality. She does impressions in a rather reverent vein and with a degree of fidelity. The subjects include Dinah Washington, Jane Froman, Billie Hollday, Pearl Bailey and Judy Garland. They're not designed for laughs, but rather as an added facet of her vocal range. Jose.

AGYA Delegates

Frank Ross, Russell Swann, Arthur Tracy, Paul Valentine, Sally Winthrop and Johnny Woods.

Representing Los Angeles will Representing Los Angeles will be Candy Candido, Joe Evans, Bobby Faye, Matty King, Nick Lucas, Sid Marion, Harry Mendoza, Roy Rogers, Penny Singleton and Tommy Tucker. From Chicago will be Paul Benson, Eddie Burnette, Ray Conlin Sr., Jack Gwynne, Harry King, Anne O'Connor and Bob Sharpe.

Bob Sharpe.

Miami Beach reps are Hal Fisher, Gus Van, Buddy Walker and Rex Weber. Montreal: Danny Dean, Armand Marion and Jimmy Dean, Armand Marion and Jimmy Tapp. Boston: Charlie Brett, Bob Haley and Billy Kelly. Sarasota: Elly Ardelty, Russ Byrd and Karl Wallenda. Detroit: Tommy Timlin and Al Tucker. Philadelphia: Joe. Campo, and Harry Lewis. Pittsburgh: Ted Blake and Steve Gaynor.

Baltimore: Mideo.

protect their business reputations and apparently managed to break even.

Checker, with his own career to protect, has not as yet been paid but is recouping some expense coin. He spent his day here in his hotel with a touch of flu but showed in coisin of this when he went on at night. No indication was given as to-how long the tour would be continued but the impression left was that Checker, and his management of Day, Trontoto: Joe Murphy, and there determined to make good all obligations inherited from Gordon.

Gaynor.

Baltimore: Midge Jackson and Tiny Smith Buffalo: Paul Benson. Clincinnati: Lester Lake. Cleveland: Linda Compton. Dallas: Charles Thinka-Drink Hoffman. Charles Thinka-Drink Hoffman. Linda Compton. Law of Charles Thinka-Drink Hoffman. Linda Compton. Law of Charles Thinka-Drink Hoffman. Linda Compton. Denver: Jay Lester. Honolulu: Lulu Mansfield. Kansas City: Harson. We of Peans. Tina Marie, to-how long the tour would be continued but the impression left was that Checker, and his management of the continued but the impression left was the continued but the continued but the impression left

New Acts

ROGER PRICE & MARGI BILL HAYES OFARRELL Songs

28 Mins. Gate of H rn, Chicago

Gafe of Horn, Chicago
Roger Price is best known for his "Droddes" abstract cartoons, but he was a nitery and club date quick-sketch artist before and during the time his drawings were published and became popular. He worked as a single in those days (reviewed under New Acts in 1951), but now has an attractive young femme partner, Margi O'Farrell, in his new format, which is billed as "mad-lib" comedy.

edy.

The duo's turn is an admixture of coffee house and cafe material. Their series of sketches at times approaches hard satire, but generally has the sophomoric sophistication of Mad Magazine or College Humor. Price's opening monolog on integration problems of a tree transplanted to Central Park ("Call Eleanor Roosevelt and set up a committee") has topical bite and is well conceived.

The pair's "instant Macbeth" is

nice and is well conceived.

The pair's "Instant Macbeth" is labored and doesn't quite reach its slapstick goal. (The pun-heavy "Macbeth" closes with "Out, out damned spot"—as the spotlight goes out.) Price is at his drawing room best as he does quick character sketches on the basis of first names called from the audience.

Miss O'Exprail characteristics.

Miss O'Farrell shows promise as a comedienne and is a pretty and generally effective foil for Price With seasoning and material requiring less straining for humorous effect, she could have a bright show business future Mor.

THE DORCYS Dancing 10 Mins. Eddy's Restaurant, K.C.

Young Frank Dorcy and partner Janice Nagar have earned a rep in the Kansas City area for their originality in interpreting Latin dances and the Twist, and the Eddys have added them to their current bill with Dusty & Sylvia to build a strong entry.

build a strong entry.

Working four fast-paced numbers into their 10 minutes, dancers enter with a cha-cha that brings the house to their side immediately. Cute young couple then turns to a mambo for a sharp change of pace, and then reveals their Twist with a flock of variations.

tions.

They offer Twist versions of baseball and basketball players, the shoeshine boy, and a la "Gunsmoke," drawing a solid hand for their ingenuity and execution. Piece de resistance is a bolero to close, apropos to "Temptation" and winding with an airplane spin and nice reception from the house.

Team has good possibilities, especially in the nitery medium, Quin.

BEATRICE MILA

Songs 25 Mins. Ritz Carlton, Montreal

Ritz Cartion, Montreal
Beatrice Mila, making her first appearance in the Ritz Cafe, registers as one of the most refreshing young thrushes to grace this handsome room in many months.
A multilingual songstress, Miss Mila exhibits plenty of pro touches despite fact she has only a few minor engagements to her credit. Of medium height and garbed in a chie gown that reveals a healthy figure, this pert blonde offers a songalog that has variety and okay pacing. Act shows discipline and at no time is she at a loss either for words or the right-song. Gestures for the most partare controlled without being stilled and a vibrant personality does song Gestures for the most part are controlled without being stilted and a vibrant personality does much to boost impact with ringsilers. With the exception of two Eli Basse arrangements, most of Mila's offerings are the work of house 88'er Johnny Gallant, Standout is her interp of Gilbert Becaud's "Heads of Wood" and a group from "Irma La Douce." A rousing Twist sequence which starts quietly to Cole Porter's Let's Do It" shakes the room, particularly when femme charms several males to the floor for brief Twist sessions.

With youth, determination and a good set of pipes, Miss Mils should be a cinch for any visual layout, especially the intimeries. Newt.

Songs 50 Mins. Drake Hotel, Chicago

Soags
Jorake Hotel, Chicage
Bill Hayes has made the transfer from television and legituner songster to the nightclub floor with a superbly-turned act, artfully sput together by Hayes and act-architect Bobby Kroll. Although he preemed in a hotel supers'ctub, the Camellia House, vitality and virile vocalizing strongly indicate a future in regular niteries.

The slightly-built, handsome singer has a powerful appeal for the distaff contingent. However, in addition to his love songs, he has an array of lively pop tunes and nostalgic oldies. His patter and intros are fresh and uncontrived and his stage demeanor has the polish of a cafe veteran. His turn was a bit longer than is traditional in this room, but he left the floor to demands for more.

He scores solidly with his romantic songs, particularly "Street Where, You Live." "His big numbers include a clever song-and-patter version of "Cecella," a long medley tribute to Oscar Hammerstein, and a medley of songs from the shows in which he has appeared. Hayes is undoubtedly routed toward the nitery bigtime unless sidetracked by musical theatre.

Mor.

PHYLLIS WILLIAMS Songs 21 Mins. Fairchild's, Beverly Hills, Cal.

21 Mins.
Fairchild's, Beverly Hills, Cal.
This titian-tressed Texas thrush has been playing midwest boites and now General Amusement Corp. has routed her west. She fits spot she's working and flashes potential as a nitery chirp of greater dimensions. In small-room act here she evinces more pert personality than tonal timbre, can engagingly phrase lyrics, but should develop more subtlety in delivery. That should come, with more experience.
She ticked off "Come Fly With Me," "Let Me Love You," "How Long Has This Been Going On?" and a Bart Howard special "In Other Words" end-on-end with too little variegation in tempo and projection. She has exhumed—that oldie "Berkeley Sq." for piquantly effective ballad and closes with gusto via "Lady Is a Tramp." Gowning is excellent, and it might he noted Miss Williams, eschews double-entendre.
Fairchild's an eatery of class appeal which last winter started booking singers toacked by two permanent and good instrumentalists, pianist Art Graham and basist George Stern) in adjacent har to keep patrons on premises post-prandially. Ben Fairchild's book-

ist George Stern in adjacent bar to keep patrons on premises postprandially. Ben Fairchild's booking has been smart in that he tacksoptions at slight salary tilt onto all contracts. Three who have
played spot, Diana Hall (former
Bookend' in Ray Anthony nitery
act), Pam Gardner and Nora Evans
have been reoptioned for return.
Miss Williams is getting \$175
weekly for her four-frame roost.
Other deals are similar. In event
Fairchild hits a blockbuster of a
biz puller he can pick up all the
available options. Meanwhile he
asserts the backtrom bleater policy
is paying off.
Was.

THE CHANTONES (4) Songs 30 Mins.

Carnival. Phoenix

Caraival, Phoenix
Lead tenor Jack Grenier ushers
Larry Desjarlais, Jim Nantais and
Ray Lesperance, collectively billed
as The Chantones, into Edle Biale's
tidy little bistro and the fresh-faced
young balladeers market a difficult,
multilingual song-along with a
cool, mature aplomb belying their,
years.
The lads present a hip full-voiced
blend that complements almost any
tune. Chantones have robust distaff
appeal c hanting "You'll Never
Walk Alone." "Love Is A Many
Splendored Thing" and "If I Loved
You."
These French-Canadians click on

You."
These French-Canadians click on "Sunny Side Of The Street" with rowdy but, authentic carbons of Frankie Laine, Tony Martin, Billy Eckstine and Jimmie Rodgers.
Strong on polse with pleasant auditor rapport, the Chantones are strong contenders in the vocal sweepstakes. Act has appeared on numerous video specs. O'Haf.

CURRENT BILLS

WEEK OF MAY 16

NEW YORK CITY

MUSIC HALL — Bob De Voye Trio, aria Teresa Carillo, 12 Notes, Sasha ormas, Freilanis, Rockettes, Corps de lilet, Raymond Paige Symphony.

AUSTRALIA

MELBOURNE (Twell)—Edward Horton, Myron Natwick, Jacqueli Eyan Dunatan.

yan Dunatan.

SYONEY (Twell)—Betty Pasco, Edith
seorges, Terry O'Nelli & Pesgy Haih,
vril Angers, Jacques Jordane, Rapheal

'Model, Dorene Kilmer, Les Fred Hes,
illan Randall. Six Singers, Four Daneag Boys, Four Rodels, Sixteen Ballat,

BRITAIN

BRITAIN

BLACKFOOL (Tower Circus)—Charlle
Cairoll & Co. Bronleys, Hugh Foris &
Co. Circus Williams' Llons, Two Armenas, Circus Knie's Norwegian & Legion Animals, Diors Sisters, Circus Knie's
Animal Carousel, Four Sorregian & Legion Animals, Diors Sisters, Circus Knie's
Knie Knie's Elephants,
Describan Girl Pipers, Our Sammy, LibLes Jimmy & Circusstets.

BRIGHTON (Hispodreame) — George
Kinstell, Circustets.

BRISTOL (Hispodreame) — George
Rros., Jackpots, Mitchell Maics,
RRISTOL (Hispodreame) — George
Rros., Jackpots, Mitchell Maics,
RRISTOL (Hispodreame)—Menn, The
dia Calvert with Spicer, Karbek & ZariSand Dixle Instan, Sally Logan, James
Co., Johnny Victory & Co., Inn Powrie &
Band, Dixle Instan, Sally Logan, James
Co., Johnny Victory & Co., Inn Powrie &
Band, Dixle Instan, Sally Logan, James
Co., Johnny Victory & Co., Inn Powrie &
Band, Dixle Instan, Sally Logan, James
Gesemary Manly, Arthur Blake Singers,
Lesie Roberts Silhouettes, White Heather,
Lenie Roberts Silhouettes, White Heather,

Lichter States, Willey Heather,

Lichter Raber,

Lesie Roberts Silhouettes, White Heather,

Lichter Raber,

Lichter R

MDON PALLADIUM—Shirley Bassey, Temperance Seven, Mike & Bernie ers, Richiardi Junior, Sergio Fran-Lionel Blair & his Twist Dancers in Kossacks Paul Andrews The Sky-

Ted Rogers.

ANCHESTER (Palace)—Lonnie DoneJimmy Jewei & Ben Warriss Jimmy
es, Audrey Jeans, D'Angolys Junior
'artner, Regine & Andre Berny, The

utantes.

EWCASTLE (Empire)—Bill Maynard.
nna Douglas, Dick Francig, Derek
ne, Henri Vadden & Frather, Marie
Vere Girls, Seafarers,
(ECTORIA (Palsee)—The Crazy Gang,
vo & Knox, Bud Flanagan, Naughton
Gold, Eddie Gray.

Cabaret Bills

NEW YORK CITY

FRICAN ROOM — Afro-Ca any Barracuda, Larry Bonito

BASIN ST. EAST-Louis Prime, Ban

Butera, Witnesses.

BLACKJACK — Lynne Carter, Dawn Hampton, Jim Majley, Don Woods, Noreen Tate Trio.

BLUE ANGEL — Dave Astor, Clara Ward Singers, Bobby Short, Otis Clem.

SON SOIR — Louis Nye, Hadley & Inders, Three Flames. CHARDAS—Laureanne Le May, Elemar Syvath, Tibor Rakossy, Dick Marts. CHATEAU MADRID — Mancheno CHATEAU MADRID — Mancheno CHATEAU MADRID — Mancheno CHATEAU MADRID — Mancheno CHATEAU MADRID — Mancheno

COPACABANA—Bobby Darin, George Kirby, Paul Shelley Orc., Frank Marti ABERS—Erskine Hawkins Orc., Lee

EMBERS—Erskine Hawkins O'C., Lee Naw Yan. 800M - Rudy Adams. Senis Regor. Virginia Wing, Reols & simessi Beamer. Wallam Gemes. Joe eksatehs, Liwai Teyo & Joas Mantres. O'C. Son Maria Maria Caracteria Chillian Commenters. Son Maria Mar

MOTEL NEW CORKER—Mill Saunders
re. Joe Fuel,
re. Joe Fuel,
re. Joe Fuel,
re. Joe Joe
Robert Stanley Melba Orc.
MOTEL PLAZA — Enro Stuartt. Emil
Johnson Orc. Mark Monte Continentals.
27202 RS Crc.
REGIS — Patschou,
hauncer Gray, Chiquite Orc.
HOTEL WALDORF-ASTORIA — Peter
Ind Hayes. Mary Healy, Emery Deutsch
HOTEL WALDORF-ASTORIA — Peter
Ind Hayes. Mary Healy, Emery Deutsch
Robert Mary Healy, Emery Deutsch
Robert Mary Deutsch
Robert Mary Orc., Orcas Keller. Joan

shop. HOTEL SAVOY HILTON—Arturo Ar-ro Orc., Gunnar Hansen Orc., Ray Hartley.
INTERNATIONAL Dion, Mike Dursd
INTERNATIONAL Silver.

iles Orc. GALLERY — Horace Silver.

LAZZ GALLERY — HORSEY

reths Franklin.

LATIN QUARTER — Patrice Wymors.

Avis & Ress. Julie Glason. Wingsed Vicover Chorus. Wallends Baltel, Jeanine

Combardio Comb

Ombo. Os of the Area. Seek Toing Ombo. Os of the Area Sayle. Bob Ferro Orc. Hankinson & Acques Seekato. Naomi Sheton. Lou Seller. Alam Sheton. Lou Seller. Os of the Area Seekato. Naomi Sheton. Lou Seller. Seekato. Naomi Sheton. Lou Seller. Sheton. Sheton Leo Fuld, Badoc & Sharon, Lower Politics of the Core.
TWO GUITARS—Alya Uno, Sasha Polimoff, Ivan Nepa & Sonia, Kostya Polimoff, Ivan Nepa & Sonia, Iv

SQUARE ASTI-"Second City." Alan kela ASTI-"Second City." Alan kelan Howard Alk. Severn Darden, awar Daniel, Andrew Duncan, Lynda 221. Engene Troobnick. Gary Sherman, UPSTAIRS & DOWNSTAIRS — Phiruns. Cell Cabot. Rex Robbins, Sieve Doughand, Donna Sanders, Mary Louise illoon Lovelady Fowell, Freddie Webber, 1918. Diek Riddle, Biltrad & olston.

on. INNESE LANTERN—Rosita & Chimbos, Jeanne Michel, Ernest Schoen Orc.
VILLAGE BARN-Ralph Pope, Peri &
Ray, Tex Fletcher, Lou Harold Orc., Joe
Shay Orc.
VILLAGE GATE — Carmen Amaya,

VILLAGE VANGUARD — Anita O'Day
Trio, Al Grey Billy Mitchell Sextet.

B:

CHICAGO

BLUE ANGEL—Christian Lamont Twist-Up Revue, Joi Dari. Carman Hyllon, Della Carlion. The Peres Ore. Lead Carlion. The Peres Ore. Lead Carlion. The Peres Ore. Lead Carlion. The Bokdams. Locks Lorrains. Consuels. Soulevar-Dona O, Boulevar-Dears 60, Charles & Har-monate. Moyfal.—Blif Hayes, Jimmy Bade Ore. BLUE AND

DRAKE MOTEL — Bill Hayes, Jimmy ade Orc. THE BEACH—Novelites, Single Control of the Control of t

Guartel. Jose Bethanouri Tito, Larry Novak Tho. Natry Novak Tho. Natry Novak Tho. Natry Rubenstein Trio. Trigo Trio, Marty Rubenstein Trio. Palmer Mouse Buddy Hackett, Penie Pryor, Ben Arden Orc.
Penie Pryor, Ben Arden Orc.
Palmer House Buddy Hackett, Penie Pryor, Pen Arden Orc.
Palmer House Buddy Hackett, Penie Pryor, Jee Conti, Barbara Gilbert, Bob Vegas, Dave Madden, Billy Simmons, Tony Smith Four, Jim Allas Trio, Joe Iaco Trio, Bob Davis Trio, Harold Harris The, Phil Wright.
Tic, Harold Harris The, Phil Wright.
William Alton, Backett, Phil Wright.
William Alton, Backett, Camp, Mina Kolb, Irene Riordan, Richard Schaal, Avery Schreiber.

Darden, Der Lowerten Behard Schrau, seinen Riordan, Richard Schraus, Schreiber.
Schreiber.
Steration Blackstone — Denise Bereicher — Denise Darcel, Franz Benleier Ore.
Strifferland: Louves — Lumbert.
Hendricks & Ross, Dave Green Trio.

LOS ANGELES

COCOANUT GROVE — "Music Man."
Van Johnson.
CRESCENDO—Billy Daniels, The Letermen Ross Marie.
DINO'S — Jesuica James. Jack Etton.

termen Ross Marie.

DINO'S — Jessica James, Jack Elton,
INTERLUBE. Trop Walker & Hustiers.

LEGARY HORSE.—Jamise Caire. Tomme Condens Marie. The Terman CallaSARE BANGE.—Jamise Caire. TomSARE BANGE.—Jamise Caire. TollaMcKenna. Herb Dell Trio.

STATLER HOTEL.—Bring on the
Girls' Revue, Skinnay Ennis Orc.

YE LITTLE CLUB—Bill Norvis & Upstarts, Joe Feltz Group (4).

Starts, Joe Felix Group (d).

LAS VEGAS

CALIFORNIA CLUB—Johnny Faul.
DESERT INN — Phil Barris Show,
Donn Arden Daubers, Carlon Hayes Orc.
Lounge: Frankie Carlo, Michael Kent,
Dave Apollom, Milt. Hearth, Sam. MelBurnes, Frankie Carlo, Michael Kent,
Dave Apollom, Milt. Hearth, Sam. MelBurnes, Folly Bergen, Paul Winchell,
Bart Barton Dancers, Bill Reddie Orc.
Lounge: Vive Lee Girls, One Plus One,
Traveler Three, Joseph Mack Four,
E. Barry, Mignellio, Valdes, LourFLAMINGO—Fearl Bailer, Step Bros.,
Walter Nicks Dancers, Tony Bellson, Nat
Brandwynne Orc. Flamingoettes, Lounger
Harry James, Billy Eckstine, Feggy DiFREMONT—Fables Ronchauts, 1918FREMONT—Fables Ronchauts, 1918FREMONT—Fables

HATT James, Buly Ecksume, regy Dis-trick.
FREMONT—Fables Knockouts, Jeta-GOLDEN NUGGET—Loon McAdliff Roy Clark, Billy Thompson, Chick Adams.
HACIRNDA — Four Tunes, Johnny Olenn, Keynote, Cathy, Jana, James Davis, Grover Shore Tri, Byan, James MNN—Pat Morenov Artista & Models of the Bul Bird, Gil Lamb, Helin-of the Bul Bird, Gil Lamb, Helin-

of 62. Bill Bird, 688 Aumo.

NEVADA—Jay Orlando, King Henry 4.

NEV FRONTIER — "Life Begins at Minsky's." Tommy Moe Reft. Carrie Finnell. Stuming Smith. Baby Bubbles.

Maureen Diaz, Frank Sorrello. Murray.

Riscoce, Jack Mann. Dick Rice Ore.

Lounge: Bob Crosby, Ink Spots, Sanny

OFFICE A. TOUT MARTIN, Jose Green CHIVER A. TOUT MARTIN, JOSE GREEN CONTROL OF THE CONTROL OF TH

Daniels, winky memorials of Reynolds.

TROPICAMA—Folies Bergers of 33."
Ray Sinatra Orc. Loungs Shecky
Greene, Del Rey. Al De Paulis Four,
Dubonnet Trio.

MIAMI-MIAMI BEACH

AMERICANA—George Arnold Ice Revue, Phil Richards, Shirley Linde, Mitchell & Taylor, Lola & Lita, Jehnny Flanagan, Michael Meehan, Mal Malkin Orc., Ice Models, Margil Lee.

BALMORAL—The Accents, The Voy-

BALMORAL—The Accents The Voyagers
CARILON — "Scandales de Parce,"
Ecty Kean & Lew Parker, Ralph Young,
Raye & Roman, Colette Reidinger, Five
Brutos, George Dorlie, Roger Stefani Balgrutos, George Dorlie, Roger Stefani BalEcta Stefani BalCASTÁWAYS—Preacher Rollo S, Jerry
Gerald & Lesley, Ralph Font Orc., Cand
Cortes, Jimmy Roma, Bill Bernardi,
DEAUVILLE—Arnauty, Paris & Claire,
Pat Dahl, Vespia Broa, Line, Lee Rhode
Orc., Mel Greene.
EDEN ROC.—Bluy Naxed Orc., Luis
Varona Orc., Monroe Kassa Orc., Art
Freeman Orc.

Varona Orc. Montos Preema Orc.
FONTAINESLEAU — Ziggy Lane, Jose Falarie Orc. Frank Natale Trio, Len Jawson Orc.
LUCERNE — Too Hot Too Handle."
LUCERNE — Too Hot Too Montes,

RENO-TAHOE

MARGLD'S—"Riverses Follies" with Rusty Druper, Johann Jan.
Ringers, John States, States of Cons.
Occ. March Delia, Queens, Don Cons.
Occ. March States, Gueens, Don Cons.
Occ. March States, Gueens, Don Cons.
Deedy & Bill, Hank Fanny, Tune There, March States, States, States, March March States, March States, March States, March March States, March March States, March March

SAN FRANCISCO

AWK—Modern Jazz F SHEEP — Earl Hin ich Dean.

EARTHQUAKE McGOQN'S—Turk Mur hys Orc., Clancy Hayes.

GAY 19'S—Ray R. Goman. Bee & Ray oman. Dick Keegan Oyc., Jerry Sharkey. FAIRMONT Joe E. Lewis. Ernie Gonal, Dick Aegan Ur., Jery Santey, Palkinon — Jos E. Levis, Frail Handsover — Marty Marsala Ore. Ralph Sutton.
HUNGRY i — Charlis Manna, Oscar Brown Jr., Frank D'Rone, Lightstone JAZZ WORKSHOP—John Coltrans 4. NEW FACK'S — Count Basis Ore. PURPLE ONION— Adam: Keetle, Don Crawford, Jay Kennedy.

Tawlord, Jay Kennedy.

SUGAR HAIL — Vigan, Islanda Steel Band, Limbo Dancers.

SAN JUAN

CARIBE — Susperos de Espana liguelito Miranda Orc., Pepito

STUDENTIAL STATES OF THE STATE ish Ballet, Cesar Concepcion
Vallejo Five.
MOULIN ROUGE—Humberto Morales

MOULIN ROUSE LINE OF The Prive OCHO PUERTAS — Gilberto Monroig, Mari Pacheco, Joe Vallente.
TROPICORO—Rafael de Cordova Ballet.
Charlie Fisk Orc.

Unit Review

Concert in Ragtime

Concert in Ragtime

Toronto, May 4.

Civilian production by John B.
German and William R. Dalgleish
of. "Concert in Ragtime." with Robert R. ("Ragtime Bob") Darch;
Barbershoppers äll-male choral
(63). George Shields, director;
Lucio Agostini's "Gaslight Orch"
(22): narrators, Pierre Berton &
Frank Tumpane. At Massey Hall,
Toronto, May 4, 62; \$3.75 top.

In white tie and tails at the concert grand, and for the second half in traditional skimmer, candystriped yest and armbands at a honkytonk plano, Bob Darch lectures on and illustrates the syn-copated versions of the developent of ragtime.

ment of ragtime.

He traces its origin from American camp meetings toward the end of the century to the last five years that has seen a nitery revival of this type of plano-playing. He jammed the otherwise staid Massey Hall with ragtime devotees for a one-night stand, the 2,765-seater a sellout at \$3,75 top.

For the first half, Darch recalls and plays this music from the rate of 1897-1917 when it emerged from the brothel and saloon circuits until it was played by reputable orchestras and was sung around the plano in the home Darch evidently a student of the evolution of ragtime, has become an authoritative historian. His dry asides of humorous commentary, plus nitery timing, also register. Darch traces the history of the movement from the syncopated versions of the cakewalk and Civil War ballads up to the ragtime dances which caught the public's fancy in 1909.

However, it is in the second

fancy in 1909.

However, it is in the second half, when Darch gets out of the tailcoat and dons a multicolored weskit, that he brings his nitery experience to work and has a packed audience in a singalong pitch. Wheeling out his oldtime honkytonk, he plays "Sunflower Slow Drag" (1901) to "That Teasin' Rag" of 1919 and finishes with "Band. Band." to enthusiastic audience participation.

The Agostini Orch playing is

FONTAINEBLEAU — Zigry Lane, Jose Faiarde Orc. Frank Natale, Trio, Luceners — Troo Hot Too Handle."
Luceners — Troo Hot Too Handle."
Luceners — Troo Hot Too Handle.
Lucene

Motel Beem

with Jake Friedman late this with Jake Friedman late this month. He plans to feature a group of Twist dancers nightly in addition to name singers and combos from the rock 'n' roll field. For the first time in years, the Georgie Young revue will not spend the entire summer at the Rainbow, but will move in for a special engagement sometime during August.

Mike Zuzuleck, who lost his Colonial House nightclub, when a short circuit ignited the building during the March flood, is seeking a transfer of his license to a new

during the March 1000, is seeking a transfer of his license to a new spot, Mike's Tavern, at 5200 Pacific Ave. If approved, he will have the closest night spot to "dry" Wildwood Crest, thickly populated motel and residential district of

motel and residential district of the resort.

On the boardwalk, the city is.

Building a band shell at Youngs Ave. and the boardwalk and will offer Sunday evening concerts by Jack Ferro's 14-plece band, with vocalist Debee Renee, Ferro is curvocalist Debee Renee. Ferro is cur-rently with the Noveltones, singers Nancy Lynn and Bill Mosier and accordionist Al Marshall at Club Hof Brau, an all year around opera-tion. It marks the first time in years that the city fathers have of-fered free concerts to boardwalk strollers strollers.

Bolero's Switch to Names

Bolero's Switch to Names
The Club Bolero, now an all year
around operation, will switch to
names and a floor show late in
June with singer Al Martino filling
the June 29-July 6 frame and
comedian Mickey Shaughnessy in
his annual Wildwood engagement
from July 6-13. New York policeman turned singer. Saverio Saridis,
makes his first Wildwood appearance at the Bolero from July 20 to
27.

ance at the Bolero from July 20 to 27.

Veteran comedian Marty Bohn and Nancy Lee Bohn start their 20th summer as hosts at the Nut Club in the Anglesea lighthouse district beginning late in May. Bohn will feature pantomime artist Jack Wallace, back for his eighth summer. Magician Celeste Evans will spend August on the Nut Club stage. Organist Eddie Sheppard begins his 50th summer with Bohn's show and the-Miles Millercombo has been added. Renovations are complete at the spot which was flooded to the height of the bar stools during the March storm.

Nearby, comedian Cozy Morley will again star at his own Club Avalon, also badly flooded during the storm. The Avalon fronts on the Hereford Inlet. The Four Sons combo and the Genos, with Ted Morrison, draw the assignment at Bill McHale's Mocambo club. The Mocambo has been repaired after losing one wall to the March flood-tides.

Cafe-Legit Scores

Continued from page 56 5

sented on any North American stage, as is, without fear of suf-fering unjust comparison with bigger names and more elaborate rappings. Choral work is notably throughout, particularly so in such full company numbers as "Sleep Tite," "Once A Year Day," "Hurry Up," 71/2 Cents" and title

Hurry Up." 7½ Cents" and title piece.
Ensemble work by Miss Broadbent is precisely-staged and stylish, and musical backing, with Harry Pryce batoning the Chris Gage house orch, is solid all the way. With strings discarded in favor of saxes, the cleffers come through with maximum punch. Scene changes come fast, but the streamlined pace is maintained from beginning to end of the two-hour show. Skeleton sets and, the minimum of props are a big plus, in this department, and Joe Freeman's lighting is sharply cued throughout.

Joe Freeman's lighting is sharply cued throughout.

Opening night intermissions were overlong and will be tightened as show proceeds. Service staff ran into some kitchen snags in coping with the unusually heavy load involved in the dinner-and-show operation, but maitre d'Roger had these untangled quickly. Unlike previous entertainment presentations, there is no service while the show is on, and with only clutch of customers to cater to, liquor intake time is necessarily limited. For this run, doors are onemed at 7 and dinners served to show time, billed for 8:45, but audiences will have to be edu-

cated to the timing adjustment imposed by the legit policy.

Near-capacity first-night audience generally exited at the conclusion of the allow, suggesting that main appeal for the entertainment may lie with the TUTS-oriented family trade which supports the annual outdoor summer shows and displays the same rush to gethome to relieve their baby-sitters. Enough may stay, however, to avail

home to relieve their baby-sitters. Enough may stay, however, to avail themselves of the dancing and drinking provided till two am. This, of course, is the essential margin to profitably continue with the musicomedy skein.

Show is tentatively set for a 2½-week run, based on initial estimates, but if success of opener be any criterion, it can and will be extended past May 26. Clubwill revert to regular nitery operation again following "Pajama Game," with headliner songstress Lena Horne inked to an early June appearance. appearance.

Twist Gig No Show

Continued from page 55

acts wouldn't perform unless this amount were turned over.

In addition, Tarantino cited expenditures for publicity, advertising, \$250 auditorium rental, insurance, ticket printing and selling, radio advertising, cashiers, ticket takers, security police as well as \$300 for payment to The Chancellors, an act hired to fill in for those who didn't show.

Tarantino declared that reports spreading around town that some of the advertised acts wouldn't appear resulted in many staying away from the concert as well as demands for refunds. He cited the fact that Dee & Starliters in a show at the Rainbow Room in March grossed \$3,000 when weather was not as good and when there was not as good and when there were considerably smaller crowds on the boardwalk.

Tarantino's petition said on the day of the concert Colt phoned that Dee wouldn't appear because he wouldn't fly in from Louisville. Colt also advised him that Bonds and Gregg wouldn't be there either. On the previous day Colt had called from Louisville asking him to reserve sufficient hote! space for all the acts that were to have appeared.

to reserve sufficient hotel space for all the acts that were to have appeared.

Tarantino also asserted that he had learned Dee flew from Louisville to Detroit the following day to keep a commitment. Acts which appeared at the bash were Checker, Dee Sharpe, Carroil. Bros. The Dovells and The Chancellors.

The recent Checker-Dee tour of the U.S. was disastrous in most situations partially because of poor booking and a huge overhead as was earlier stated by Colt. Tour was originally promoted by Lee Gordon, who later allegedly abandoned the contracts. Checker and Holt took over the rest of the accompanying acts and to see that local promoters who shelled out for advertising, rentals, publicity and exploitation would get a chance to retrieve their money.

Gls 'Worst Audiences'

Continued from page 57

dor pressings of "Sugar Doll" and "Place Pigalle." On July 1, he is moving from Polydor to Electrola (EMI), which means that Pathe-

moving from Polydor to Electrola (EMI), which means that Pathe-Marcont in France and Capitol in the U.S. will release his pressings. Ramsay noted that unless he was desperate, he would not work again in the GI clubs in Europe. Sole exception, he said, is that he is participating in a German-American Festival to be held diring July and August in Berlin because "I would do anything possible to help the Berliners."

He noted that the American servicemen's misbehavior in the clubs is entirely different from the conduct of the British and Canadian troops stationed in Germany. "It ranges all the way from the negative to the positive," he commented, "For the British forces in Germany, the act usually plays in the local cinema. No drinks are served, the soldiers sit and listen and enjoy the show.

"The Canadian clubs are very well run and nicer. Maybe we pamper our troops too much and the others don't," he suggested.

"Can you imagine, the German radio in Chicago sent a man to Siuttgart to hire an American from Cincinnait to sing in German in Chicago next Christmas?" he commented.

Folding of Last of Toby Troupes Ends Another Show Biz Tradition

Editor, VARIETY:

It is said to read in VARIETY that my old friends "Toby" and "Susie" (Neil and Caroline) Schaffner are retiring after their 40th season under canvas "west of the water tower."

Na'auao, Hawaiian Tuner Splits Honolulu Critics

Splits Honolulu Critics

Sharply-conflicting reviews

Amplification on the history of Toby shows may be due, however. Four years' research among grassroot managers and actors for the definitive articles on Toby, published by Theatre Arts Magazine. In 1946, and used ever since in the releases of almost every tent show in the business, led me to the original Toby comic, Frederick R. Wilson, then a radio actor in Oklahoma.

the releases of almost every tent show in the business, led me to the original Toby comic. Frederick R. Wilson, then a radio actor in Oklahoma.

Wilson played Toby characters with Horace Murphy's Comedians in Louisiana in 1909, and transferred the name of "Toby" to the literature of silly kid parts that built the Toby industry in the south and midwest. The Toby "boom" existed between 1910 and 1918, mushrooming out of small dramatic agencies in Chicago and Kanasa City. The late Robert L. Sherman of Chicago wrote dozens of Toby scripts, often introducing the character into plots strikingly similar to current Broadway hits. George Crawley was another early Toby writer, also an alumnus of the Murphy troupe in 1909. Will Locke, active with tent reps in California until his death, in his late 80s, wrote a plece in 1910. "The Girl and the Gawk," which wilson turned into a Toby play. On showboats, Toby was offered by Billy Bryant, and on Captain Menke's "Golden Rod," tong moored in St. Louis. Outstanding rep companies purveying Toby in the early years of the century included the North family of Kanas; Harley Sadler, Texas; Jennings of California; Hila Morgan, Iowa; Chick Boyes, Nebraska; the Dubinskys in Missourl (whosen leading lady was Jeanne Eagels); the Kinseys of Ohio; and the Winninger Brothers (including Charlie) of Wisconsin.

"Toby" is the name given to the central comic character in a whole literature of American plays, in which the silly kid, and his female partner ("Susle," who stems from Sis Hopkins' clain), work, via improvisation, ad lib, and plot machicontinued on page 67)

Cootinue Toby Will Have**

Lost Colony' Will Have Historic Style Theatre For 25th Anni Season

For 25th Anni Season

Manteo, N.C., May 15.

A new Waterside Theatre resembling a 16th century Englishtown will be ready for the 25th anniversary season of the outdoor drama, "The Lost Colony," heginning July 1. The new theatre at Fort Raleigh on Roanoke Island has been redesigned and is being rebuilt under direction of Albert Q. Bell, who planned and constructed the original ozoner.

Instead of a frontier village of log structures, the new \$70,000 theatre will have structures of wattle and daub construction, which historians said were the type of buildings the colonists of Sir Walter Raleigh actually built here during 1585-1587. The theatre construction project is part of the National Park Service's "Mission 66" program. The theatre escaped damage in the coastal storm March 7, although it was destruyed by a huricane sever I years ago and had been rebuilt.

"The Lost Colony," a symphonic drama by Paul Green, was first presented in '937.

Fred O'Neal Back From Inter-Amer. Union Meet

Inter-Amer. Union Meet Frederick O'Neal, first vice-president of Actors Equity, is back in New York this week after representing the union at a meeting of the Inter-American Entertainment Workers Federation, in Lima; Peru. He previously represented Equity, which has officially joined the Federation, at the Founding Congress of the Federation last May in San Jose Costa Rica.

The 1AEWF is an outgrowth of the AFL-CiO's drive for worldwide expansion of the International Confederation of Free Trade Unions. Its overseas affiliate.

Splits Honolulu Critics

Honolulu, May 15.
Sharply-conflicting review.
greeted the Honolulu Community.
Theatre's production of 'Na'auao,
an original Hawajian play by
artist Jean Charlot.

played a week, with a

Many No-Shows For Actors Fund **Benefit Tickets**

The perennial complaint of ac-tors that they're not given a fair shake on the distribution of Actors Fund benefit tickets has led to the shake on the distribution of Actors Fund benefit tickets has led to the disclosure that many performers who order tickets do not pick them up. The failure of a great many actors to follow through on their ticket requests was divulged when a committee of Equity met with Warren P. Munsell, secretary-general manager of the Fund, to discuss the ticket distribution problem.

The following statistics were cited by Conrad Bain, chairman of the Equity committee: "A Man for All Seasons?" 932 seats requested and 278 were not picked up, "Gideon," 693 seats requested, 263 not picked up, "How to Succeed in Business Without Really Trying," 1,633 seats requested, 503 not picked up.

The beefs by actors over the unavailability of tickets to a Fund benefit usually hit their peak when a hit show is involved.

DOWNTOWN HARTFORD BACK IN SHOW BIZ

Hartford, May 15.
Proposed Theatre Arts Center by
M. Loew Theatres Inc. envisions E. M. Loew Theatres Inc. envisions three theatres within the project. Two would be for film and third

E. M. Loew Theatres Inc. envisions: three theatres within the project. Two would be for film and third for legit.

Proposal by the movie-real estate syndicate would replace the E. M. Loews Theatre on Asylum St. Latter is destined for eradication within two years as a part of a downtown redevelopment project. Proposed Theatre Center would be adiacent to house to be eradicated. Letter of intent has been received by city planning authorities concerning the proposal. Letter states that the center would contain one theatre housing 1,200 seats and would be used for type of film that have popular appeal. Second theatre woulds house 750 persons and is intended for foreign and art film and also for runover and holdover film from the larger house. Legit theatre would seat 750 and would play touring Broadway fare. Would also double as a concert and lecture hall. Currently, this area has no legit facilities. Bushnell Memorial, seating some 3,300 is much, too large for the intimate shows, although it houses musicals from time to time. Center would have entraines from three different streets and consist of 80,000 souare feet, An approximate \$4,000,000 has been armarked for the project.

In the meantime, un verified runors state that the Loew Poli and Palace Theatres (unaffiliated with above E. M. Loew) may be reast Hartford. Both of wortow houses have been doomed by another town redevelopment project.

Producer Quartet Gets

Producer Quartet Gets
Phoenicia (N.Y.) Theatre
The Phoenicia (N.Y.) Playhouse
has been taken over by a quartet
of producers, three of whom are
active off-Broadway. The latter include Daniel Cohen, Jay Rosenblatt and Andy Rasbury. The other
member of the producing team is
Jordan Hott, who was with the
Charles Street Playhouse, Boston,
for five years.

A 10-week season is planned
for the 260-seater this summer.

Resident Playwright At

Mich. Univ. Theatre

Ann Arbor, May 15.

A playwright-in-residence program has been established for the 1962-63 Professional Theatre Program of the Univ. of Michigan Scripts submitted to the college will be considered for production and the author of the winning entry will have his expenses underwritten while on campus for the preparation and rehearsals. Six fellowships of \$2,500 each have also been established by, the university for outstanding graduates of the past four years, to act with the Assn. of Producing Artists, which will be the resident company on campus for a three-year period of 20 weeks annual playing time. The graduates, to be selected by the head of the Theatre Arts or Speech departments of their schools, will have to audition for the APA company, in which they'll be able to work toward advanced degrees with the Dept. of Speech.

The APA recently presented and "The Tavern" at the Folks blene Theatre, N.Y. It will make a four of eastern summer theatres prior to opening at the Lydia Mendelssohn Theatre here next Oct. 3.

Unions Skirmish Over Sharing Of Tax Repeal Coin

The position being taken by Actors Equity that it is contractually entitled to 60% of the coin diverted from the repealed 5% New York City admission tax on legit tickets to an industry-wide pension fund is being opposed by other legit unions. That's evident in a telegram sent to the League of N.Y. Theatres by seven unions involved in the pension setup besides Equity. In essence, the wire says the unions would not be bound by any decision in the arbitration between Equity and the League with regard to the allocation to their pension funds of the admission taxes retained by the League and theatre owners if the decision in any way reduced their proportionate share of the money involved. The wire was signed by the Stagehands Theatrical Pressagents & Managers, the Treasurers & Ticket Sellers Union Local 751, the Theatre and Amusement Service Employees Local 54, the Theatrical Wardrobe Attendants Union Local 764 and the Ushers & Doormen's Union Local 81-183.

Equity has initiated steps for an arbitration of its dispute with

Ushers & Doormen's Union Local B-183.

Equity has initiated steps for an arbitration of its dispute with the League over its share in the pension fund allocation, which it claims should be 60% as stipulated in its basic agreement with the League. Coin accruing from the tax appeal is being held in escrow by the League and theatre owners on the grounds that the League didn't mean to agree to 60% but rather to a "proportionate share" to Equity, balanced against a "proportionate" share to the other unions.

SEE 50G SEASON LOSS ON THE PABST, M'WKEE

Milwaukee, May 15. According to Sydney Plotkin, partnered with Ray Mitchell and Harry Lashinsky in the operation of the Pabst Theatre, the season's loss on the house may be about \$50,000. An audit is in progress.

The Pabst management seeks visions. The existing contract with

lent Playwright At Mich. Univ. Theatre 4 Respectable B'way Shows Close For \$350,000-\$380,000 Combined Loss

Enrico,' Italian Musical, Set for West End Stage

London, May 15. Michael Doriman has bought the Anchael Journan has bought the stage and screen rights for pres-entation in English speaking coun-tries of the Italian musical, "En-rice, "61." It's current at the Sis-tina Theatre, Rome, starring Ren-ato Rascel, who also wrote the

songs.

The comedian-composer will be making his British debut when Dorfman presents the musical in the spring of 1963.

Hudson Theatre. **Blue Ribbon Due** For Demolition

The Hudson Theatre, the Blue Ribbon Restaurant and an adjoining property in West 44th St., Manhattan, were doomed vesterday (Tues.) for demolition to make way for a garage, Although the purchaser and price could not be learned at Vantery press time, it's understood that the work will start shortly, with completion due next fall.

The Hudson extends from 44th St. through to 45th St., so the site affords garage access to hoth east and west-bound traffic. The Blue Ribbon has long been a noted eatery specializing in German cuisine and catering to the theatrical trade, especially music and opera personalities.

NBC, which bought the Hudson some years ago from a syndicate comprising Howard Lindsay, Russel Crouse, Leland Hayward, Robert Montgomery and Howard Cullman, had a tentative deal to dispose of it last fall, but the deal fell through. The present purchaser had an option, but delayed exercising, it until the adjoining two properties were acquired.

cising it until the adjoining two properties were acquired.

The immediate word yesterday was that the house will not be available for legit, even for a short booking.

HARDLY A KIND WORD **COLLAPSES ON COAST**

COLLAPSES ON COAST

Los Angeles, May 15.

"Hardly, a Kind Word About Anybody," Intimate revue which opened March 16 at the Coronet Theatre with pro financial backing, shuttered last week after losing money each week. The Bud Freeman-Leon Poher show was staked by Capitol Records to the tune of \$10,000, and Frank Werber (manager of Kingston Trio) guaranteed \$5,000. Both investments were lost. Cap, which got the original album rights to the Freeman-Pober songs, hasn't etched any yet, and reports are that none will be.

The cast of 10, headed by Ann B. Davis, got Equity little theatre (under 400 seats) scale pay of \$50 weekly. The stage manager got \$75 under Equity stipulation. The weekly mit, counting house rent, staff, three musicians and ads, amounted to \$2,600.

Werber is toying with the idea of presenting the revue in Frisco sometime this summer.

D'Oyly Carte Sets Shows Of North American Tour

Of North American Tour
London, May 15.

"The Mikado," "Iolanthe." "The Pirates Of Penzance" and "The Gondoliers" will be the Poylic Carte Opera repertoire for its American and Canadian tour in the fall. Presented by Sol Hurok, the tour kicks off Aug. 13 with a two-week stand at the Pasadena (Cal.) Plavhouse.

The tour, continuing into January, 1983, will embrace San Francisco, Vancouver, Seattle, Edmonton, Calgary, Winnings, Minneapolis, Cleyeland, Washington D.C., Boston, New York, Chicago, Detroit, Toronto and Philadelphia.

Jean Hindmarsh, Philip Potter, John Reed, Joseph Riord an Thomas Round, Kenneth Sanford, Jeffrey Svitch, Gillian Knight and Jennifer Toye are among the principals who will make the trip.

Four Broadway shows, all finan-cial failures, folded last Saturday night (12) at an estimated com-bined loss of \$350,000 to \$380,000. Three had runs of from 20 to 33 weeks, while the other lasted only 12 weeks. The productions were "A Gift of Time," "Purlie Victori-ous," "Ross" and "Sunday in New York." All drew respectable criti-cal reaction.

"A Gift of Time." "Purile Victorius," "Ross" and "Sunday in New York." All drew respectable critical reaction.

"Purile," which put in the 33-week stretch, represented a substantial loss in excess of its \$100,000 investment. As of a Feb. 17 audit, the deficit on the venture exceeded the capitalization by \$26,512. Since operating costs had already been cut through royalty waivers and other reductions, it's figured on the basis of business for the period that around \$34,000 more may have been dropped during the balance of the show's run. It's also possible that additional ways were found to minimize the loss from Feb. 17 on. In any event, the play's producer, Philip Rose, as general partner in the limited partnership venture, is personally responsible for all losses in excess of the \$100,000 investment. That means he's on the hook for the \$26,312 recorded as of last Feb. 17, plus additional losses which could bring the total figure as high as \$60,000.

"Purile," written by actor Ossie Davis, cost \$87,490 to open on Broadway, including the operating loss on a week of previews. There was no out-of-town tryout. As of the end of its second week on the Main Stem, the production had already run through its entire investment. During its first 21 weeks through Feb. 17, the presentation (Continued on page 67)

'Picnic Basket' Done By Plays for Living At Luncheon in Capital

Washington, May 15.

A luncheon address by President Kennedy and the presentation by Plays for Living of a half-hour drama by Nora Stirling were among the highlights of a gathering at the Hotel Willard here last Thursday (10) of leading representatives of the nationwide "Employ the Hapidicapped" program. Miss Stirling's play, "The Picnic Basket," is one of 14 30-minute scripts in the 1961-62 catalog of Plays for Living, a division of the New York-headquartered Family Service Assn. of America. The plays written and produced by Plays for Living are designed to "give dramatic emphasis to situations in the community which need recognition, greater," understanding, discussion and—at times action." Miss Stirling, a former actress, has written several other dramas for Plays for Living, "Picnic Basket" concerns the return of a mentally restored patient to his community. The play, which was commissioned by the Office of Vocational Rehabilitation in Washington, was also presented Friday afternoon (11) in the Headquarters Auditorium of the Health, Education and Welfare Dept. of the Social Security Administration.

Appearing in "Picnic Basket," produced by Hu Chain and directed by Roy Franklin, were John Thomas, Don Plumley, Ted Tiller and Peter Harris, Edgar Hess was stage manager, Plays-for Living has its own casts, already rehearsed, for bookings within a 50-mile radius of New York at cost of \$85 a performance, plus public transportation for the company.

There's an additional \$25 fee if the cast is away over four hours. A higher fee is charged for bookings outside the 50-mile radius where performances by local professional or amateur groups are also encouraged.

Pair Prof's Drama With O'Casey Play at Hofstra

"O'Cassey Flay at Hoistra
"O'restes Poised." an hour-long
play by Bernard Beckerman, chairman of the Dept of Drama &
Speech of Hoistra College, Hempstead. N. Y., was presented last
Friday-Sunday (11-13) at the Hofstra Playhouse as part of the college's Contemporary Arts Festival.
It was part of a depole-bill with
Scan O'Casey's "Figaro in the
Night."

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television, shows. All information has been obtained directly by the Vaniery Casting Department by telephone calls, and has been rechecked as of meon yesterday (Tuez.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon,

This information is published without

energe.

Parenthetical designations are as follows: (C) Comedy, (D) Drams (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

Affair (D). Producers, Bonard Productions (65 E. 55ta St., N.Y.; PL 2-5720) & Donald Seawell. Cast of, all British types. Available paris: man, late 20's, large, fleshy; femme. 25-30, attractive; man, 80, waspish; man, 40, handsome; man, 30-35 sardonic, gentleman; man, 35-40, ardent gentleman; two men, 50-55, handsome, elegant. Apply thru agents or mail photos and resume to above address.

resume to above address.
"Carnival" (MC). Producer.
David Merrick (264 W. 44th St.,
N.Y.; LO 3-7520). Parts available
for tenors and sopranos. Contact
Linda Otto above number.

Linda Otto above number.

"Fieretle" (MC) Producers, City Center (130 W. 56th St., N. Y.; CI 6-8989). Negro performers being considered for all parts. Auditions for dancers and singers tomorrow (Thurs.) and Friday (18). men, 10 a.m. and femmes, 2 p.m. both days, at Variety Arts Studios (225 W. 46th St., N. Y.).

"Funny Thine Hannened on the

(225 W. 46th St., N. Y.).

"Funny Thing Happened on the Way to the Forum" (MC). Producer, Harold S. Prince (630 5th Ave., N.Y.; JU 2-0600). Part available for femme dancer understudy. Auditions tomorrow (Thurs.), from 11 a.m., at the Alvin Theatre (250 W. 52d St., N.Y.).

W. 52d St., N.Y.).

"How to Succeed In Business Without Really Trying" (C). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N.Y., JU 6-5973). Auditions May 24 for male dancers who also sing, from 1:30 p.m. Bring music to 46th St. Theatre (226 W. 46th St., N.Y.).

46th St., N.Y.).

"La Pinne De Ma Tante" (MC).
Producer, David Merrick (246 W.
44th St., N. Y.; LO 3-7520). Part
available for an attractive femme
dancer who does point work and
speaks French, five feet, two inches
tall. Contact Linda Otto above
address.

"Little Me" (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N. Y.; JU 6-5973). Available parts: lead femme, Maire Wilson type, chest and legit voice, able parts: lead temme, Maire Wilson type, chest and legit voice, good comedienne and actress: femme, 60's, Gloria Swanson-type, legit voice; femme, 60's, Sophie Tucker type, must sing; male team, 50's, Weber & Fields type, must sing. Do not mail photos and resumes or call, Weekly auditions will be held by casting director, Michael Kasdan, through agents only.

"Mr. President" (MD). Producer, Leland Hayward (655 Madison Ave., NX; TE 8-5100). Available parts: man, 25-30, middle-Easterner, natural charm, developed bariton; exotic dancers who can sing. Mail photo and resume to above address, attention Howard Whitfield. "Oliver" (MC) Producer, David

dress, attention Howard Whitfield.
"Oliver" (MC) Producer, David Merrick (264 W. 44th St., N. Y.; LO 3-7520); casting director, Michael Shurtleff. Parts available for boy sopranos, 7-10. Contact casting director by phone at above number.

"There Must Be a Peny" (CD). Producer, Alan Pakula, in asso with Eleanor Bissinger (206 E 20th St., N.Y.; GR 7-3373). Avail-20th St, N.Y.; GR 7-3373). Available parts: character femme, 40-50; boy, 16, prep school type; femme, 16, ingenue; man, 40-50, leading man type; character man, 40-45. H'wood agent type. Mail photos and resumes 60 Tyler Gatchell, above address; don't phone or visit the office.

OFF-RROADWAY

"Drummer, Dwarf and Doll" (C). roducer, Richard Mardirosian (88 Claremont St., Buffalo 22, N.Y.). Available parts: comedienne, 45-50; man. 25-30, bandsome, masculine; man. 25-30, sensitive fooking; femme, exotic, shapely, to play

night-club stripper; comedian, 30-40, heavy set. Mail photos and resumes to producer at above address. Do not phone. Auditions in New York for a fall opening.

in New York for a fall opening.
"Hostage" (MD) Producers,
Norma Frances & Robert Margulles (I Sheridan Square, N.Y.;
YU 9-1334); stage manager, Lenny
Ross. Part available for replacement: mar, Irish looking, plays
plane and concerting. Mail photo
and resume or call stage manager.

ment: man, Irish looking, plays plano and concertina. Mail photo and resume or call stage manager above address and number.

"Mianie" (MC). Producer, Edmund Brophy (145 Sullivan St., N.Y. 12, N.Y.) in association with Donald Currie. Parts available: leading lady, soprane, sultry, attractive in bathing suit; femme, attractive in bathing suit; femme, attractive young dancer; femme, attractive ground dancer; femme, strong, muscular; charcater man, middle-age, bass; man, 25-30, light bariton or tenor, all-American-boy; femme singer-dancer, spoiled debutante, soprano; character woman, middle-age, mezzo-soprano, Margaret Rutherford type; character man, middle-age comedian; slim; man, handsome, English playboy, heavy features. Complete cast must sing and have some dance experience. Mail photos and resumes to "Mianie Company" c/o above address.

"Raisin Hell in the Son" (C)

above address.

"Raisin Hell in the Son" (C)
Producer, Huston Brummit (1674)
Broadway, N. Y.; Room 815). All
negro cast. Available parts: man,
young, leading man type; ingenue,
character man; character femme,
femme, young, attractive; comediat; comedienne. Bring photos
and resumes to above address,
Monday to Friday, 11 a.m.-5 p.m.

OUT OF TOWN

WASHINGTON, D. C.
"Premise" (R) Producers, The
Premise (154 Bleeker St., N. Y.,
12, N. Y.). Available parts for male
and Temme actors, experienced in
improvisation and up on current affairs. Mail photos and resumes to
above address, do not phone or
visit.

TOURING

"Around the World in 89 Minutes" (R) Producer, World Productions Inc. (314 E. 78th St., N.Y.;
LE 5-5432 or LO 4-3250). Producer-director, Andre Villon. Parts
available for several girls, 18-24,
attractive, dancer, replamement.
Show tours the country's clubs and
will have some tv exposure. Contact producer for audition appointment.

"Brigadoon" (M) Producers, Lee "Brigadoon" (M) Producers, Lee Guber, Frank Ford & Shelly Gross (40 W, 55th St., N.Y.; LT 1-3250). Package to tour producers Music Fair circuit. Available parts for mezzo sopranos and altos. Bring photo and resume to producers at above address.

above address.

"Tender Trap" (MC). Producers, Lee Guber, Frank Ford & Shelly Gross (40 W. 55theSt., N. Y.: LT 1-3250). All parts available in this musical and fourteen other musicals and dramas to tour producers Music Fair circuit this summer, Mail photos and resumes to producers, do not phone or visit.

STOCK

BELLPORT, L.I.

Bellport Gateway Playhouse,
Managing director, David Sheldon
(Gateway Theatre & Motion Picture Center, 43 W 54th St., N.Y.
19; PL 7-0590). Casting for 15 week
musical season in May. Parts available for performers who sing and
dance for resident company and
dance for resident company and
dance motions. Auditions by appointment
only. Mail photo and resume c/o
above address.

above address.

COHASSET, MASS.
South Shore Music Circus. Managing director. Bill Ross. Open call for altos and top tenors to morrow (Thurs.) from 6 pm. at Dublin.

straight part in the West End, the lead in an American comedy, "The Gimmick."

The Joseph Julian play will open a tryout May 28 at the Gayety, morrow (Thurs.) from 6 pm. at Dublin.

Variety Arts Studies (225 W. 48th St., N.Y.).

HYDE PARK, N.I Park Playhouse. I Hyde Hyde Park Playhouse. Producer, Pegasus Productions (385 E. 10th St., N.Y. 9; LO 4-3259); executive director, David Samples. Accepting photos and resumes from all types for Equity resident company. 11 week season. Mail to above ad-dress, do not phone or visit.

Television

NBC-TV. (36 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to him, c/o above address. No duplicates. WPIX-TV (220 E. 42d St., N.Y. 17-MU 2-6500); Executive producer, Herb Homes Australia.

MU 2-6500); Executive producer, Herb Homes. Available part for master of ceremonies for Children show, must be experienced. Mai

Miscellaneous

Rebert Simpson Revues. Producer, Robert Simpson (2217 N. Summit Ave., Milwaukee, Wis; BR 3-5997). Auditions for fresh talent for summer and fall variety talent for summer and fall variety shows and other productions for the Del Prado Hotel and Edge-water Beach Hotel, Chicago and the Chiase Hotel, St. Louis. Parts available for singers, dancers and comediennes who are strong enough for solo and production work. Auditions tomorrow (Thur.) at Variety Arts Studies (225. W. 46th St., N.Y.): dancers, 11 a.m.1 p.m.; singers and comediennes, 2-4 p.m.

"Dud Sud" (C) Producer, Wil-"Did Sud" (C) Producer, William Cannon (380 Riverside Drive, N.Y.; MU 3-5174). Available parts for character, types with flare for silent comedy, special interest in housewife types. Mail photo and resume to above address, do not

phone.

Jack Morton Industrials. Producer, Jack Morton (635 Madison Ave., N.Y.; PL 9-6151). Auditions for singers May 29; femme 12 noon; men 3 p.m. at Variety Arts Studios (225 W. 46th St., N.Y.).

Bits of London

London, May 15.

Jane Hylton joined the cast of
"Guilty Party" last week, succeeding Melissa Stribling, who withdrew for a rest.
The Palladium has reverted to

The Palladam has reverted to vande for a summer interlude. Shirley Bassey and the Temperance: Seven top the current bill.

J. C. Williamson Theatres Ltd., of Australia, has been elected to membership in the Theatreal Managers Assn.

The theatre in the round at the Pembroke Croydon. London's only

Pembroke Croydon, London's only arena theatre, is to change its lo-cale and will move into Croydon's new Ashcroft Theatre, a prosce-

cale and will move into Croydon's new Ashcroft. Theatre, a proscenium house.

Migdal Productions, with Osear Lewenstein, will present "Little Mary Sunshine," with Bernard, Cribbins, Joyce Blair and Patricia Routledge, opening Thursday (17) at the Comedy Theatre.

Alec McCowen, Lally Bowers and Diane Clento have the lead roles in Francoise Sagan's. "Castle In Sweden," which David Pelham is presenting, currently on a pre-West End tour.

Anna Neagle opened the 10th annual Leatherhead Theatrical garden party Saturday (12).

"My Fair Lady," which has just celebrated its fourth anni, has been seen in London by 3.565,000 people.

U.S. actor David Rolliday will be the male lead in Noel Cowards will be the male lead in Noel Cowards will present June 2 at the Savoy.

The first British production of an early Bertolt Brecht play, "The Jungle of Cities," is skedded for Jungle of Cities, "is skedded for Jungle of Cities," is skedded for Jungle of Cities," is skedded for Jungle of Cities, "is skedded for Jungle of Cities," is skedded for Jungle of Cities," is skedded for Jungle of Cities, "is skedded for Jungle of Cities," is skedded for Jungle of Cities, "is skedded for Jungle of Cities," is skedded for Jungle of Cities, "is skedded for Jungle of Cities," is skedded for Jungle of Cities, "is skedded for Jungle of Cities," is skedded for Jungle of Cities, "is skedded for Jungle of Cities," is skedded for Jungle of Cities, "is skedded for Jungle of Cities," is

Hancock.

Television and vaude comedian
David King is to play his first
straight part in the West End, the
lead in an American comedy, "The
Gimmick."

Inside Stuff—Legit

Rodgers & Hammerstein Enterprises Inc., a New York corporation formed in 1835 with authorization to conduct a wide range of show business activities, his been dissolved. Papers filed with the Secretary of State in Albany and signed by composer Richard Rodgers, president; attorney Irving Cohn, secretary, and attorney Howard E. Reinheimer, treasurer, set forth that as holders of "all the outstanding stock," they had woted to dissolve.

The incorporation certificate, filed April 6, 1955, in Albany, fixed, capital stock at 280 shares, no par value. The directors, all listed as at the Manhattan offlices of Reinheimer & Cohn, were Sylvia Schulman, Albert T. Di Silva and Lee Moselle, at that time associated with the legal firm.

gal firm

Albert 1. Di Silva and Lee Moselle, at that time associated with the legal firm.

The death of Oscar Hammerstein 2d, in the late summer of 1860, brought to an end one of the most successful collaborations and partnerships in show business history. R & H collaborations included "Oklahoma," "Carousel," "South Pacific," "The King and I," "Flower Drumsong" and the current "The Sound of Music." Several of these works antedated the formation of Rodgers & Hammerstein Enterprises, as add the firm's productions of the works of other authors, including "Happy Birthday," "John Loves Mary," "Annie Get Your Gun," "Happy Birthday," and "The Happy Time."

Since Hammerstein's death, Rodgers has turned to lyric writing to supply the words for his own music in additional songs for the film. remake of "State Fair," and the score of the current Broadway musical, "No Strings." He has formed a new collaboration with lyricist-librettist Alan Jay Lerner, however, to write a new, untitled show slated for next season.

"Bird of Fire—the Story of Mary Tallchief," by Olga Maynard, which tells the life of an American girl of Indian descent, who as a child in Oklahema was determined to become a concert planist and who after the family moved to Los Angeles, became interested in the bellet" is being sold to subscribers of the Jacob's Pillow Dance Festival, Lee, Mass, at \$4 a copy. The "usual retailer's discount goes into the Jacob's Pillow Scholarship Fund."

The author studied Miss Tallchief's career as part of the former's history of the American ballet; also received letters and diaries from the Tallchief family.

Louis Sheaffer, former drama critic for the Brooklyn Eagle and later a Broadway legit pressagent, has now received a total of four awards in connection with the research he's been doing the last five-and-a-half years on his biography of Eugene O'Neill. He was recently given a second Guggenheim Fellowship and for the second straight year a Grant-in-Ald from the American Council of Learned Societies. His biography of the late playwright, for which he's still seeking data, is to be published by Little, Brown & Co.

The recently-published 20th anniversary edition of Stubs is the thickest of the seating guide plans thus far published by Meyer Schattner. The 1962 edition of the \$1 publication, which contains seating plans of all Broadway theatres, many off-Broadway houses, sports stadia and music halls, plus partial coverage of other cities, runs 160 pages. The first edition of Stubs in 1942 ran 48 pages.

Schattner's wife, theatre party agent Lenore Tobin, is consultant for Stubs.

for Stubs.

Stock Items

Juanita Hall, of the original Broadway cast of "The Flower Trum Song," will appear in the summer stock revival to open at the Starlight Musicals, Indianapolis, and tour other spots. However, Miyoshi Umeki, original femme lead in the tuner, will not be in the strawhat revival; as erroneously reported.

Denald Ratigels, manager of the St. Michael's Playhouse, Winooski Park, Vt., will join the St. Michael's College faculty in September as instructor in drama.

R. Leland Starnes will return this season as Director of the School of Apprentices for the Williamstown (Mass.) Summer Theatre.

Bill Bradley and Herb Buchanan will be choreography and musical director, respectively, for the four musicals to be produced this year at the Corning (N.Y.) Summer Theatre.

Ray Morton and Shirley Ann Mace will begin producing at the 135-seat Sherman Oaks (Cal.) Play house June 11 with a presentation of "The Wall."

Jab-seat Sherman Oags (Cal.) Playhouse June 11 with a presentation of "The Wall."

Louise O'Brien of the "Sing Along With Mitch" television show, will appear in "Music Man" at the Starlight Theatre, Kansas City, for two weeks beginning June 18 and in "Oklahoma" at the Municipal Theatre, St. Louis, for one week starting Aug. 6.

The Helen Hayes-Maurice Evans program of scenes from Shakespeares plays, to be presented during the upcoming American Shakespeare Festival season at Stratford, Conn., is now titled "Shakespeare Revisited — A Program for Two Players."

Martin Gable will direct "Old Acquaintance," in which his wife, Arlene Francis, will star, for its opening May 26 at the Mineola (L.I.) Playhouse.

Singer Jane Margan, in her one-woman show, will be the opening hill June 28-July 1 of the 30th season of Kennebunkpert (Me.) Playhouse.

Garrison Sherweed will return for his eighth season as director of the Shelley Players, New Scotland, N.Y.

An 11-week season at the Laguna

of the Shelley Players, New Scot-land, N.Y.
An 11-week season at the Laguna Beach (Cal.) Summer Theatre, the second there for producers Cheryl Maxwell, Gil Boberts and Henry

Beckman, will begin June 26 with Beckman as resident director and Tommy Brent, who did publicity last winter for the Sombrero Play-house, Phoenix, as pressagent.

Chi Studebaker Loses Season Legit Bookings To 12 Unwritten Dates

Cason Legit pookings

To 12 Unwritten Dates

Chicago, May 15.

Arnold Schwartz owner of the Fine Arts Building containing the 1,200-seat Studebaker Theatre, lost an estimated \$20,000 to \$30,000 in legit rentals next season because he felt obliged to protect the head of a music school who had booked several concert artists for appearances without having signed contracts for a theatre.

Since the musical school bookings involved several Saturday nights, Schwartz's gesture cost the Studebaker the tenancy of Jean Kerr's "Mary, Mary," which was, to have come in for a run. It also is causing a legit booking jam'in Chinext fall, owing to a shortage of theatres.

Joseph Creanza, head of Chicage Musical College, a division of Roosevelt Univ., had telephoned Studebaker manager Ann Grey several months ago to find out whether certain Saturday evenings were clear for concerts. Told that they were, he followed up with a letter to reserve to dates. But without receiving written confirmation, he proceeded to contract musical artists for his series.

In the meantime, the James Nederlander-Herman Bernstein organization had begun negotiating a sublesse of the Studebaker for the run of "Mary, Mary" and perhaps another show to follow. Just as the transaction seemed certain, Creenza emerged with his plight.

Schwartz and Miss Grey attempted to find other theatre availabilities for the concerts, but were unable to. Although he was not legally beholden to honor Creanza's dates, Schwartz lected to do so trading a possible full season's rent for 12 bookings.

The Nederlander-Bernstein project collapsed, and producer Roget. Stevens booked "Mary, Mary" into the Blackstone for a limited engagement starting Sept. 5.

Road: Belafonte Mighty \$207,969 On Two Sellout Weeks in Toronto. 'Giovanni' Big \$59,935 in Philly

The Harry Belafonte sh The Harry Belafonte show, with singer Miriam Makeba; featured, sold out again last week at the O'Keefe Centre. Toronto. The take for the second frame of the fortnight's stand there was slightly bigher than that of the initial stanzs, with the two-week gross hitting \$207,969.

Business for the other road entries last week ranged from so-so to splendid "Bravo Glovanni," the only pre-Broadway tryout, was strong in Philadelphia.

Estimates for Lest Week

Estimates for Last Week

Estimates for Last Week

Parenthetic designations for outof-town shows are the same as for
Broadway, except that hyphenated
I with show classification indicates
tryout and RS indicates road show.
Also, prices on touring shows include 10% Federal Tax and local
tax, if any, but as on Broadway
grosses are net; Le, exclusive of
taxes. Engagements are for single
week unless otherouse, noted.
Where subscription is mentioned, the gross is the net after
the deduction of, commissions.
Grosses for split weeks are profected when shows play guaranteed
dates.

CHICAGO
La Plume de Ma Tante, McVickers (R-RS) (4th wk) (\$5.50-\$6; 2,175; \$72,500) Previous week, \$41,400 with Theatre Guild-American Theatre Society subscription.
Last week, \$42,158 with TG-ATS aubscription.

Sound of Music, Shubert (MD-RS) (25th wk) (45.95-86.50; 2,100; \$72,000 (Florence Henderson), Pre-vious week, \$59.750. Last week, \$61.327.

Tenth Man, Blackstone (D-RS) (5th wk) (\$4,95,\$5.50; 1,447; \$42, 000). Previous week, \$20,929. Last week, \$19,765.

DETROIT

Irma La Douce, Fisher (MC-RS)
(2d wk) (36.95; 2.081; \$75.000).
Previous week, \$37.693 with Fisher
Playgoer subscription.
Last week, \$39.768 with Fisher
Playgoer subscription.

LOS ANGELES

LOS ANGELES
Song of Norway, Philharmonic
(MC-RS) (3d wk) (\$5,90.\$6.75; 2.876;
\$83,400) (Patrice Munsel), Previous
week, \$78,306 with Civic 'L1g ht
Opera subscription.
Last week, about \$78,900. with
CLO subscription.

Unsinkable Molly Brown, Bilt-more (MC-RS) (4th wk) (\$6.50-\$7; 1,636; \$64,000) (Tammy Grimes). Previous week, \$56,765. Last week; \$56,292.

PHILADELPHIA
Brave Giovanni, Forrest (MC-T)
(2d wk) (\$6.60-\$7.50; 1,760; \$65,000)
(Cesare Siepi). Previous week,
\$32,028 for five performances.
Last week, \$59,935.

SAN FRANCISCO Carnivel, Curran (MC-RS) (3d wk) (56.25-\$6.90; 1,758; \$65,000) (Anna Maria Alberghetti). Previous week, \$62,512 with CLO subscrip-

Last week, \$63,057 with CLO

Old Vie, Geary (Rep-RS) (1st wk) (\$5.50-86: 1,483: \$50,812). Previous week, \$47,006 for "Macbeth." Orpheum, Los Angeles. Last week, about \$40,000 for four performances of "Saint Josan" and four performances of "Romeo and Juliet."

TORONTO

Belafonte, O'Keefe (R-RS) (2d wk) (\$6; 3,211; \$103,723). Previous week, \$103,800. Last week, \$104,169.

WASHINGTON
My Fair Lady, National (MC-RS)
(2d wk) (\$5.50-\$6.95; 1.673; \$61,879)
(Ronald Drake Caroline Dixon).
Previous week, \$40,151.
Last week, \$47,427.

David Merrick has purchased the legit rights to Sigmund Miller's forthcoming novel, "That's The Way The Money Goes," which he plans producing as a Broadway musical the latter part of next season. The book will be adapted by Miller with a composer and lyricist still to be set.

CANADIAN SINGERS IN TORONTO OPERA SKED

Toronto, May 15.

The Canadian Opera fall season at the O'Keefe Centre will include Jon Vickers, tenor of the Metropolitan, in the first Toronto production of "Die Walkiere", and Teresa Stratas, soprano also of the Metopera, singing the title role of "Madame Butterfly." The title role in "Rigoletto" goes to Louis Quillen, All three singers are Canadians.

Leon Maior

len, All three singers are Canadians.

Leon Major will stage "Rigoletto," with sets by Murray Laufer, costumes by Suzanne Mess' and choreography by Alan Lund. The fourth and final work will be Humperdinck's "Han se'l and Gretal," with Mary McMurray and Dodi Protero, respectively, in the title-roles. Phil Stark will sing the Witch, with Corhells Opthof as the Father and Elsie Savchuk as the Mother. "Hansel and Gretal," will be conducted by Ettore Mazzoleni, with sets and costumes by William Lord, choreography by Joyce Hill and Major will stage.

Vickers will sing the Siegmund

vickers will sing the Siegmund role in the Wagner work, sharing top billing with Gladys Kuchta as Brienhilde, Paul Schoeffler as Wotan, and Mary Simmons as Sieg-linde.

Walter Susskind, of the Toronto Symphony, will conduct with stag-ing by Herman Geiger-Torel, sets by Louis Kerenyi and costumes by Csilla Marki. Miss Stratas will sing Csilla Marki. Miss Stratas will sing Butterfly opposite: John McCollum as Pinkerton, with Alexander Gray as Sharpless and Patricia Rideout as Suzuki. Erresto Barbini will conduct the Puccini work, with staging by Andrew MacMillan, sets by Lawrence and costumes by Suzanne Mess.

Book Guest Star Tuners At North Tonawanda, N.Y. Buffalo, May 15.

The Melody Fair, going into its seventh season this year at North Conawanda, N.Y., is switching to a

star policy.

Set for the spot are Kathryn Grayson in "Rosalinda," Betty Hutton in "Calamity Jane"; Steve Lawrence in "Pal Joey". Gordon and Sheila MacRae in "Bells Are Ringing," the Donald O'Connior Show, John Raitt in "Pajama Game," Gisele MacKenzie in "Gypsy," Gale Storm in "Wildeat" and "A Night With Nat King Cole."

Bert Brecht As Artist

Berlin, May 15.

Herbert Ihering, one, of the few outstanding living Berlin drama crities of yesteryear, has written a little (64 p. illustrated) book on the late Bertoit Brecht "Bertoit Brecht Brecht," Dublished, by Rembrandt Verlag, W-Berlin) whom he knew well. He skips the pollitical convoversy associated with the late dramatist, but devotes the book to the artist Brecht, the author, stage director and lyric poet who left Germany in 1933 and returned, after the war, to East Berlin, where he founded the famous Berliner Ensemble and where he died a few years ago.

years ago.

Ihering finds substantial words for the late playwright. No other German dramatist since Gerhart Hauptmann, be believes, has so greatly influenced the theatre. No other German dramatist of this century has been performed abroad as much as Brecht.

The volume where interesting.

abroad as much as Brecht.

The volume makes interesting reading, the more so as many prominent names find intelligent characterization including actress Helene Weigel, Brecht's widow and current matriarch of the Berliner Ensemble, and actors like Peter Lorre, Fritz Kortner, Heinrich George, as well as composers such as Kurt Weill, Paul Dessau, Hanns Eisler, who all worked with Brecht.

IN METROPOLITAN. HUB

IN METROPOLITAN, HUB
Boston, May 15.
Ben Sack, the theatre operator
who's taking over the 4,357-seat
Metropolitan and renaming it Boston's Music Hall, says he'll rein' to
legit productions. He explains that
he's interested in booking large
musicals, and has already signedthe Metropolitan Opera for next
season, In the meantime, he'll runthe house with films after refurbishing and remodernizing it, and
plans to introduce live shows.
Offering of the Metropolitan as
a legiter gives Boston a fourth
stage house. Already available are
the Shubert, Colonial and Wilbur.
Lost to legit over the last few years
were the Majestic, Plymouth,
Opera House and Copley.

Ditto Shakespeare Fest For Oak Park, Near Chi

For Oak Park, Near Chi
Chicago, May 15.
The suburban village of Oak
Park, which made a pilot attempt
at an annual Shakespeare festival
last summer with a one-week al
fresco presentation of "A Midsummer Night's Dream," will expand to two plays and a two-week
season this year.
The plays are presented by a
non-profit corporation of local residents. Village Classics Inc., and
are co-sponsored by the Playground and Recreation Dept. of
Oak Park. A total of 56 organizations and private donors are helping to underwrite the festival, and
the school board has offered the
use of Mann School Auditorium in
case- of rain, The plays will be
staged outdoors in the Eugene
Field Playground.
"Richard III" will open July 24
and "Taming of the Shrew" the
following week. Ten professional
actors will perform with an amateur supporting cast from the Oak
Park community. The plays will be
staged by Jo Forsberg and Lee
Henry, executive producers of the
festival.

Dance Review

The Jart Ballet
(Theatre of Nations, Paris)
Paris, May 1.
Ballet of the 20th Century,
headed by Frenchman Maurice Bejart, but a Belgian company and
part of the Theatre Royal De La
Monnale in Brussels, created both
pros and cons among ballet buffs
and critics in its two weeks at the
Theatre of Nations here. Despite
dispute Bejart looms as one of the
most forceful dance talents on the
Continent. He had to exile himself in Belgium in order to go on
working.

self in Belgium in order to go on working.

Bejart did a full length ballet "Orphee" in two acts and eight scenes to music by Pierre Henry and sets and costumes by Rudolf and sets and costumes by Rudolf Kuefner, an Opera-Bouffe "La Dama Spangola Et II Cavliere Romano" to Scarlatti music and a ballet "Gala" with Salvador Dali giving costumes and sets and Bejart staging; and an evening of short ballets.

giving costumes and sets and Bejart's use of erratic, acrobatic short ballets.

Bejart's use of erratic, acrobatic forms sometimes reminded of Jerome Robbins. With the strident music to it it proved easy on the eyes but hard on the ears.

Dall is, reportedly against the staging of his opera bouffe and ballet. But the opera emerged ashowy mixture of spoof and spectacle as modern and olden times were mixed and ballet, commentary and singing all intertwined, made an engaging segment. An anti-Bejart or Dall claque booed but were overruled by yeas.

The ballet "Gala" was an erotic tale of a symbolic eternal woman set on by crippled begars who arise from wheel chairs to dance her to death. Prima ballerins Ludmila Tcherina fainted opening night but went to do some following shows in spite of doctor's orders. Ballet was more daring exotic mining than dance but had an eerle rightness and atmosphere that still made it an unusual if not completely successful ballet Dall's witty backdrope, props and costumes were fetching and witty. Specs were done as part of the Theatre of Nations season, at the Specs were done as part of the Theatre of Nations season at the Theatre Des Champs Elysees.

Mosk.

SCHEDULED BWAY PREEMS

WOULD BOOK MUSICALS B'way Wilting, But Forum' \$53,573, 'Succeed,' 'Seasons,' 'Strings' Sellout; 'American' \$45,214, 'Iguana' \$28,186

The seasonal boxoffice decline antinued on Broadway last week, Molly Picon, Tommy Rall). Previous form done the fo ontinued on Broadway last week, with most shows again registering tharp drops. There were four clos ings last Saturday (12) and additional folds are anticipated during the next few weeks. The sellouts last week were "How To Succeed In Business Without Really Try-lng," "A Man for All Seasons" and "No Strings,"

"No Strings."

"A Funny Thing Happened on the Way to the Forum," last week's sole opener, got off to a strong starf. The last regular-run entry of the season, "Brayo Glovannt," debuts next Saturday night [19]. Also new this frame is the Royal Dramatic Theatre of Sweden, in for one-week of repertory at the Cort. Theatre, and "Can-Can," which opens the City Center's spring musical season tonight (Wed.).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy) Drama), R (Revue), MC (Musical-Comedy), MD (Musi-cal-Drama), O (Opera), OP (Op-eretta), Rep. (Repertory), DR (Dramatic Reading).

Crossest of tage in the process of tage in the constitution of the

Asterisk denotes show had cut-rate tickets in circulation.

All American, Winter Garden (MC) (8th wk; 64 p) (\$9.40; 1,404; \$75,000) (Ray Bolger). Previous week, \$53,624. Last week; \$45,214.

Camelet, Majestic (MC) (75th wk; \$01 p) (\$9.40; 1,626; \$84,000) (Wil-llam. Squire, Patricia Bredin, Rob-ert Goulet). Previous week, \$63,347. [Last week, \$60,155.

Carnival, Imperial (MC) (57th wk; 452 p) (\$8.60; 1.428; \$68,299) Previous week, \$49.838.

Last week, \$41,932.

Come Blow Your Horn, Atkinson (C) (64th wk: 509 p) (\$6.50-\$7.50; 1,090; \$43,522). Previous week, \$21,184

Last week. \$20.276.

Finny Thing Happened on the Way to the Forum, Alvin (MC) (1st wk; 7 p) (\$3.60-\$9.40; 1,100; \$64,341) (Zero Mostel), Previous week, \$21.-

(Zero Mostel). Previous week, \$21,-831 for seven preview perform-ances at the Alvin.
Opened May 8 to five affirmative notices (Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Taubman, Times; Watts, Post) and two negative (Chapman, News; Nadel, World-Telegram). Last week, \$33,573 for seven performances and one preview.

*Gideon, Plymouth (D) (27th wk; 212 p) (\$7.50; 999; \$45,000) (Douglas Campbell). Previous week, \$17,260. Last week, \$15,008.

How to Succeed in Business Without Really Trying, 46th 54th (MC) (31st wk; 241 p) (59.86), 134; \$66.615). Previous week, \$67,368 with parties.

Lagt week, \$67,487.

i Can Get It Fer You Wholesale Shubert (MC) (6th wk; 60 p) (88.60; 1,461; \$60,000). Previous week \$50,941. Last week \$48.607.

Mam for All Seasons, ANTA (D) (25th wk; 197 p) \$6.50-\$7.50; 1.214; \$49,600) (Paul Scofield, Thomas Gomez, George Rose). Previous week, \$49,446 Last week, \$49,455.

**My Fair Lady, Broadway (MC) (321st wk; 2,553 p) (\$8.05; 1,900; \$72,311) (Michael Evans, Margot Moser). Previous week, \$36,954.

**Last week, \$34,281.

Night of the Iguana, Royale (D) (20th wk; 156 p) (\$6.90-\$7.50; 999; \$42,000) (Margaret Leighton, Shelley Winters, Alan Webb). Previous week, \$32,482.
Last week, \$28,186.

No Strings, 54th St. (MC) (9th wk; 68 p) (\$9.20; 1,434; \$66,700). Previous week, \$67,415.

Last week, \$67,330.

Shot in the Dark, Booth (C) (30th wk; 237 p) (\$6.90-\$7.50; 807; \$32,-400) (Julie Harris). Previous week, \$28,730. Last week, \$25,387.

Sound of Music, Lunt-Fontanne (MD) (124th wk; 988 p) (\$9.60; 1.407; \$75,000) (Martha Wright). Previous week, \$51.62. Last week, \$46.690.

*Subways Are for Sleeping, St. James (MC) (20th wk, 157 p) (88.69-89-40; 1,615; \$69,500) (Sydney Chaplin, Carol Lawrence). Previous week, \$40,825.
Last week, \$39,028.

Take Her, She's Mine, Bilimore (C) (21st wk; 164 p) (\$6.90-\$7.50; 936; \$40,108) (Art Carney, Phyllis Thaxter). Previous week, \$28.644. Last week, \$28,223.

Thousand Clewse, O'Neill 4Cl (6th wk; 44 p) (\$6.90-\$7.50; 1.976; \$44,730) (Jason Robards, Jr.). Pre-vious week, \$37.402. Last week, \$35,884.

Closed Last Week

Gift of Time, Barrymore (D) (12th wk; 92 p) (\$6.90-\$7.50; 1,067; \$42,000) (Henry Fonds, Olivia de Havilland). Previous week, \$13,200. Closed Saturdav night (12). at an estimated \$140.000 loss on its \$150,-000 investment. Last week, \$14,087.

Last week, \$14,087.

*Purlie Victorious, Longacre (C):
(33d wk; 260 p) (\$6,90-\$7.50; 1,101;
\$40,019). Previous week, \$7,823.
(Closed Saturday night (12) at an Closed Saturday night (12) at a loss, estimated from about \$26,300 to a possible high of around \$60,000, in excess of its \$100,000 investment.

Last week, \$11,473.

*Ross, Hudson (D) 20th wk; 159 p) (\$7.50; 1,085; \$40,000) (John Mills). Previous week, \$13,143. Closed Saturday night 112) at an estimated \$45,000 loss on its \$90,Last week, \$17,848.

-Sunday in New York, Golden (C) (24th wk; 189 p) (\$6.90-\$7.50; 773; \$30.000). Prevlous week, \$9,342. Closed Saturday night (12) at an estimated \$35,000 loss, with film income considered, on its \$125,000 investment. Last week, \$10.116.

Opening This Week

Royal Dramatic Theatre of Sweden, Cort (Rep) (\$5.50; 1,155; \$36,569).

\$36,569).

Seattle World's Fair in association with Roger L. Stevens presentation of a Swedish-language repertory of "The Father," "Long Day's Journey Into Night" and "Miss Julie" began a one-week engagement last Monday night 114).

Can - Can, City Center (MC) (\$4.35; 3,090; \$86,552) (Genevieve, George Gaynes, Gabriel Dell, Mara Lynn).

N.Y. City Center Light Opera Co. presentation of the first of three spring-season musical revivals be-gins a two-week stand tonight (Wed.).

Brave Giovanni, Broadhurst MC) \$9.40; 1,214; \$66,000)— (Cesare

Last week, \$49,455.

Mary, Mary, Hayes (C) (62d wk, 482 p) (\$6,90.37.50; 1,139; \$43,380) (Barbara Bel Geddes, Barry Nelson Edward Mulhare). Previous week, \$42,529.

Last week, \$39,646.

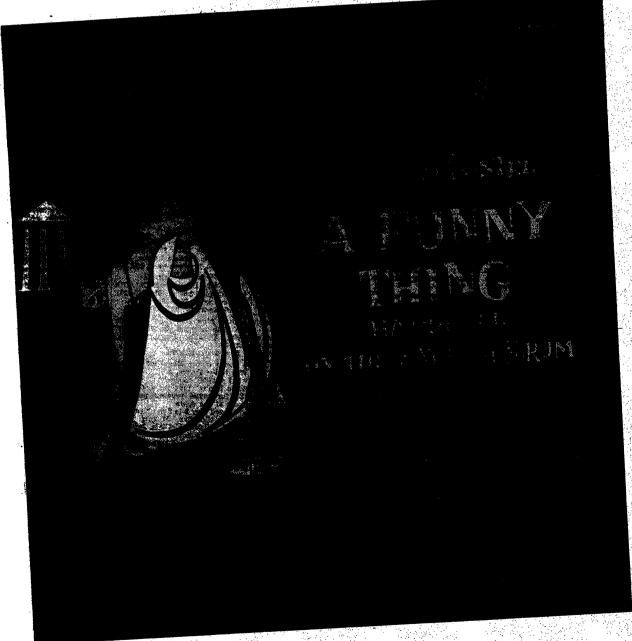
Milk and Honey, Beck (MC) (31st wk; 247 p) (\$8,60.38.60; 1,280; \$62.

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Shows Abroad

Arnold Wesker, who established himself as a dramatist with his trilogy, "Chicken Soup With Bar-ley," "Roots" and "I'm Talking About Jerusalem," and his earlier but subsequently-produced "The trilogy, "Chicken Soup With Barley," (Roots" and "I'm Talking About Jerusalem," and his earlier but subsequently-produced "The Kitchen," uses the Royal Air Force as the backdrop for this new play. "Chips with Everything" emerges as a moving canyas against which the author presents a further chapter in the class struggle. Although the work i excellent theatter than yeachnest, it may have limited sudicine appeal. Without minimizing Wesher's with sa with: "A washer's with sa with: "A washer's with sa with: "A washer's with sa with: "A "Chips" may success that, "Chips" may achieve must se to John Dexter, who has staged the two set play with the fluency and speed normally associated with metion pictures. Intimate exchanges flow naturally into the action sequences, and there is one dialogicus, imperbol ystaged seene in which a party of raw recruits raids a coke dump for extra supplies.

The setting is an RAF training. In an otherwise typical collection of recruits there is be son of an ex-general turned banker, regarded at first hy his fellow trainees as a snob, but by the officers as typical "officer material."

He's a rebel, however, not for apparent political or social reasons, and tries to resist the pressures to accept a commission. He fails, for the theory is that his class is born to lead, and he would not be accepted by the other group, the men who take "chips with everything." Apart from its significant social content, the play also gives a vividinsight into recruit training and the attitude of the professional officer to the conscripts. A weakness, however, is the difficulty of identification of some of the lesser characters, all dressed in the same service uniforms.

Frank Finlay gives a formidable performance as the corporal in

service uniforms.

Frank Finlay gives a formidable service uniforms.
Frank Finlay gives a formidable performance as the corporal in charge of the recruit, a stint that must make heavy demands on the lungs as he bellows his orders. John Kelland has the more difficult role of the ex-general's son, and though he seems uneasy at first he gradually gains in assurance.
Corin Redgrave is persuasive and effective as the pilot efficer who reminds Kelland that he has a duty to his class, and there is a touching contribution by Rosald Lacey as the recruit who was born with a perpetual smile on his face.

Jocelyn Herbert's adaptable and practical moving sets are a vital sid to the director.

Myro.

Photo Finish

Refer Daubeny, in association with one of the leaves, presentation of a contaged by the sether and Nicholm Garding Contaged by the sether and Nicholm Garding Contaged Des Stern Peter Ustinov, tans. Wynyard, Paul Rogers. Opened pril 25, St., at the Barille Theatre, ondon; 83.26 top. Sam Old Sam Elderley Sam in Middle Age Sam Young Joan Henley Edward Hardwicks Eachel Herbert

The talents of Peter Ustinov as author, star and co-director, again on view in the West End, add up to a smash hit. "Photo Finish" is a cinch for a fast payoff and a long run at the Saville, as well as being a natural for Broadway, particularly if the mention of Joseph E. Levine in the presentation credits implies that he is to present the play there.

Ustinov has provided a rare the the without the surface of the surface of the property of the presentation credits. In the play there.

Chips with Everything
London, April 28.
English Siage Co. & Bob Swath presentation of a consecty-frame in two exists presentation of a consecty-frame in two exists presentation of a consecty-frame in two exists presentations and product in the consecution of t treatment, and boldly imaginative in development.

The first act is skillfully and in-

genicualy written, and the standard is maintained for the ensuing two acts, though the final curtain seems unnecessarily detained by a

acts, though the final curtain seems unnecessarily detained by a few minutes.

Ustiney aptly describes "Photo Finish" as "an adventure in biography." The comedy involves a man's review and analysis of his past with the author and three other actors portraying the same character in various stages of development. The star plays Samold, the octagenerian, with Wensley Pithey as the man some 20 years younger, Robert Brown as the middleaged figure and Edward Hardwicke as the 20-year-old about to embark on what turns out to be a hapless marriage.

The hero is a writer who starts out as a symbolic poet, gradually becomes an obscure novelist and anality develops into a successful

out as a symbolic poet, gradually becomes an obscure novelist and finally develops into a successful author of thrillers and horror stories. The play mainly deals with the superficialities of his life, such as his extra-territorial adventures with women, but it is done-tures with work owners, but more and designation to use the properties is matched by the starring trie and the excellent supporting cast. Ustinov is major as the physically feeble but mentally alert Sam Old. Every getture is timed to perfection, and each mannerism rings true. The opening seent in which Diana Wyndra's his wife fuses around his sickbed while he grimaces, but remains gilent, brilliantly sets the mood.

While Sam through the ages is

sickbed while he grimaces, but remains gient, brilliantly sets the mood.

While Sam through the ages is slayed by four different actors, Miss Wynyard has the difficult assignment of playing the wife from the young and leving flance through to embittered middle age and finally as an old woman. She never faiters or makes a false move, giving a performance that is a triumph of adjustment.

One of the acting highlights, also, is Psul Rogers' acute and vital performance as the hero's stern, victorian father. The scenes between the two male stars are frank honest and intimate, offering well matched acting highlights. The three younger Sams are played in character, while Amanda Grinling strikingly doubles as a vivacious, scheming blond and as an accommodating secretary, and Rachel Herbert and Joan Henley play the other minor femme roles with assurance.

Though the author shares directioned.

netters and own renery play the other minor femme roles with assurance.

Though the author shares directorial credits with Nicholas Garland, and it's impossible for an outsider accurately to assess their respective contributions, the discring hand of Ustinov is much in evidence, although his role keeps him on stage virtually through the whole show. An elegant library set by Don Ashton, and appropriate beriod costumes by Anthony Mendleson, round off a highly commendable enterprise.

Myro.

Wedding Fever

Edinburgh, April 25.

Dawanhill Productions presentation of comody in three sets (six scenes), by fam Cree, Staged by Relie Presery decor. Ann Jasper, Stars Jimmy Legna; features Lonco Miller, Smillyn Gray, Walter Carr. Opened April 30. 22. at the Stage of the Carr. Opened April 30. 22. at the Carr. Opened April 30. 23. at the Ca

"Wedding Fever" is domestic comedy which should raise yocks from Scot outfronters. The plot concerns wedding preparations in a typical Glasgow household, but is maintained by fairly good char-acter acting, especially from Jimmy Logan, a vaude comedian essaying new legit fields with this excursion into drams

and bride. Two of the best per-formances are by Graham Squire and praces are by Graham Squire as a somewhat "square" father-in-law and by Patricia Mason as a straight-laced femme who eventually lossens her inhibitions through mixing gia with milk. Kalman Glass and Mavis Main caricature the visiting American relatives.

The Ann Jasper decor fits the hill for local tastes, and Eddie Fraser's direction is competent.

Gord.

Music at Midnisht

Westminster Memorial Trust da selection with Re-Armaneou presentation of a twe-set (five accessed trans by Peter Bowster and Alan Thershill. Staged House Ramaden; deese, Saelia Warter Desnik Ramaden; deese, Saelia Warter Bowster Receiver Restaurant Fatrons Nancy Hore-Ruitwiss Receiver Receiver

The Moral Re-Armament movement has for some time used the Westminster. Theatre for productions so blatantly propagandist that less converted playgoers have tended to stay away. Now, however, a new "commercial" policy has been announced.
"Music at Midnight" the first

new "commercial" policy has been announced.

"Music at Midnight," the first such effering, is still obviously gro-jected to put over the movement's line of thought and propaganda is still there. But it is more skilfully played down than might have been expected. The propaganda merely tries to express the point of view that most of the world's problems, particularly those concerning war, could be more easily solved by having faith in God.

The main question is whether "Music at Midnight" puts over its message commercially, skillfully and entertainingly. It does, with reservations. It is well, though slowly, staged by Dennis Ramsden, the decor of Shella Wood is apt, the writing is earnest and often pleasantly amusing, and the acting in many cases is excellent.

the writing is earnest and often pleasantly amusing, and the acting in many cases is excellent.

The main snag is that the events the authors present tend to strain the betief that they could be accomplished within 24 hours. With that doubt, others creep in.

Briefly, the play concerns a young rebel leader in an occupied Iron Curtain country who, because of divine inspiration from his aister, escapes with a mission to save his native land. Within a day the western country's Chief Minister, his wife and son, plus the rebel leader and almost, everyhody in sight have communicated with each nother and have become infused with goodwill and peace.

On the first opening the company was obviously preaching to the converted. Others less dedicated presumably viewed the evening more suspiciosly. But Nora Swinburne as the Chief Minister's wife and Norman Wooland as her bewildered, harassed husband, give strong performances, and Edward Waddy makes the most of quietly humorous lines as an elderly philospher.

lospher.

Viewed as a commercial play,

Wusic at Midnight" does not stand
up, but anybody visiting the theatre should at least have no feeling
of being lured into a lecture hall
unwittingly.

Rich.

All for Truth London, May 2.

London, May 2.

Ikon Thesire Ce. presentation of a new three act version by P. D. Cumpins of Moller's "Le Misanthrepe." Staged by Join Crocketti decor, Pamela Howard; Opened May 1. 22. at the Lyric Thesias, Hammermith, London, 21.3 top.

Alceste Jehn Woodvine Deniet Thoradise Oronte Christopher Burgess Brillinte Deniet Thoradise Oronte Christopher Burgess Deniet Christopher Burgess Citandre Pattels Godfery Elizate Shella Elization Pattels Godfery Elizate Discourage Citandre Pattels Godfery Elizate Discourage Discourage Control Christopher Discourage Control Christopher Burgess Discourage Control Christopher Discourage Christopher Discourage Christopher Christopher Christopher Discourage Chris

The Ikon Theatre company is attempting to fulfill its promise to provide varied theatre during its occupation of the neighborhood Lyric, Hammersmith. But its latest Lyric, Hammersmith. But its latest venture provides a dedious evening. There's nothing wrong with the idea of tackling a new version of Moliere's "Les Misanthrope," the 300-year-old classical play about Alceste, the moralist who tortured himself in search of absolute truth, but this version is a sorry affair. It has been translated by P. D. (Continued on page 67)

Show on Broadway

A Funny Thing supered on the Way to the Forum Happ

rince presental two acts (15 m type of Pleuting, leve and Laboratory by Standard Presentation of Presentation d Larry Gelbar

Jack Gillord
Lycss John Carradine
Pseudolity Zero Mostel
Pseudolity Zero Mostel
Tintinahula Roberts Keith
Panaces Lucleme Bridou
Geminaes Lius James, Judy Alezander
Vitarata Myrna WhitePopularia Presty Marie
Presty Marie
Resident Romald Holgate
Resident Romald Holgate
Resident Numbers: "Comesty Tonight:
"Love I, Hear, "Free, "The House of
Marcus Lycus," "Lovely," "Presty Little
Ficture," "Everybody Ought to Have a
Madd. "Im Calina," Impossible. "Bring
"That'll Schow Him," Funeral Sequence
and Dance.

and bases.

The title of "A Funny Thing Happened on the Way to the Forum" is misleading. The musical, which opened last Tuesday atght (3) at the Aivin Theatre, isn't funny—it's uproarious. Moreover, the show isn't about any single thing that happens, but includes just about every preposterous incident—imaginable. Also, while there are several mentions of the forum, nobody goes there, so the reference serves merely to establish a sort of franchise.

Although the new show is billed.

so the reference serves merely to establish a sort of franchise.

Although the new show is billed as a musical comedy, it's really a wildly antic knockabout farce with songs and practically continuous laughs. The cast is small for a musical, only 18 performers in all, with no chorus, no production numbers, little dancing as such and instead of even a nominal story line, it's an incredible collection of uninhibited buffoonery, frequently in the old fashioned vaudeville and burlesque style.

Despite its potent assets, "A Funny Thing" may have minor limitations as a boxoffice prospect. The skimpy story line and the lack of conventional musical numbers and dances and of a romantic element or realistic characters may

and dances and of a romantic ele-ment or realistic characters may hart its general popularity. On the other hand, the absence of a chorus is likely to be offset by the nifty presence and appear-ance, revealingly presented, of the six girls who play courtesans.

ance, reveainingly presented, or the six girls who play courtesans.

The show is, in essence, a gigantic spoof of traditional musical comedy, with the greatest collection of wheezes since Joe Millerput out his legendary Joke book. The gags are packed into the dialog, bits of visual business and song lyrics and even the tone of some of the numbers is good for laughs. For example, a ballad titled "Lovely" is a travesty of romantic tunes in general and the "West Side Story" song hit, "I'm Pretty," in particular. By no coincidence, Stephen Sendheim wrote the lyrics for "West Side Story" and both words and music for "A Funny Thing."

The book for the new show is by Burt Shevelove and Larry Gelbart, both with extensive experience.

The book for the new show is by Burt Sheyelove and Larry Gels bart, both with extensive experience in film and television comedy. The source is the plays of Plautus, the ancient Roman whose works have been an adaptation trave for playwrights over the centuries, including in several instances no less than Shakespeare himself. In any case, the old Latin clearly knew his stuff, for most of the comedy situations still stand up even today.

Since there are more dizzy complications than in an old Mack Sennett movie, it would be impossible to give even a vague outline of the story. But it can at least be reported that the scene is an clent. Rome and the shenanigans include a lecherous old man, his battleaxe wife, their romantic son, an aged neighbor hoping to love his long-before-kidnapped son and daughter, the decorative in habitants of an adjacent bawdy house, a couple of slaves and a returned warrior. The names of the characters maintain the comic idiom. Zero Mostel is busily inventive, resourceful and infectious as a con-

aiving slave, a sort of sly Luther Billis character who creates most of the confusion in his campaign to wis his freedom by acquiring a luscious blonde virgin from the hrethel next door for his master's yearning, guileless son. As he ex-plains at curtain rise, the show is comedy, so everything turns out just fine, though not until after the most bewildering maze of gosty incidents. Sondheim's songs are amusing.

goody incidents.

Sondheim's songs are amusing, with frequently laughable lyrics involving outrageous puns and tongue-twister word combinations, but there don't seem to be any numbers that disk jockey repetition will furn into psychological warfare on the public. For stage production purposes, the best seem to be "Comedy Tonight," "Love, I Hear," "Love ly," "Everybody Ought to Have a Madi," "Impossible," "Bring Me My Bride," "That Dirty Old Man" and "That'll Show Him,"

Him."

Subevelove and Gelbart have provided that gives the impression of having at least one joke per line. In fact, the laugh tempo seems almost excessive at times, so occasional quips are lost in the uproar. Not all the gaga will convaise everyone, of course, and some of the blue material may oftend prudes. In general, though, it's a very funay book, with due credit to eld man Plantus.

George Abbott, a master at stag-

It's a very funsy book, with due credit to eld man Plantus.

George Abbott, a master at staging such rouse, has provided the economical, superbly synchronized direction, with a programic direction, by Jerome Rebbins. Tony Walton, better known up to now as the laushead of musical comedy star Julie Andrews, has designed the coloriul single setting of a Roman street and wittily decorative costumes, and Jean Rosenthal has devised the lighting and background projections.

Among the accomplished cutups abetting Mostel in the demented russpus are Jack Gilford as a timid slave, David Burns as a lassivious master, Ruth Kobart as his intimidating spouse, Brian Davies innocuous son, Raymond Walburn as a grieving neighbor, John Carradine as a larcenous procurer, Preshy Marker as the semi-conscious wrigh, Ronald Holigate as the divertingly conceited warrior and Roberts Keith. Luciense

curer, Fremy manare as the semi-conscious virgin, Ronald Holgate as the divertingly conceited warrior and Roberta Keith, Lucienne Bridou, Lisa James, Judy Alexan-der, Myrna White and Gloria Kristy as the visually notable courtesans.

"A Funny Thing" hardly rates as an advance candidate for next year's Pullzter Prize for drama, but it's a lively, entertaining night on the town, a probable financial mopup, a bet for film adaptation (subject to excisions) and a potent prospect for eventual stock royal-ties.

London Shows

LORGOE MIOWS

(Figures denote opening dates)
Adals, Strand 492141.
Beyond Prince, Fortune 6.0141.
Beyond Prince, Fortune 6.0141.
Beyond Prince, Fortune 6.0141.
Billin, Adalphi (34-23).
Billin, Adalphi (34-23).
Beeling-Section, Apollo (2-20-22).
Beeling-Section, Apollo (2-20-22).
Beeling-Section, Apollo (2-20-22).
Critica Chelta. Water (10-2-21).
Critica Chelta. Vaudeville (12-4-51).
England, Princes (5-7-42).
Four to the Ber, Criticator (2-21-42).
G & S Roy, Her Majesty's (2-8-42).
Soully Party, St. Mattir's 48-17-61).
Mousting, Apola (5-4-61).
Mousting, Apola (5-4-61).
Mousting, Apola (7-18-61).
Mousting, Apola (7-18-61).

All for Truth, Lyric H'smith (5-1-62); closed last Saturday (12) after 15 performannes, Look Homeward, Phoenix (4-3-62); closed last Saturday (12) after 47 performe Over Eight, Duke Lork's (45-81); sed last Saturday (12) after 415 Consed Last Saturday (12) after 419 performances
Play With a Tisser, Comedy (3-22-62);
closed last Saturday (12).
Reckets, Mermaid (4-11-62); closed last
Saturday (12) after 33 performances.
Saturday (12) after 33 performances.
Lack Daughbers, Mermaid (5-17-52).
Mary Susshine, Comedy (5-17-62).
Mary Susshine, Comedy (5-17-62).
Winstriets Vic. Palace (5-55-62).
Cemb Back, Lyric B'smith (5-30-62).



Off-Broadway Reviews

Come Out, Carlo! In The Penal Colony

Herbert Duncan & Zimel Grobery
Herbert Duncan & Zimel Broa presentation of two one-set plays, "Come Out
Carloi" by Bunker Jeakins, directed by
the author, and "In the Fenal Colony,"
adopted by Jeakins, from a "kery by
Franz Leffa, directed by
Cast for "Come Gat Carlo". Claude
Gersene. Ruth Manning: Rop Hausen,
John McCurry, Jeanne Svanson, Elleen
Frank, Brooks Morton, Arns Welner,
Cast for "In the Penal Colony". Robert
Readick, Frank Daly, Carmen Costi, Roy
Hausen.

A mild spoof of modern Ameri-A mild spoof of modern American life and an adaptation of a grotesque Franz Kafta story make up the unsatisfying double bill at the 41st, St. Theatre. In the curain-raiser, "Come Out, Carlo!" playwright Bunker Jenkins attacks such standard elements of family existence as the stress on conformity, the dearth of love and understanding, the desire for material goods and the blind acceptance of television commercials.

The mother, played nicely, by

goods and the blind acceptance of television commercials.

The mother, played nicely by Ruth Manning, is concerned mainly with the health of her washing machine. The son, Claude Gersene, feels unwanted. And the father, in an effort to escape, lives in the upper berth of a Pullman sleeper which has been installed in the living room. There are some amusing touches in Jenkins' script, but there is nothing particularly original about his message, and the play seems too familiar.

The second piece, "In The Penal Colony," centers around a machine designed to torture its victims for hours before killing them. The leading character, a follower of the machine's creator, tries in vain to convince a visiting dignitary that the deadly apparatus is marvelous, and then jumps into it himself and is crushed to death.

Bences Wild

Artisis' Theatre, in association with fred. To Manacher, presentation of two eact plays by Holly Seye. "Thus' and the All Yours." Staged by Herbert with Nancarrow, Opened April 24. "22. the Vandam Theatre, N.Y.: 33.90 to kenights, \$4.50 Fridays and Saturdays. Casts. Sylvia Stone, Gaby Rodgers, norad Bain, Michael Highm.

The first program in the repor-tory series of one-act plays called "A Pair of Pairs' shows little promise of permanency. Both of the sketches by Holly Beye seem unformed and improvised, and lack

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have solid professional ar

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the force and humor of the best of the "Theatre of the Absurd."

Not that these plays aren't absurd enough. In the first, for some reason called "Thus," a mother and daughter alternately play cards with a non-existent guest called Mr. Passenger. Whenever he appears, train sounds are heard, which must have some significance to someone, it's a hurried study of loneliness and frustration, with a few good lines but without shape or foundation.

The second, "It's All Yours," takes place in a hospital clinic where one of the waiting patients is a skeleton. The Marx Brothers might have made something funny out of this, but Miss Beye is searching for significance, so she drags in such currently fashionable allusions as references to the end of the world efter an A-bomb attack. It becomes boring despite the valiant efforts of the cast. Prominent among the strugglers are Conrad Bain. Sylvia Stone, and Michael Higgins, all of whom perform well. Herbert Machig direction keeps things moving but fails to hide the inadequacies of the scripts.

Charlatans

The first of these plays is a dull long-winded dialog, full of sibilant phrases like "the sea's soft seducing," and lacking in dramatic in-

phrases like "the sea's soft seducing," and lacking in dramatic interest.

The second half is better. "A Summer Ghost," reminiscent of Tennessee Williams at his best in full of colorful dialog, genuine interest in lonely and slightly loony people, authentic human speech, and a capacity to develop character out of a small, sad situation. This study of a young man's decision to leave his adopted family, consisting of a Texas spiritualist and a young girl who has become the spiritualist's disciple, is funny, touching, and played with insight and sympathy.

Conrad Bain's Daddy Jack is a stumbling, sometimes incomprehensible, ludicrous, yet appealing man who lists Beethoven and Plato among his saints. Larry Brygman, as the young man who precipitates the crisis when he decides to leave for New York, is thoroughly believable. And Irms Hurley makes the young girl's suicide at his leaving seem motivated and unavoidable.

It's not a big story. These three small creatures are pathetic, not tragic. But their groping for one another and their dismitegration when one of the trio decides to go away is gripping and theartically effective.

"A Summer Ghost" is the only play in the four included in the repertory series called "A Pair of Pairs" that shows signs of surviving this run at the Vandam Theatre.

Touring Shows

(Figures cover May 13-27)
Carnival (2d Cc)—Curran, SF, 14-26;
Irma La Bouca-Fisher, Det. (44-19);
ér Majesty's, Montreal (22-26).
La Pluma de, Ma. Tanta—McVickers,
ht (4-26).
ht (4-26).
Lady (3d Co.)—National, Wash,
4-26).

of Vic-Geary, S.F. (14-19); Queen bettle ancouver (22-26). Grancouver (22-26). Grancouver (22-26). Grancouver (22-26). Shubert, Royal Carlotto, Charles (17-26). Shubert, Box-Call-26). Grancouver (14-18). Shubert, Box-Call-26. Grancouver (14-18). Grancouver (14-18).

G4-20). Sound of Music (2d Co.)—Shubert, Chi (14-26). Tenth Man-Blackstone, Chi (14-25). Unsinksble Molly Brown-Biltmore, L.A. (14-26).

OFF-BROADWAY SHOWS

s denote opening dates)
Goes, Orpheum (5-15-62).

Marks (5-4-61):

Britcht, de Lys (1,3-42).

ks. Sullivan 6: s (1,3-62). (5-3-442). Brecht on Brecht, de Lys (1.3-42).
Fantsticks, Sullivan St. (5.3-60).
Fly Bleckbird Maylair (2.5-62).
Golden Apple, York (2.1-23).
Hostaga, One Sheridan Sci (12-12-61).
Mary Sunahisa, Cherry Lane (11-16-62).
Mary Sunahisa, Cherry Lane (11-16-62).
Premise, Premise (11-22-60).
Recomersholm, 4th Sci (4-11-62).
Wilder Plays, Circle in Sci (1-11-62).
Hop. Signor, Circlett (57-62), closed last Sunday (13) after eight performances.

ances.

ances.

Pair of Pairs, Vandamm (424-62); closed
May 6 after 16 performances.

Penal Colony-Carle, 41st St. 15-3-(2):
closed May 6 after six performances.

SCHEDULED OPENING

Murder of Me. Maidman (5-2) Murder-of Me, Majdman (5-2).
Portrail Monks, Martinique (5-28-62).
Heresy, Bodale (6-4-62).

Burr Opening Northland
Detroit, May 15.
Raymond Burr will open the
Northland Playhouse season June
12, in a play to be selected. Burr
will be here for two weeks, getting
about \$20,000 for the engagement.
Kenneth Schwartz, Northland
producer, is planning a 12-week
season, with the emphasis on
musicals.

Toby Shows

Continued from page 61

nations to undo the villain and bring true love to the altar.

Toby stems from the Yankee fool of our earlier stage, and, in a sense, from the clowns of Shakes speare, the buffons of Commedia dell' Arte and the classic French.

dell' Arte and the classic French comedies.

Toby's makeup is mandatory:
red wig, freckles, blacked-out front tooth, calico shirt, outsize, pants hung on one tattered suspender and Congress gaiters.

Toby is the star of smalltime repertory companies of from 8-to-10. actors (often a "family" troupe), who play one-week stands under canvas or in town halls in a vast section of the hinterlands from the Mississippi to the Rio Grande. The play is changed each evening, with a children's malinee Saturday. If this is "Uncle: Tom's Cabin," Toby plays "Topsy" in blackface; wearing a kinky wig and a gunnysack dress. Other actors lay the leads, juvenles, charactory was the leads, juvenles, charactory was the seads. a gunnysack dress. Other actors play the leads, juveniles, character, and "utility" people, doubling in attendance at the front of the house, at the plano, in the olio afterpiece, and during the prize candy sale up and down the aisles at intermission.

at intermission.

Scripts are inevitably clean, due
to Bible-belt pressures; and depend largely on pratfalls, slowburns, and basic radimentary clements of slapstick.

Companies usually make their
circuits in jalopies. They live in
trailers, or smalltown hotels. Props

trailers, or smalltown hotels. Props and such scenery as is required may be tied to the roofs of cars and trailers. Pay is usually small, and often the outfits go "commonwealth," sharing the take equally. In the 1930s I played juveniles for Bert and Minnie Anderson's Hill & Dale Players, a town hall Toby outfit rotating out of my hometown, Cedar Rapids, Iowa. One of our timely successes was "Toby and the Nazi Spies," indicating the "Warner Bros. touch" of Toby impresarios. Celebrated latterday Tobies include Bush Burrichter and Don. Dixon (whose wife, Maisle, was his "Susie").

his "Susie").

It is to be regretted that this colorful phase of American show biz is passing into limbo, and the Schaffners will long be remembered for their eloquent efforts to preserve an important facet of our falk drams. preserve an folk drama.

Robert Downing.

Shows Abroad

tinued from page 65 a

Continues from page 85

All for Trath

Cummins, and she has elected to follow the original by using rhymed couplets.

But whereas rhymed couplets may sound well in their original language, they emerge as banal stuff in this instance. They are so reminiscent of the kind of trite rhymes used in slapstick pantomime that the audience must have expected the rarival at any moment of the Fairy Queen or the Wicked Baron.

Neither cast nor the director

ment of the Fairy queen or me Wicked Baron.

Neither cast nor the director has been able to work up much enthusiasm or sparkle, and the pace of the play is also retarded by the use of three musicians on stage immediately after the intervals. They play the period music well enough, but tend to hold up the action. The decor and costumes are also stylishly in period, but the members of the cast are optimistic in believing that flowery curtseys and flamboyant gestures are enough.

curtseys and namiovam are enough.
John Woodvine, Zena Walker,
Daniel Thorndike and Elizabeth
Spriggs lead the proceedings, but,
fight an inevitably losing battle,
Rich.

A new 199-seat off-Broadway theatre. The Bouwerie Lane, is scheduled for unveiling next season by Bruce Becker and his wife, Honey Waldman, operators of the Tappan Zee Playhouse, Nyack, N.Y.

Legit Bits

In reporting this year's winners of the Clarence Derwent awards, Vanuary incorrectly identified Gene Williams.

Playwright Edward Albee has received a \$1,000 grant from Washington & Lee Univ., Lexington Va.

Washington & Lee Univ. Leans-ton, Va.

The Actors Fund of America will hold its annual meeting Friday (18) at the ANTA Theatre, N.Y., for the election of officers and members of the board of trustees, plus a reading of reports and an accounting of the annual necelpts and expenses:

"Cut Loose," the revue planned for Broadway production this month by Lee Kers, has been postponed until next season.

poned until next season.

Edward Burbridge left May for Buenos Aires to design the sets for the South American pro-duction of "Buenos Noches, Bet for

duction of Durane Avance, time."

Theodore J. Flicker rejoined the cast of his off-Broadway Improvisional operation, The Premise, recently, following his return to New York from the Coast.

Robert Wright will play Danilo

4 B'way Flops

dropped coin on all but two frames. The play, which opened at the Cort. Theatre and subsequently moved to the Longacre Theatre, had been on twofers since January. The theory in Broadway managerial circles was that the comedy was continued at least possibly in the hope of its getting the Pullitzer Prize.

"Gift," which registered the 12-week run, is figured to have dropped about \$140,000 on its \$150,000 investment. As of a March 31 accounting, the production had unrecouped costs of around \$123,000. Another \$17,000 is figured to have been dropped on the presentation subsequently. The drama, adapted by Garson Kanin from a book by Lael Tucker Wertenbaker, cost \$106,450 to produce. An out-of-town tryout loss of \$15,864 brough the tab on opening the show in New York to \$122,314.

The play, in which Henry Fonda and Olivia de Havilland costarred, was berthed at the Barrymore Theatre. It was produced by William Hammerstein, in association with David Shaber and William Snyder Jr. Royalty cuts and other reductions had been in effect practically from the start of the Broadway run.

The other two shows, "Ross"

tically from the start of the neoaway run.

The other two shows, "Ross' and "Sunday" were David Merrick productions. The former, a British import, was capitalized at \$50,000 and is figured to represent a loss of about \$45,000. The Terence Rattigan drama, in which John Mills starred, had a 20-week run and in recent months had been on twofers. The play opened at the O'Neill Theatre, then moved to the Hudson. Hudson

Hudson. "Sunday," written by Norman Krasna, is figured to have lost around \$35,000 on its \$125,000 investment, including income from the sale of the film rights to Seven Arts Productions. The comedy, which opened at the Cort Theatre and moved to the Golden, ran a total of 24 weeks and was on two-fers in recent months.

opposite Patrice Munsel in the State Fair Musicals revival of "The Merry Widow" at Dallas, opened Aug. 13 for two weeks.

J. L. Rodale plans presenting plays in French and Spanish as part of the program of productions at his new Rodale Theatre, N.Y., opening June 4 with "Heresy" in English.

Jee Silver is a standby in Thousand Clowne"

Jee Silver is a standby in "A Thousand Clowns."

The N.Y. State Council on the Arts has chosen Equity Library Theatre to initiate a project to extend professional theatre in the four boroughs outside Manhattan with weekend tours of Brooklyn, the Bronx, Queens and States Island.

Island.
The Poets' Theatre. Cambridge,
Mass., will conclude its 12th season
with a May 30-June 2 presentation
at the Little Theatre, M.I.T., Cambridge, of a new production, "The at the Little Theatre, M.I.T., Cambridge, of a new production, "The Theatre of Robgit Frost," consisting of ithe poet's plays, "The Masque of Reason" and the Masque of Mercy," and a synthesis of his dramatic scenes from New-England country life, titled, "The Generations of Men."

"Modjeska," a biography by Antoni Grenowicz of the Polish actress who died in her California home, in 1909, has been optioned by Robert B. Wright for conversion into a play for Broadway production next season.

into a play for Broadway production next season.

Michel Kasdan is now casting director for Cy Fener & Ernest H. Martin having succeeded Larry Kasha, who resigned from that post to concentrate on his own theatrical activities, including the direction of the off-Broadway revival of "Anything Goes."

Alan Myerson is in New York from Chicago to take charge of the directorial chores for Second City at Square East and to head the improvisational operation's new workshop.

"A Calculated Risk," by Joseph Hayes, is to be produced next season by the author and Howard Erskine with Robert Montgomery as director. Clayre Ribner will be general manager and Robert Randolph and Mary McKinley will

general manager and Robers
Randolph and Mary McKinley will
be designers, respectively, of the
sets and costumes.

Charles Boyer is to star in the
S. N. Behrman comedy, "Lord
Pengo," which Paul Gregory and

Amy Lynn intend producing for a Sept. 24 opening at the Fisher Theatre, Detroit, prior to an Oct. 31 bow at an undersignated Broadtheatre

way theatre.
Edwin S. Blacker has succeeded
Hansford Rope as theatre manager
at the Virginia Museum, Rich-

AUDITIONS

FRIDAY, MAY 18, 1962

VARIETY ARTS STUDIO 225 West 46 Street. New York

Show Girls and Dancers wanted for exclusive resort. Excellent pay.

Contact: ROBERT SIMPSON on MAY 18

Curtain goes up on 9 new shows a day at Aqueduct race track. Trumpets! Action! All thoroughbred performers! First act 1:30. by car or bus on L. I. parkways. Or walk west to 8th Ave. 42nd St., take express IND subways (beginning 11:10 AM). Catch a matinee at the Big A—fastest moving show in town!

Helt's Revenues

Net sales and operating revenues
of Holt, Rinehart & Winston ross

Net sales and operating revenues of Holt, Rinehart & Winston rose in the first three months of this year compared with the like period a year ago, but the publisher still-suffered a net loss, albeit substantially reduced from the loss in the '61 period.

Sales and revenues for the latest period amounted to \$5,129,034, and the loss after taxes was \$238,621. In the year ago period, revenues were \$5,811,219, and the deficit \$423,417. Holt chairman Edgar T. Rigg intimated the company would be in the profit column at year's end. He noted that non-recurring expenses in connection with integration of the Rinehart and Winston organizations, plus expansion of physical facilities, which burdened the publishing house's 1961 operations, "are now substantially behind us." Exec declared the outlook is for sales and profits this year to establish an all'time high.

The interim report noted that most of the revenue increase recorded in the first three months was from the sale of textbooks.

corded in the first three months was from the, sale of textbooks.

Copyright Examination
"From Ritual to Royalties" by Pichard Wincor (Walker; \$3.50), is offered as "an anatomy of literary property." Actually, book is a sprightly examination of copyright aw written by an outstanding expert in the field. It should find a welcome place on the shelves of literary and theatrical agents, authors, plawwrights and their lawyers. Wincor, almost in the manner of a writer of detective fiction (using the character of Sherlock Holmes in the spine of his explorations), traces origins of literary properties from the dawn of time to the contemporary morass of confusion and litigation in which most manuscripts and published works become bogged. Valuable section of the book is concerned with present-day contracts, with various examples included. Author suggests that "literary property is strange stuff for the transaction of business. It has an otherwordidy quality that haunts even the best contracts." In final analysis, Wincor points out that "most of the unfathomable dilemmas of literary property with the resolved in a practical way by private agreement," which may resolve evervibing but the last auestion of all: "Who owns the agreement?" A wise and witty volume, helpfully constructed

all: "Who owns the agreement?"

A wise and witty volume, helpfully constructed.

Rodo.

Terrya Olender's Trek

Terrya T. Olender, author of
"For the Prosecution: Miss Deputy
D. A." will meet and consult with
publishers and publishers' agents
in Lishon, Madrid, Rome, and Tel
Aviv in June. She will be photographed and interviewed in Rome,
where interest in "Miss Deputy
D. A." has been aroused by the
sale of the book to a leading Italian
publisher. Longanesi Editore.
Immediately after her meeting
with various foreign publishers,
she will go to the 34th Soc*1 and
Economical Council of the United
Nations in Geneva, on July 3d. She
will join Lady Gladys Chatterlee,
European representative of the organization.

Battle of the Gieslers

Belmont's "Get Me Giesler," by whodunit author John Roeburt, will be battling a unique paper-back sales opposition to the late Hollywood lawyer's own autobiog. "The Jerry Giesler Story." Latter is Pocketbooks 50c reprint of the Simon & Schuster original which, however, has been retitled "Holly-wood Lawyer." Satevepost staffer Pete Martin collabed with the attorney on the book.

Roeburt's book has been deliberately geared with "treverant and salty" chapters on Chaplin. Bugsy Siegel, Lill St. Cyr, Lana Turner, Errol Flynn, Pantages—all Giesler clients.

"Hollywood Screwballe"
Leo Guild, quondam Hollywood columnist, vidpk producer and scripter, has assembled a very readable paperback anthology of up-to-the-minute anecdota, quips and assorted chitchat, which he titles "Hollywood Screwballs" (Holloway House; 80c).
This is an original, and not a mcre joke anthology. Backed by Guild's background and experience, it is more than an assortment of oddments—in some respects it is a liberal education in

back-of-the-seenes machinations and operandi. By nature of theme and title it's a giant namedropping galaxy and, just to make it easier, there's an index for quick reference to your favorite Brown Derby personality. Withal it's bright and easy reading for rapid transit of slow waiting purposes. Abel.

slow waiting purposes. Abel.

Delayed Take
Ten years after Canada signed
the Geneva Universal Copyright
Convention, Parliament officially
adopted it last week. Since the
U.S. has also accepted it, Canadapublished books will now have
full copyright protection here.
Previously any such tome that
sold more than 1,500 in the U.S.
lost its copyright here and could
be pirated. That meant that, to be
safe, a Canadian author's book had
to be formally published in the
U.S. (Canadian authors were already protected in most countries
by the Berne Copyright Agreement
of 1911, which the U.S. has never
signed.)

Walker To Doubleday
Another Curtisite has left the
Philly publishing house for greener
pastures. Richard H. Walker, for
12 years with Curtis Pub, has
joined Doubleday to work with
magazines on developing book
ideas and will concentrate on book
why and really order acceptions.

ideas and will concentrate on book club and mailorder operations. As assistant secretary of Curtis Pub. Co. his liaisons with other book publishers were extensive. He had much to do with develop-ing "The Ladles Home Journal Cookbook."

Rosenwald's Spot

Peter J. Rosenwald named
deputy general manager of European Development by Aldus Books.
Ldt, London, He will have primary
responsibility for developing new
book projects for the international
publishing market and assumes
this newly created post in London
Aug. 1. Aldus is a wholly owned
substidiary of Doubleday.
For the past year, Rosenwald has
served as business manager of the
book division of the American
Heritage Publishing Co. and formerly general assistant to James
Parton, American Heritage's president.

"Five Boyhoods." edited by Martin Levin (Doubleds; \$3.95), contains entries by five Americans who came of age in this century. Howard Lindsay writes of his Atlantic City boyhood in the 1900s, and of his early experiences with the occult, thanks to a spiritualistic grandmother. Harry Golden, raised on New York's lower East Side, in the teens, recalls that by neighborhood standards of the era he was the handsomest kid on the block because he was "fat, with curly black hair." Pogo's Walt Kelly remembers Philly and Bridgeport in the '20s, with an expected "pixilated" slant. William K. Zinser, in the '30s, spent a lonely childhood in a family of sisters, in remote Long Island. John Updike deals with the 1940s in Reading, Pa., and sketches the imprint of FDR on the youth of his generation.

Book carries several amusing illustrations of a "family album" nature. Pictures of the youthful Lindsay are especially captivating Rodo.

Sioman's H'wood Book

Sjoman's H'wood Book
A couple of years ago, Swedish author Vilgot Sjoman spent a year in the United States studying film on a Commonwealth Fund fellowship, most of it in California, where he attended courses at the Theatre Arts Dept. of the University of California, Sjoman has written several novels and screen-plays and he is now directing his first film.

The result of Sjoman trip to the U.S. has been a recently published 323-page book about Hollywood, titled "I Hollywood" (P.A. Norstedt & Soner, Stockholm; (\$5.40). This is also the first Swedish book to be devoted entirely to this subject. Sjoman's book does not aim at at giving the history of American films. His goal has been to convey some of the atmosphere in which people in different positions in the industry live. Sjoman has mixed talks with studio tops and stars with stand-ins, script girls, editors, successful and less successful writers, publicity men, employees in the fan mail departments, Hollyers, publicity men, employees in the fan mail departments, Holly wood columnists.

wood columnists.
Sjoman's book conveys an unusually interesting and personal
picture of Hollywood as seen, felt
and experienced by people at different levels. He has used the

Publishing Stocks

(As of May 15 closing) Allyn & Bacon (OC) 29
American Book (AS) 534
American Heritage (OC) 19
Book of Month (N.Y.) 25
Conde Nast (N.Y.) 10
Crowell Collier (N.Y.) 3244

OC-Over the Counter.
NY-N.Y. Stock Exchange.
AS-American Stock Exchange.
(Supplied by Bache & Co.)

approach of a talented "atmosphere" journalist. His impressions of the United States were very positive while he was shocked by the many pressure-groups' influence on film production. Flet.

Houghton's Encore

"Return Engagement" by Norris
Houshton (Holt, Rinchart & Winston; \$5) is a "postscript" to the author's "Moscow Rehearsals," issued
in 1936. Despite oppressiveness of
Soviet regime, Houghton found no
iron curtain in Russian theatre.
The absyratishic four phone au

iron curtain in Russian theatre.

Two playwrights for whom author expresses appreciation are alexel Arbuzov, whose "Irkutsk Story" is something of a Soute "Our Town"; and Ivan Kuprianov, who depicts Stalinist conflicts in "Son of the Century." Book is a lively, authoritative report on playgoing, stage techniques, theatre people and Russian attitudes toward the performing arts. A valuable companion to the writer's earlier book.

Rodo,

Robt. Frost's Warm Spot
A feature of the dedication of the
Robert Frost Room in Baker
Library at Dartmouth College,
Hanover, N. H., was poet Robert
Frost's presentation of the manu-

Hanover, N. H., was poet Robert Prost's presentation of the manuscript of his most recent book, "In the Clearing," to the college. "This is my college, you might call it." the poet declared, "because it is the first one I ran away from. I decided I wanted to tell, rather than be told. I didn't even say goodbye to the dean."

Nearly 70 years ago. Frost entered Dartmouth, but left the college after a few months: However, he has maintained close ties with Dartmouth where, he said, he "first got the impulse to be published."

C-C Into Book Clubs

Crowell-Collier plans to move into the book club field via acquisition of Scientific Materials Inc., which operates six clubs specializing in scientific works. Terms of the deal aren't clarified as yet, but it's understood the transaction would entail a stock swap.

Under the agreement. Crowell-Collier would acquire the Library of Science. Science Book Club, Natural History Book and the Basic Book Service. These four clubs market books at the professional level in the behavioral, social and physical sciences. Two book clubs for young people would be included in the deal. Arthur J. Rosenthal founder and principal shareholder in Scientific Materials, would continue as president of shareholder in Scientific Materials, would continue as president of Basic Books Publishing Co. and the Readers' Subscription, neither of which are connected with Scientific Materials. He would also function in a consultative capacity for Crowell-Collier.

CHATTER
Time Inc., of New York, has increased its capital stock from \$2,188,000 to \$2,700,000, a certificate to this effect being filed with the Secretary of State, in Albany, by Cravart, Swain & Moore.

An added starter in the book manuscript competitions is Duton's annual \$7,500 animalbook award, open as of May 1 and which closes next Dec. 31. Henceforth, the contest will run the full calendar year.

SCULLY'S SCRAPBOOK -----By Frank Scully------

Some day anthropologists may be digging among the football ruins of the Los Angeles basin and come across proof that while no holly ever grew there (and no woods either) the area was called Hollywood. As proof that these were a once gay people, they produced hundreds of filmed comedies and many books dealing with something called the entertainment industry.

The diggers might even find that while these people were not reduced to radioactive dust in a threatened suicide pact of two powerful nations, they seemingly were gassed to death by a byproduct of industries which came to the area after the entertainment industry. The byproduct was called smog.

An effort was made to mix this smog with a chemical called laughing gas in the hope of reviving the comedic talents of the town. But this failed. Reports on this failure brought out lively writing and one of them was an anthology by a man-and-wife named Allen Rivkin and Laura Kerr. Their findings ran 571 pages. It had an index listing the mourners, hundreds of whom, research reveals, were dead at the time the volume was first published in 1962. The book was called "Hello Hollywood."

"Hello" your gravestone. Of nearly 100 contributors more than 10% were dead by the time the book was released. They included such great ones as James Agee, Fred Allen, Gene Fowler, Dave Hanna, Don Hartman, F. Hugh Herbert, Dudley Nichols, Herman J. Mankiewicz, George McCall, Winthrop Sargeant and Sam Zimbalist.

Of 15 directors singled out for praise, 30% were dead, including Cecil B. DeMille, Robert Flaherty, D. W. Griffith, Ernst Lubitsch and Mack Sennett.

Of producers cited as immortals nearly 50% had gone upstairs where the first take is perfect and the budget is unlimited. Among these were Harry Cohn, Mark Hellings and Michael Todd.

And yet this anthology is gayer than the kitchen where men gather at an Irish wake. The assemblers have labored three years in these ruins and evaluated 1,500 specimens before picking out their immortal hundred.

Allen Rivkin began as a juicer and has

milis where the lowly planters of the teath and maye more class. By now, malheureusement, the air of a livelier yesterday hangs over all Hollywood.

But not since Bernard Shaw laughed and danced all the way from his mother's funeral have there been more buoyant obits. S. J. Perlman's monograph on Irving Thalberg, par example.

And even the prefatory dialog between AR and LK was a revelation. Rivkin was called to gag up "Mutiny on the Bounty." To Thalberg a writer was "a necessary weevil." Rivkin presented his business. It concerned a gob who had to toss the garbage overboard after each meal. He licked his finger to establish which way the wind was blowing. The first two times it worked out fine. The third time the wind blew the garbage back in his face.

Thalberg said it wouldn't play. Rivkin thought it would. Thalberg apparently thought he had the biggest hand in the world. It covered the pulse of all America, he insisted, and when he said a thing wouldn't play it wouldn't play. Frank Lloyd, the director, put the bit in anyway and if there is anything as funny in the current version of the picture, or eyen the same gag, it will be a how!

Or take the piece "Garden of Allah, I Love You" by Amy Porter. The garden is now a building & loan casino. Miss Porter throws names around like confetti but, quelle douleur, most of them are dead—Ernest Hemingway, Hugh Walpole, Louis Calhern, F. Scott Fitzgerald, Robert Beachley, Errol Flynn, Dudley Nichols, Humphirey Bogart, Louis Bromfield and Gertrude Lawrence among them. And I'm not, so sure about some others, but a lawyer who specializes in territying the living told me it is libellous to call a man dead who isn't, Did you know that?

The late Gene Fowler has a cutle called "Walks and Talks With the

itying told me it is inbelious to call a man dead wno isn't, Did you know that?

The late Gene Fowler has a cutic called "Walks and Talks With the Master." He compares Mack Sennett and Thomas Ince to David Wart Griffith, the obvious master. Gene has a very funny line about Griffith shooting part of "The Birth of a Nation" near Yuma in California's Imperial Valley, When asked by the chamber of commerce for a plug Griffith wrote, "It's a shame to take this country away from the rattlesmakes."

plug Griffith wrote, "It's a shame to take this country away from the rattlesnakes."

I guess that was the day public relations men became part of the image-industry.

Imperial Valley now has an Indian congressman. That is, an Indian who was bern in India. If he had been an Indian born in the Imperial Valley they wouldn't elect him garbage-collector.

Harry Kurnnitz wrote a piece called "Push Button Marked Diadoue." It can't be so far into the Inture when push buttons will type out "CLOSE SHOT. REVOLVING DOOR. INT. DAY. A beautiful clean-limbed girl enters," and ends on a fadeout of her raising one leg to a 90-degree angle as she embraces the male member of the career-girl-comedy, called "She Married Her Obstetrician." This sort of humor, rusted with irony, is closer to reality than smogless gasoline.

Roland Kibbee has one entitled "Stop Me' If You Wrote This Before" that retools for love and finds only two outlets. One, the "You're, arzy," "Yes, about you"; and, two, the chick looks off some scene and remarks, "Beautiful, isn't it?" and he replies, never taking his eyes off her, "Yes, very." The machine, Kibbee says, jams if fed any other love-lines.

cray," "Yes, about you" and, two, the chick looks off some scene and remarks, "Beautiful, isn't it?" and he replies, never taking his eyes off her, "Yes, very." The machine, Kibbee says, jams if fed any other love-lines.

Ray Bradbury dreams along the same lines with an opus entitled, "Thoughts While Sleeping At My Machine." Don Hartmen must have been dreaming of a similar plight when he wrote "Two Heads Are Worse Than One (Especially If They're On You."

The only thing that makes "Hello Hollywood" something less than an authentic embalming is that George Jessel is not listed as the rabbi's competitor at the funeral. For the toastmaster general who coached Mark Anthony on how to pour praise on the dead Caesar not to be listed here in one of his terminal orations is the foremost anomaly of the era. In fact, except for some reference to him in Arthur Marx's "Hollywood's Exclusive Comedians' Club" Jessel, isn't even among the missing or mourners.

That the area cuts down its clients with a scythe dusted with Strontium 90 is well illustrated in a story Marx related about a not very well-liked actor is there another kind?) who dropped dead on the Hillcrest's first tee.

"By Jove," said George Burns, "this course is tougher than I thought."

Arother commentator, not included in "Hello Hollywood!", remarked in a similar vein where a newsboy came into the Brown Derby with a headline announcing "President Coolidge Dead!"

"How could they tell" asked Wilson Mizner,

Breadway

Sam Katzman off to Europe last eek on the S.S. France.

John Mills and his playwright wife, Mary Hayley Bell, sailing for London today (Wed.) on the Queen Londoı Mary.

Mary.

Aaron Cushman Associates, Chicago pubrelations shop, opening a Manhattan branch with Enid Stenn in charge.

Harry I., Gold, the former UA. Acces: viceprez; latterly a coupón clipper, into Lenox Hospital for his annual checkup.

N.Y. Poat's Pete Hammill, who did the recent "22d St." series, doing an article on the changing Broadway for Esquire.

Roger A. Steckler, of the Young & Rubicam agency media department, will be married July 22 to playwright Howard Teichmann's daughter Judith.

Warren Caro, Clare Boothe Luce and Mrs. Josephine Bay Paul have been named to soup up the National Advisory Committee on the Arts. for the National Cultural Center by President Kennedy.

Russell D. Levy, exec veepee of International Recreation Corp., the Webb & Kanapp subsidiary whick operates Freedomiand, has been elected vicepresident of the parent company in charge of management of properties.

Hugo Hunecke (professionally just Hugo as a rendwned chef with top European kitchens) shifting for San Jusin as catering manager for the new Loew's Americana which preems in November. He previously was a Leew's hand, as exec chef at the Americana in Bal Harbour.

Judy Garland will not appear at the JFK birthday salute at Madison Square Garden this weekend, being timid about flying back from London (as originally planned) because of her marital differences with Sid Lutt and the now well-publicized hassle over custody of the children.

Dorothy Ross Associates is handing publicity for the Harold R. Meyer Exposition Management on two upcoming events at the Colicum, N.Y. the first International Communications Fair, next. Nov. 28 Dec. 2, and the fourth National Lighting, Exposition and International World Forum, next March \$4.

3-6.
Video scripter and Columbia U, professor Erik Barnouw has written "Television Writer" which Hill & Wang brings out June 5 at 3.93. Tome postulates tr as the most influential of the mass media; discusses the writer as a significant factor in the industry and details his special technical problems.

discusses the writer as a significant factor in the industry and details his special technical problems.

Letter to Vaniere from Martin Ka'im an off: "Evangelia Callas, mother of. Maria, recovered from her recent suicide attempt, will be heard singing for the first time, next Mon. May 14, 3204. ABCTV network, in a song written by Martin Kalimanoff, reflecting the story of a mother who walts hopefully for the return of her daughter."

Col. Serge Obolensky did not "walk away," as hopefully reported, from a bad auto crackup on Long Island because, while the Southampton Hospital permitted him to leave for his Hotel Drake apartment in New York, he will require firther medical attention. Cracked ribs and vertebrae complications of Anierica, wholly owned subsid of Transportation Communications of Anierica, wholly owned subsid of Transportation Corp. of America, has made another buy of a New York Spanish lingo newspaper. It acquired 80% interest in La Prensa from Fortune Pope and a group of shareholders he represents. Previously. TCA picked up PI Diario de Neuva York largest Spanish gazette in the U. S.

No secret that former ardent lems had and may still be having a fough time selling-out for the "New York's Birthady Salute of the President" at Madison Sq. Garden this weeken (19). The IJ.000-canacity Garden is scaled from \$1.000 to \$5. and 600 "imercicle" (\$1,000-per' tickets entitle the 600C gross insurance to the Fort Seasons restaurant.

Fifth American Opera Auditions has its wimers for the year. Final uselections, made at Judson Hall, N. Y. are: Dolores Dardarian, sorpano; Elena Giordana soprano; Elena Giordana soprano; Elena Giordana soprano; Gene Ferguson, tenor, James McCray, tenor; Russell L. Christophet, barifone; Dominic Cossa, barifone; level poly, mezzo. They depart end of August for Italy and preparatory Jimmy Hoffs.

work prior to their pro debuts via "Madame Butterty" in Milan and Florence in October. Competition is financed under a grant from Cin-cimnati broadcasting exec, Hulbert Taft Jr.

Los Angeles

By Walter Winchell (of Winchell & Greene)

By Walter Winchell
(of Winchell & Greene)

Eddie Fisher's party for dis
got so many RSVPs, Ambassador
Eliot Mizzele had to switch garden scene to Grove.

Joy Conley (she thrush'd at
Roxy 33 weeks and with various
samebands), now fotogger at
Grove walting for that break. Making demot, at matinees.

Dallas-born Guy West poisoned
by H'wood when "State Fair" was
shooting in Texas (bit part) came
to Coast and now is swank hotel
valet. Eating insurance.

"Names" in 'on' a pass at ball
clubs here come to enjoy game
and hot deg. But are pounced on
and drug to mikes by armies of
tape-makers (exclamation).

Romanoff touring with Sinatra
abroad. Chasen holidaying in Bermuda. So ex-Lindy's Reuben's
queeracters (ded by Berie) swap
lies at Cantor's Koshery Noshery
on Fairfax.

Tender scene at Coccanut Grove:
Marty Barris, looker-dhir of Bing's
former pariner Herry Barris, and
her mother. Lois Whitman 'once
Gus Arnheim's vocallure at Grove
in 1931) harmonizing imoromptu
as Freddy Martin's crew faked an
oldie not in their books. First
band when he emceed Lucky
Strikes was Arnheim's that yesteryear. How fugit does tempus (exelamation).

From press box, Chaver Ravine,
LA.: Scads of current and exhoustberg associated with "An-

year. How fugit does tempus (exclamation).

From press box, Chavez Ravine, L.A.: Scads of current and exshowbizzers associated with "Angels" ball club—owned by Gene Autry, R. O. Reynolds and L. Firestone. Reynolds is prez at KMPC. Firestone family sponsored "Voice of Firestone family sponsored "Voice of Firestone" on nets. Then there's Wait Disney, actor Bill Frawley, Bob (Brown Derby) Cobb, George Goodale, team promotion mgr. (He was Autry's first p.a.) Irv. Kaze (ex-CBS sports publicity director in N.Y.). Fred Haney, former L.A. broadcaster, Geo. Bryson, once camie-crooner (Fanchon-Marco circuitt). Armand Schaffer (he procome-crooner (Fancion-Marco Cir-cuitt). Armand Schaffer (he pro-duced Autry plx and tv series) and centerfielder Alble Pearson, who does June-spoon-moon light-ing for Capitol Records,

Philadelphia

London

(HYDe Park 4561/2/3) John Green, BBC controller of and radio talks, retires this

Kirk follows Eartha Kitt Falk On The Town." Caba-

into Talk On The Town." Caba-ret stint opens May (21).

The Variety Club of Gf. Britain will be in force tonight (Wed.) for a greyhound charity flesta at White City.

Vhite City. Film Industry Publicity Circle

Film Industry Publicity Circle tossed a party to celebrate removal to new premises in London's Film Row May 15.

Lenny, Bruce had to bow out of his cabaret stint at The Establishment for two nights. Sudden blood poisoning.

Princess Margaret and husband honored a preview of Blitz' the night before it opened at the Adelphi May 18.

Rank topper John Dayls will be host a luncheon for Norman Rydge, chairman of Australia's Greater Union Theatres, on May 22.

Rydge, chairman of Australias Greater Union Theatres, on May 22.

Character comedian S1d ney James's popular, offbest pan has been painted, and is now on view at the season's Royal Academy exhibish.

Understudy Howarth Nutfall took over halfway through a show from David Whitfield, when the singing star of "The Desert Song," sprained his ankle during a performance at Birmingham.

Max Setty, boss of the Blue Angel nitery, sends his entire cabaret to Buxton, in Britain's Midlands, on Friday for a charity ball in aid of the National Society for the Prevention of Cruelty To Chidren. It's a gratis gesture.

Among those around town are Carroll Baker, here to film "Station Six-Sahara"; Sammy Davis Jr., Sam Marx, Ingrid Bergman, Robert Wise, Bob Scovey, Shellah Grham, Vivian Blaine, Walter Reade and Irving Graham. Natia Gray is due here Sunday (20).

Cleveland

By Glenn C. Pullen (MAin 1-4500)

(MAin 1.4500)
Jerry Wolf, formerly of Wolf's
eatery, turned nitery owner by
buying and reopening Sweeney's
Musical Show-Bar.
Fred Kereman, New York actor
last in "A Cook for Mr. General,"
joined Ben Keller's Party Players
in La Pine's downstairs Cafe Theatre.

in ha Fine's unwaster tre. Joseph. Rini dropped fabloid musical comedy troupe in his Luc-cioni's Cafe Theater and now look-ing for another entertainment

musical comedy troupe in his Lusciconi's Cafe Theater and now looking for another entertainment policy.

Guitarist DeArango, who settled down in Cleveland, formed hew jazz 'trio including planist Bud Wattles and bassist Bob Sikora at Siro's Club.

Johnny Price signing talent for seven Sunday afternoon jazz concerts at his Musicarnival Tent Theatre, starting June 11. "Music Man" tees off his season of two-week tuneshows.

Clayton Lietz and partners sold their Green Tree nitery to restaurateurs Melvin Saleem and Mike Resaler for reported \$65,000, with option to buy land property for \$100,000.

Bandmaster Henry George, a vet in disk biz here, appointed general manager of Big Town of Cleveland, Inc., wholesale distributors of UA, Reprise, Veelay, Vanguard and Somerset platters here.

The Hamptons

By Dorothy Ress (EA. 4-1888)

By Borothy Ress

(EA 4-1888)

Artist William de Kooning building a large house and studio near Three Mile Harbor, East Hampton.

Daniel Blum opened his house in Sag Harbor and started collating material for his newest "Theatre World."

Writer-tv producer Frank Warren, of East Hampton's Springs, plotting a musical for Edwin Lester.

Big social bash of season, annual Midsummer Night's Ball to benefit Southampton Hospital on July 21. Ball again sponsored by Elizabeth Artien and jeweler Harry Winston.

John Steinbeck and Charley, his French poodle, are back in their Sag Harbor digs after a U.S. tour in a three quarter ton pickup iruck, which resulted in a tome titled, "Travels with Charley," out this summer.

John Drew Theatre now being run by Guild Hall. The plays are "The Typist" and "The Postman" by Murray Schisgal.

Murray Schisgal.
Frank (World-Telly pillarist)
Farrell missed his usual East
Hampton weekend, taking Edie
Adams fo the Kentucky Derby
where she won a bundle. Not so
with Frank, who insisted upon following his own hunches.

lowing his own hunches.

Henri Soule has taken down the
For Sale sign from The Hedges
in East Hampton and given the
historic place a new coat of paint.
However, the Le Pavillion head
won't say whether or not he will
again try restaurant life "out
east."

east."

Former Congressman Stuyvesant
Wainright making Three Mile Harbor fashionable by building a summer home in what has heen formerly Bohemian artist territory.
He joins another socialite Anthony
D. Buke on the Harbor's east
shore.

shore.

Bob Loewl, co-owner of the Out Of This World Inn, on Montauk Highway, East Hampton, unpleasantly surprised when he came out to put his restaurant-nifery in seasonal order. Not only was all liquor gone but the extensive hi-fi equipment, tape recorders and the like, a musical feature at the OOTWI, had vanished.

Disk Piddelly where stockers in

had vanished.

Dick Ridgely, whose steakery in Water Mill is a top society hangout, to be in charge of the viands and potable department at the swank new Mid-Ocean Bath and Tennis Club in Bridgehampton, headed by reator Louis Sachar. Chairman of the B oard of Governors is James H. R. Cromwell. Emmett P. Conniff, brother of Frank (Hearst) Conniff, is club manager.

Chicago

(DElaware 7-4884)
Freddie: Williamson, Associated
Booking Corp. chlef here, recovering from an emergency appendec-

Mike McAloney, whose wife is Julie Wilson, will be managing di-rector of Edgewater Beach Play-house this season.

Bill Krot, former director for Herb Rogers Music Theatre, here over weekend to handle production for an RCA industrial

for an RCA industrial.

Morris Carnovsky starring in the
Goodman Theatre production of
Bertoit Brechi's "Caucasian Chalk
Circle," staged by Goodman managing director John Reich!

Brigid Bazlen, actress daughter of Chi American columnist Maggie Daly, plucked for a strawhat date at the new O'Hare Inn Theatre this

at the new O hare and the summer.

Shady Lane Farm Playhouse, oldest summer theatre in the midwest, opene 21st season sans star policy on May 29. Louis Tanno again will be resident director.

again will be resident director.
Vernon Taylor named general manager of both Herb Rogers silos this season, the Music Theatre and Tenthouse. Jed Horner, who has Broadway credits, signed as resident director of the former.
Frank L. Halbruner, with an extensive catering background in the hotel field, hired as general manager of the Sahara Inn, which will contain the plush new nitery. Club Gigl. It opens June 6 with Bobby Darin as initial topper.

Palm Springs

By A. P. Scully (Tel 324-1828)

Racquet Club first to lock up for season. El Mirador making its first try

El Mirador making its first try as an all-year hostel.

Marie McDonald's off to Hong Kong; her injured daughter now is okay.

George Allerdice closing after long booking at Biltmore, but Larry Foy stays.

Larry Foy stays.

Stanley Kramer shooting "It's A Mad, Mad, Mad World" on six days per week sked.

Kenneth. Kimes started constructing \$1,000,000 South Sea hotel on the main drag.

Paul Gilbert booked for a weekend at the Chi Chi, which transforms its Starlite room into a Gay 90's revue for the summer on June 1. Gay 90's 1

iruck, which resulted in a tome of June 1.

titled, "Travels with Charley," out this summer.

Eli Wallach and wife Anne Jackson; East Hamptonites, have promised to co-star in a dual bill at Grey and Maurice Jara.

Hollywood

Sidney Skolsky suffered collapse, Rita Moreno touring Orient for West Side Story" (UA).

Howard W. Koch hopped to Rome to join Frank Sinatra.

Delbert Mann elected trustee of Vanderbilt U. his alma mater.

Allan Hersholt appointed Mas-quers' election committee chair-nan.

Vivienne della Chiesa switched from William Morris Agency to MCA.

Arthur Gregory resigned as Abby Greshler's associate after five years. Guy McEiwaine ankled Rogers & Cowan praisery to open own office.

Paul Maxey reelected prexy of Pasadena Playhouse Alumni & Associates.

Pasadena Playhouse Alumni & Associates.

Robert L. Krynenberg left for Variety Clubs International conclave in Dublin.

Janel Playing guest of honor at an nu al Lompbeers & Lyriciats Guild's benquet.

Carolyn Jones honorary chairman of City of Hope's "Hope Sunday" drive June 3.

Jim West will handle western sales for PAMS Productions, Dallas-based Jingle firm.

Julian Myers ankled 20th-Fox publicity dept. after 13 years to set up own pub office.

Signe Hasso partnered with David Kitchen and David Reid in play-packaging service.

Signe Hasso partnered with David Kitchen and David Reld in play-packaging service.

Steve Parker and Rabert Radnitz joined Screen Producers Guild to bring roster to peak 190.

Carl Reiner will emcee fourth annual "Grammy" Awards ceremonies at Bevhills Hotel May 29.

Les Lampson set by U.S. State Dept. to host series of six 15-minute radio shows for broadcast behind Iren Curtain in Russlam.

Christy T. Allen named southwest regional operations manager for BBD&O, going from present post in Frisco to Dallas headquarters.

Manhattan Films International acquired global distrib rights to "Legend of Aku-Aku" feature documentary produced by Lowell Thompson.

Rome

By Robert F. Hawkins (Stampa Estera; Tel. 675906)

(Stampa Estera; Tel. 875906)
"Eclipse" (Hakim) doing well in Italo firstruns.

Annette Andre, Italo-Australiantele and pie actress, expected here for pie commitment.

Ruth. Waterbury in and out briefly enroute to "Lawrence of Arabia" location in Spain.

Eleanor Parker's local "Panie Button" stint is her first in Italy and first since "Return to Peyton Place."

Garinei-Giovannini, top. Italo.

Place."
Garinei-Giovannini, top Italo
musicomedy team, consultants for
upcoming "Cantagiro" (Song
Tour); which will swing most top
pop singers around Italy this

aummer.
Tommy Kirk back to Coast after
Italo "Escapade in Florence" stint
for Disney comedy "Son of Flubber." He hopes to return in time
for another Disney, the Austrianshot "Miracle of the White Stalllons," with Robert Taylor.

Knoxville, Tenn.

By Jim Bridy (3236 Fairmont Blod.)

Lowell Branham is new publicity man for WBIR-TV. He emerged from the station's news depart-ment.

from the station's news department.

Mickey Wayland, Knoxvillian and former Miss Tennessee, will some work in summer stock Now doing a local tv show in New York. She played a role in "New Faces of 1962," recent Broadway play Main street motion picture houses are participating wi'h downtown businessmen to promote the annual Dogwood Arts Festival now in progress. The Tennessee, Riviera and Bijou have Tennessee dogwood trees in large planters in front of their boxoffices.

WATE-TV awarded the 1962 Tennessee, Education Assn. School Bell Award, presented for outstanding educational and public service programming. John Reese, veep and director of programming, received the plaque at a special presentation in Nashville.

Mills Hotel

Continued from page 2

paper cups and mixed with a group paper cups and mixed with a group of people perhaps not quite as chic, although it might have been quite hard for the casual observer to distinguish Greenwich Villagers in their Klein's and Gimbels from the younger elements of the legitimate upper rust in their DePinna's and Sax Fifth's.

and Sax Fifth's.

A guestimate is that Renaissance
House must have grossed near
\$3,000 toward the chamber music
concert series, which will come
under jazz musician Amram's overall aegis.

The dance floor was crowded. It The dance floor was crowded. It was one of the two courtyards and reaching for 10 or 11 stories upward, beneath a magnificent skylight, were little rooms whose narrow windows were still wired off. Behind many of the glared the old maked 25-watt bulbs and red exit lights.

lights.

It was like a 400-year-old palace, the kind they sometimes house prisoners in People roamed from the floor to a closed-in terrace that runs the width of the hotel and faces on Bleecker St. It was there a guest could buy a 50c chit and exchange it for one of anything—a sandwich (take your choice) or a drink (ditto).

The Awarm quartet and the

choice) or a drink (ditto).

The Amram quartet and the Weston quintet are essentially well-primed, well-performing Jazz groups, but this didn't stop anyone at all from dancing; the Twist works with nearly anything, and the Lindy is also widely applicable.

The drinking went on through half the night, the continuous dancing and talk went on all night.

dancing and talk went on all night.
Aim was to raise at least \$2,000
from the ball. Half the sum is to
go toward commissioning five
young American composers to
write original works for the chamber music-series. The rest will
finance the performances. Evidentity, the goal was easily topped.

When finished in the fall

When finished in the fall, Renaissance House will provide living quarters and working facili-ties for professionals and advanced students in most phases of the

ties for professionals and advanced students in most phases of the theatrical and graphic arts. As many of the oldline Mills. types hovered in the main lobby on dance night, but they got to see only a few of the "Swells," the ones who got lost. Rest of the swank guests found their way to the ball, through a side entrance on Sullivan St. past an old bathroom, lined in wood which was almost as large as the ballroom itself.

How Not to Get Story

Continued from page 2 =

continued from page 2

you a straight answer." A cab
stopped to let someone out a few
yards up the block and, while her
husband tried to catch it, the reporter hoisted the bags in hot pursuit. Someone else got the taxi.

"How are American interpretarions accepted by Russian audiences?", the reporter tried. "The
people love American and European playing," she opined. "Although the Russians are excellent
techniclans, their playing lacks
warmth and emotion. Westerners
are a lot more emotional in their
playing and, although the critics
commented unfavorably about this,
the people seemed to love it."

"Now we're getting someplace,"
the reporter thought to himself. By
this time, however, Amada hadcrossed to the other side of the
street to try his luck in that direction. He succeeded but, alas, the
luggage was still on the reporter's
side of the street. Dipping into
physical reserve, he again scooped
up the baggage, sidestepped a few
oncoming cars and jaywalked to
the waiting cab. Well why not, he
got in too.

Trying to collect his thoughts and

the waiting cab. Well why not, he got in too.

Trying to collect his thoughts and remembering that he had been on to something, he pursued the acceptance bit but it was more of the same emotion versus technical ability. Switching to the music itself, he asked about Russian tastes. He learned that they have a greater feeling for their own commoners' feeling for their own composers' work. Miss Starr felt that this was work. Miss Starr felt that this was so because of its special type of or vitality and, asked about the exposure of other works, also allowed as how native composers got top billing and were orobably the strongest emphasized.

She said that she visited the conservatory there. In this connection she commented on how friendly the

musicians were and on how teaching methods were severely technical and afforded students little chance to develop into musical personalities. "Their playing has no personality in it," she said, "but is rather technically perfect. I think this is no good."

As the party swung past the Met Opera on Seventh Ave, they got on the subject of governmental attitudes toward music. "They have something there that I would very much like to see here," she stated. "In addition to having their tuition paid, the students also get living money. As they develop and get better, this money is increased," she related. "Sort of an Incentive plan," asked the reporter rhetorically. "Right," she affirmed.

The form of Penn. Station was

plan, asked the reporter rhetorically. "Right," she affirmed.

The form of Penn Station was now becomming visible between the push carts and trucks on the avenue and everyone began looking at their watches. "Does the public support music in Russia," Miss Starr was asked. The context drew turnaway crowds, she related, and interest in general is quite high. Trying to discover the relative ticket prices in terms of dollars, they got all bogged down in the rate of exchange and anyway they were turning into the station. With about five minutes to train

they were turning into the station. With about five minutes to train time, they scooted out of the cab, this now improbable reporter insisting on carrying something. On the hoof they pursued the subject and she told him that each competition was divided into two audience sessions to facilitate the interest with a separate admission for each so that to hear a whole event, patrons had to buy two tickets. All sessions were lammed she said and there were even some closed circuit to setups in busses outside the concert hall for those who couldn't get in. who couldn't get in.

who couldn't get in.

Down the stairs to the train they fied, making it by a matter of minutes. Goodbys, spologies and don't mention its were said and she and her husband went aboard and off to other glories in Philly. The reporter collapsed into a martini at the Savarin bar.

Better is Talent

Continued from page 2

than seniority. Latter obtains in union rules and regulations.

union rules and regulations.

Feeling among membership here is to "cut out the people in New York who are trying to take overthe guild for job security or power," it was stated following the membership meet.

It was asserted stage managers back east are trying to control the board and operation of the unit. It was added that because live tw directors are so busy "it is impossible to get a board to function in New York." Several members, including veepee Lamar Casseli, have resigned because of "not being able to give the time necessary to serve."

However, it was pointed out, no direction in the control of the cont

sary to serve."

However, it was pointed out, no direct move can be made to eliminate the eastern board until the two-year contract with the ty networks expires on Jan. 1, 1963.

works expires on Jan. 1, 1963.

"There is a decided lack of interest by directors in New York to serve on the board," a DGA exce stated. "Some men elected never served once and there is a general feeling the AD's (assistant directors) and stage managers want to take over. That's something we don't want because if it happens it will change the whole concept of the guild and its aims."

There are 800 members in the

concept of the guild and its aims."

There are 800 members in the eastern group, 1,500 here. Hence the overwhelming majority here control whatever referendum may occur.

Assistant directors of DGA, West (they did not attend last Thursday's meet), will hold a gathering of their own shortly. No definitive action, as in case of directors per se, will be taken. It will be purely a pro and con of what's going on back east.

A referendum will be sent out

A referendum will be sent out giving all members 15 days to read, digest and comment to the National Board on the situation as it exists in New York.

exists in New York.

Film directors in the east are in the minority, but DGA,W. still wants the board and operations of DGA,E. controlled by creative talent, not union reps.

Wall St. 'Ouch'

Continued from nage 1

late business in night clufs has dwindled to a point where fre-quently honifaces wonder why they stay open during the ayem hours of the midweek.

of the midweek.

On the nightclub scene, the bright spot is the dinner business in some of the top spots. Much of it was booked sometime ago by tour companies and organizations. The "basket parties" remain the lifeblood of the mass spots.

However managements note a

lifeblood of the mass spots.

However, managements note a diminishing of the alz carte husiness. Relatedly, concern has been expressed for the volume of tour business for the summer. Unless Wall Street shows a steady upbeat entertainment may take further beatings.

Wall Street shows a steady upbeat entertainment may take further beatings.

Stock market discouragement comes at a time when luxury restaurants and cafes complain of smaller checks, waiters gripe about diminishing tips, and business firms, generally, have been cautioning execs to go easy on the expense accounts. Such warnings to go easy on the firm's money always resulted in past in sad faces. In some spots, the Diners Club and kindred credit card systems run between 40% and 70% of which the great majority is from business firms. Any sizeable reduction in that figure is enough to knock the props out. Yet Diners Club has: just upped its annual dues 60%.

Beauty parlors catering to the Broadway mob find longer waits between appointments.

Opera Understudy

Continued from page 1 featured player in the middle of

featured player in the middle of the show.

Betty Dubro singing Azucena, the gypsy, took sick at the first act curtain. Opera manager Guido Salmaggi was frantic as to what to do as no understudy, was available for Miss Dubro, when someone told him that in the audience was a girl who was familiar with the part and had played it several times in the past.

Joan Grillo was the girl and, during the intermission, Salmaggi sought her out and asked her to finish the opera for him in place of Miss Dubro. She donned the gypsy costume and, after an announcement of the change, the show resumed. An ovation was her reward at the performance's completion, and the usual AGVA minimum.

Action or 'Runaway'

Continued from page 1 constitute a major budget

these constitute a major budget item.

Other secret and complex negotiations between labor and management still are underway, but have reached an area of agreement where it now appears almost a certainty that the entire filming of "The Greatest Story Ever Told will be carried out at the Desilu Studio in Culver City, where producer-director George Stevens has rented space, and on locations in the so-called Hollywood area.

Successful termination of the negotiations, which so far appear to evidence a high degree of statesmanship on the part of the unions and Stevens, will assure more than 20,000 man days of work for Hollywood craftsmen and performers, it is estimated.

20,000 man days of work for Hollywood craftsmen and performers, it
is estimated.

Stevens last Nowember had let it
be known that he might be compelled against his wishes to transfer all or a large part of the production of "Story" abroad to hold
the line in terms of budget. The
United Artists release is expected
to cost in the vicinity of \$10,000,000
with filming to commence in July.

When the first tentative discussions were initiated, it's understood
that there was little evidence of
willingness to give or take. However, it became apparent to all
concerned that Stevens was confronted with "unique" problems
and through patient probing it was
recognized that stakes involved
were tremendous for labor as well
as the producer.

Labor's problem, heightened by

as the producer.

Labor's problem, heightened by the job scarcity, was to promote employment but to do so without endangering any of the advances in working conditions which took years to achieve. The position of the SEG reportedly was the more

complicated and it's understood that the union is insisting upon guarantees for its members of the higher-priced adjustments and silent bits provisions of its contract. In terms of employment, work in "Story" represents a bonanza. It's estimated, on the basis of some eight weeks studio filming and 12 additional weeks of location shooting, that pic will provide 10,000 man days of extra player employment, with the most of it involving SEG members. lent bits provisions of its contract.

ment, with the most of it involving SEG members.

When the agreement is finalized, it's further understood that it will contain asfeguards specifically establishing this as an experiment. If successful, it could, of course, have an important bearing on the whole "runaway" problem and perhaps influence the course of the management-labor discussions on the issues which up to now have shown no definite signs of any solid progress toward resolving the dilemma.

RKO Hits 75th

aued from page 1

ing abreast of the times with the technical changes, being among the first circuits to go along with the bigscreen CinemaScope techniques, third dimension and stereophonic sound.

Mandel and ad-pub chief Fred Herkowitz stress that in current operations "we always believe every distributor deserves a run for their money" and in line with this the circuit backs its pictures with extra localized effort in addition to regular campaigns. For example, at the Brookiyn Albee, managed by Marty Rosen, the engagement of "State Fair" is going hand in hand with a carnival-type display in the lobby. This includes wheel games at 10c a chance with promoted merchandise for prizes and with proceeds going to the Will Rogers Hospital.

Diamond Anni will begin around

win rogers Hospital.

Diamond Anni will begin around
mid-June, run three months and
contests among theatre managers
and the public as well will be part
of the celebration.

Hemisphere Federation

Continued from page 2

is composed of unions north and south of the border. Conaway and Walsh were elected in absentia.

Other veeps were Rafael Camaeho Guzman, of the Radio-TV Union of Mexico, Roy Hartley White, of the Jamaica Federation of Musicians Union; Carlos Lander, Professional Union of Workers of Radio & TV of Venezuela; Hector Spina, Entertainment Workers Union of Argentina; Amado Lopez Chinchills, Musical Union of Costa Rica. One fulltime employee was elected. He was Juan Jose Osorio, who leaves the National Union of Musicians of Mexico in order to take the elected post. Mexico City was established as headquarters for the international org.

Biog of Kaufman

ued from page 1 i research and a year of actual

research and a year of actual writing.

Because Kaufman was acutely shy, self-effacing and reticent, he always made a point or destroying correspondence and all but a few personal documents. Most of Telchmann's research, therefore, is in the form of taped interviews with the author-stager's friends and associates, many of whom are names in show business and public life. A number of these have kept Kaufman's letters, which were usually laconic, without salutation and, in some cases, quite sentimental.

By coincidence, the idea for the

and, in some cases, quite sentimental.

By coincidence, the idea for the Kaufman book was sparked by a Variety reprint of a tribute written by James Thurber for Theatre Arts magazine, in which the since-deceased humorist suggested that someone should do such a biog. The substance of the piece was nicked up and published by Variety late last summer, shortly after Kaufman's death, was read by Pat Knopf, of Atheneum, and passed along to Mike Bessie, one of his nartners in the publishing firm. The latter enlisted Telchmenn to write the volume.

The Kaufman blog will be Telchmen's first book, although he has written several plays, a number of film scenarios and many television and radio scripts.

Dixie Segregation

Continued from page 1

further "sympathy" picketing.
Negro clientele is now an important factor in boxoffice performances, especially for certain releases. As an instance, Negro trade makes an all-important difference currently for "King of Kings," Sam Bronston's Biblical epic for Metro. Against this truism there is the further realistic fact that Southern colored citizens are more anxious to have the right to enter white theatres than actually to do so. In short, in no theatre which has abandoned a prior policy of separating or barring Negroes has there been any notable rush of colored trade, once granted the right. For one thing white admission prices, which become general, are substantially higher than those to which the Negroes have been accustomed.

Film House Changeover Marks Time in Atlanta By SAM LUCCHESE

Atlanta, May 15. A noticeable sprinkling of colored citizens occupied downstairs

locations in the Wilby-Kincy Fox Theatre during the recent week stand of the Metropolitan Opera. Earlier in the spring major league ball clubs played exhibition games here to completely mixed-race spectators without incident. Concerts and other selected amusements have also let the bars down.

ments have also let the bars down.
The decision to have a trial transition period in film houses has not
yet been implemented, but as far
as known is still due in June, General view is that Atlanta has enjoyed strong, civic direction and
that anything Nashville can do, Atlanta can do, too.

anta can do, too.

There is some impatience in colored quarters and talk of resumed pickets if the scheme is put off.

An exact date for desegregation of downtown theatres has not yet been set, according to Negro lead-er, Charles A. Black, of the Com-mittee on Appeal for Human Rights.

An agreement made between representatives of Negro organiza-tions and the managements of downtown theatres placed the inte-gration date as some time after Met Opera had come and gone.

gration date as some time after Met Opera had come and gone. It was learned from other sources that the Negro students involved in the agreement had not yet decided to enter the previously all-white sections.

Under terms of the agreement obviously arrived in secret, and which was negotiated at City Hall under both the Hartsfield (former) and Allen (present) administration, four downtown theatres would be desegregated by Junel. Two Negroes each week would be admitted to each of the sheatres, the agreement reportedly provided.

At the end of this "control" period, there would be no quota. Some suburban theatres and those not in the downtown area would supposedly start their integration programs after June 1.

Meanwhile, owners and managers of theatres involved are saying nothing at all.

Belafonte's Atlanta Invasion

Toronto, May 15.
While playing here, Harry Belafonte, revealed his intention to a pear June 6 for Rev. Martin LutherKing in Atlanta Civic Auditorium (4,000-seater with mixing of whites and blacks on-stage and in the audience.

Share of 'Giovanni'

Continued from page 1 = Russell wrote the book, Ronny Graham the lyrics and Milton Schafer the music. Whether Siepi put up the coin independently or as representative of a group of backers isn't divulged in the partnership report. The investment represents a 5% interest in the production.

production.

The musical, currently trying out at the Forrest Theatre, Philladelphia, is scheduled to open May 19 at the Broadhurst Theatre, N.Y. Stanley Prager, who directed, is due for 1½% of the weekly gross for the first 26 weeks after the New York opening, then 2% of the weekly gross. That's in addition to a \$3,000 fee.

OBITUARIES

ALLEN C. ANTHONY en C. Anthony, 55, a

ALLEN C. ANTHONY
Allen C. Anthony, 55, a radiotv veteran died May 13 in Atlanta.
He was director of air personnel
with WAGA-TV. Storer Broadcasting Co. Atlanta station and
CBS-TV mouthpiece. He had suffered a couple of heart attacks
and came south to get away from
"the network rat race."
His radio career started in 1932
in Louisville, from where he went
to St. Louis. In 1938 he became
producer-announcer for the "Dr.
I. Q." program. He was with this
show until 1950, then went into
television.
He portrayed the role of Jona-

WILLIAM WIEMANN

February 16, 1902 - May 15, 1952

than Blake in The Web" and followed that with "Inner Sanctum." During his longime network association he was host and/or announcer on such programs as "Stop the Music," "Can You Top This," "Father Knows Best," "Appointment With Adventure," "364,000 Challenge" and others.

He came to Atlanta in 1959 and took an active part in announcing until he had a recurrence of his heartailment. Since then he did commercials on occasion, weather forecasts and a bit of spieling on station's "Morning Movie."

Wife, two sons and a daughter survive.

DR. EDMOND PAUKER

DR. EDMOND PAURER
Dr. Edmond Pauker, 74, literary
agent and play broker, died May 6
in New York, after a Jong illness.
Born in Budapest, Hungary, he
became associated with the theatre
after beginning his career as a professor of economics, and came to
the U.S. in 1922. He was the U.S.
representative of numerous Euro-

PAUL CLARKE

May 20, 1960 allowed me to know what friendship is. J. Fred Job

pean playwrights, including Ference Molnar, Miklos Lasslo, and Melchior Lengyel. He also was the agent for American writers including. Vicki Baum, Russell Janney, Chester Erskine and Joseph Fields. He was employed frequently American legit and film producers to arrange for the production of European plays in the U.S.; and American plays abroad.

His wife and son survive.

HUGH G. WALTON
Hugh G. Walton, 57, veteran
radio announcer for station WCAU,
Philadelphia, died May 7 in Upper
Darby, Pa., after a lengthy illness.
Walton, who attended the U. of
Oregon, began his radio career at
KGM in Portland, Ore. He worked
at WOR, N. Y., and WIIC, Hartford, Conn., before he joined
WCAU in 1932.
For 24 years he was the commer-

WCAU in 1932.

For 24 years he was the commer-cial announcer on the "Children's Hour," starting when it was a radio

PAUL CLARKE

May 20, 1960

"You shall share my roof and stars and marning. stars and morning I sha'l not forget."

show and continuing after it be-came a simulcast. He was also the announcer for the late Powers Gouraud's "Night Owl Show" and naucs Night Owl Show" and the news programs of the late ke Carter

Boake Carter.
Prior to his illness Walton had been co-ordinator of programs and faff announcer.

studying at Columbia University when he won a role in George M. Cohan's "Peggy Ann," the first of 12 Broadway shows in which he appeared.

In Hollywood, he sang in the first talking production of "Desert talking production of "Desert talking producer for Formersel singing groups, Singing Soldiers of Fortune, The Midshipmen and The Texas Rangers. He later became vocal director of the Paramount Theatre in N.Y., coordinator of attractions and vocal producer for Barnes Carruthers of Chicago and for two years was vocal producer for Earl Carroll.

FRANK GOSS

Frank Goss, 51, veteran newscaster who won Southern Calif.
Radio-TV News Club's Golden
Mike Award in 1985, died of a
heart attack May 7 in Hollywood.
On staff of KNX-CBS Radio for
22 years, he had daily a.m. and
p.m. programs and also was staff
announcer on Hallmark Hall of
Fame as well as Prudential Family
Hour.

Hour. Mother and two daughters sur vive.

JIMMIE MACKIE

Jimmie Mackie, 64, publicity and advance manager of Robert Wilson's White Heather company,

In memoriam of my beloved brothe

MORRIS GEST

May 16, 1942 SIMEON GEST

died May 7 of a heart attack in Aberdeen, Scotland. He had worked for years in organizing one-night stands and concert tours, both in Scotland and overseas.

one-night stands and concert tours, both in Scotland and overseas. Earlier in his career he worked with circuses after being an engineer Last year he visited New York and Canada for Scot singer and music-publisher Robert Wilengineer. Last year he visited New York and Canada for Scot singer and music-publisher Robert. Wil-son, and was to have accompanied him to Australia in his 1963 trek. Survived by his wife and a daughter.

HARRY JOSEPH
Harry Joseph, 64, owner and
managing-director of the City
Varieties vaudety, Leeds, Eng,
dled recently in that city. His theatre is thought to be the oldest
music hall in Britain.
A native of London, Joseph for-

music ball in Britain.

A native of London, Joseph formerly controlled, the Lewisham
Hippodrome, and, until World War
II, the Palace, Reading; the Willesden Hippodrome, and the Noïwich
Hippodrome: He leased the City
Varieties Theatre, Leeds, in 1941,

IN LOVING MEMORY JOE E, HOWARD

> May 19, 1961 Mrs. Joe E. H

and bought the building six years later.

later.

Survived by his wife, daughter,
and two sens, Stanley and Michael,
under whom the Leeds theatre will
continue.

DON McCARGAR

Don McCargar, 41, trumpeter and bandleader in the Trenton-Philadelohia area, died of heart attack in Levittown, Pa.

A native of Chicago, the dixiand trumpeter played in territorial bands in midwest during the late 1930s. After World War II service, he got a degree in chemistry from Havertorid Collège and combined a career as a Atlantic Refining chemist and musician. He was leading "Basin: Street Irregulars," dixieland combo, at time of death.

Surviving are his wife, two sons, his parents and a brother.

LILLIAN SHADE

Faff announcer.

Gurviving are his wife and a son.

LESTER COLE.

Lester Cole, 62, organist and choir-master of St. Patrick's Roman Catholic Church in Troy, New york, died May 4 in that city.

A native of Brooklya, he was a Broadway and Hollywood actor and singer for many years. He was Al Siegel, vocal coach and pianist.

of that day, and also a headliner at turning on herself in a suicide try, the Palace. She retired several Widow and daughter survive, years later and wed Kaye, then a theatrical booker.

Surviving besides her widower re two brothers and three sisters

FRANK JENKS

Frank Jenks, 60, longtime film and tv comic, died of cencer May 13 in Hollywood. Originally a musician, he also was a vocalist and did emcee work before entering the film industry.

Jenks, who appeared in more than 250 pictures and telepix, had his initial film role in RKO's Fred Astaire-Ginger Rogers musical; "Follow the Fleet." Much of his picture work was done under the Warner Bross banner.

His wife survives.

ALFRED V. BALASI JR.
Alfred V. Balasi Jr., 38, former
MGM talent rep and son of one of
the Five Balasis, an acrobatic team
died May 7 in Athens, Greece. A
Defense Dept. employe, he was
killed in a skin diving accident.
He was the son of the late Alfred
V. Balasi, of the family troupe
which toured major vaudeville
circuits in the U.S. and abroad
from 1912 to 1931. The younger
Balasi worked for Merriel Abbott.
Productions as well as Metro.
Wife and two children survive.

Wife and two children survive.

CHARLES FARRELL
Charles (Skip) Farrell, 43, radiotv singer whose real name was
Charles Farrell Fiedler died of
a heart attack May 8 in Hollywood.
Based in Chicago during the '40s,
be went to Hollywood in 1952 asa member of Tennessee Ernie
Ford's daytime tv show, and since
1955 had been with Walt D'sney.
He appeared in the 'Elfego Baca'tteleseries; and also was an offstage singing voice in other shows.
His wife survives.

EDWARD CLARK

Edward Clark, 74, conductor, died May 1 in London. He was president of the International Society for Contemporary Music for

He conducted the Diaghiliv Ballets Russe in London, was with the BBC from 1924-36, serving for two years as musical director at the Newcastle broadcasting station. He also founded the North-East Regional orchestra, directing it for four years.

Le ROY F. GOFFIVE Le Roy F. (Lefty) Goerke, 49, former supper club operator at New Berlin; Wisc., was found dead last week in the garage of his Waukeshe, Wisc., home. Police listed his death as accidental due to carbon monavide pateaning

Goerke operated the Town and Country Supper Club near Mil-waukee until recently.

Survivors include his wife, two ons, daughter, three brothers and sister.

HARRY ORTORI

HARRY ORTOR!
Harry Ortori, 86, violinist, died recently in London. Born in Barcelona he moved to Milan where he studied violin and played under Toscaniai. Then he switched to ships' orchestras.

He joined the Bradford Alhambra orchestra when the theatre opened in 1814, and was with it for more than 30 years.

Survived by his wife and son.

REV. ALBERT E. OTT
The Rev. Albert E. Ott, 65, one
of the first to originate religious
proadcasts, in Dallas and who held
a daily radio program on the Texas
State Network during World War
II, died May 5 in Dallas.

Survivors include his wife, two daughters, his mother, two broth-ers and two sisters.

HELEN GRAYSON

HELEN GRAYSON

Helen Grayson, a director of documentary films, died May 5 in New York, after a long illness. In World War II she directed for the Office of War Information, "The Cunnington Story," a film about European refugees in New England.

Her brother survives.

JOHN SAMPSON
John Sampson, 50, film editor on
"Ben Casey" teleseries, was fatally
wounded May 7 at his home in
Glendale, Cal.

JOSEPH H. SCHWARTZ

Joseph H. Schwartz, 72, pioneer exhibitor, died May 1 in Hollywood. He owned Milwaukee's first nickelodeon and built a chain of the houses there before rethring to California nearly 46 years ago. His wife, three brothers and a sister survive.

NEEL MACLEAN

Nell MacLean, 67, Scott singer, died recently in Glasgow, after a month's illness. He was BHC station director at Aberdeen until 1930, when he became a singer.

Survived by his wife Jenny, also a singer, a son and daughter.

CARMEN KAYE

Carmen Kaye, vaude perform and musician died April 23 London.

She started the Kaye Sister vocal trio, appeared in sketches with Ted Ray and ran her own band, Car-men & Her Senoritas.

MRS. SYD GOMPRECHT

Mrs. Syd Gomprecht, 81, retired theatrical dress designer who was w.k. to vaude headliners including Gracie Allen and Mary Livingston, died May, 6 in Hollywood after a short illness.

Surviving is a daughter.

RICHARD L. SCOTT

Richard Lee Scott, 36, stage and tv actor, died May 5 in Hollywood. He had appeared on tv in New York and fer 14 years sang with both the Los Angeles and Frisco Civic Light Opera.

His wife survives.

CALVIN ADAMS

Calvin Adams, manager of indie radio station KWYK in Farmington, Ni M., died of a heart attack May 4 in that city. He had been with the station for past three years.

Wife and two children survive.

GLORIA B. CLARK

Gloria Breneman Clark. 33, record librarian at station KFWB, Los Angeles, and daughter of the late Tom Breneman, died of a cerebral hemorrhage May 9 in Encino, Cal. Surviving are a daughter, mother and brother.

EDDIE FIELDS

Educ Fields, comedian, died re-cently in England. He was one of The Two Rascals, a vaude act. He was married to Josephine, one of the Trix Sisters,

WHLIAM E. C. FOSTER
William E. G. Foster, 76, fi
lab technician with Consolidat
Film Industries since 1944, died
cancer April 30 in Hollywood.

His wife survives

Edna Goldmith Riley, 82, play-wright and widow of playwright Edward P. Riley, died May 3 in New York: She collaborated with her husband in their writings. Their play, "Before Morning" was produced at the Ritz Theatre in 1833.

Max Reself, 82, founder of and a partner in Rosoff Restaurant and the Rosoff Hotel on 43rd street in the Times Square area, New York, died May 7 in Great Neck, L.I. His wife and two daughters sur-

George Creagh, 60, manager of the LaVista and Broncho Drive-In Theatres at Sonora, Tex., died re-cently in San Antonio. A veteran of show biz, he appeared in pic-tures with Tom Mix, Maurice Cos-tello and Wallace Reid.

Geerge N. Price, 86. veteran actor, died. April 28 in Salisbury, New Brunswick, Canada, He ap-peared on Broadway in "Prece-dent" and "Dead End."

Merie C. Gay, 62, who founded Merie Gay's Orchestra in 1926 and had been its leader for the past 35 years, died May 7 in New London, N. H.

Gendale, Cal.

Police reported he grappled with
his wife for a gun she intended actress for nearly 50 years, many

of them with Universal, died May 4 in Hollywood. Daughter survives.

Wife, 53, of theatrical agent Joe Colling and mother of ac-tresses Joan and Jackie Collins, died May 8 in London.

Denald Lambert, 58, jazz pianist, died May 8 in Newark, N.J., after a brief illness. His wife and two sisters survive.

Mrs. Rits Young, 61, widow of composer Victor Young, died May 5 in Hollywood.

Norah St. John, 58, onetime vaude performer, died April 28 in

MARRIAGES

June Buzzelli to William Trax, Pittsburgh, May 5. Bride is promo-tion manager for KDKA there.

Mary Painter to Sam Kirkwood, London, May 4. He is a staffer of the Variety Club of Gt. Britain.

the Variety Club of Gr. Britain.
Gloria Marcucci to John Fabella,
New York, May 13. Bride is with
MGM advertising department.
Shella Staw. to Jimmy Somerville, Glasgow, recently, Bride is
a singer, he's a musician.
Patricia Lewis to Christopher
Plummer, London, May 4. Bride is
a Daily Express columnist; he's a
Canadian actor.
Elizabeth D. Koenig to Charles
Van Bergen, New York, May 3.
He's production manager of Howard K. Smith's news show on
ABC-TV.
Ann Glilhuly to Francis N. Little-

ABC-TV.

Ann Gilhuly to Francis N. Littlejohn, New York, May 12. Bride is
ABC-TV sales presentation writer;
he's president of KITE Broadcasting Co., San Antonio.

Elisabeth Mann to Richard Davies, London, May 5. Bride is a tv
control room assistant; he's a tv
newsreader.

BIRTHS

Mr. and Mrs. Justin Menus, daughter, April 26, New York. Father is a member of the MGM legal staff.

Mr. and Mrs. Jerry Bergman, daughter, London, recently. Mother is Miml Bergman and the pair work together as a comedy act called Jerry Bergman & Mimi.

Mr. and Mrs. Robert R. Weston, son, May 8, New York. Father is advertising director at Embassy Pictures.

Mr. and Mrs. Arnold Friedman, son, April 28, Jersey City, N. J. Father is in the pressbook department of United Artists.

Mr. and Mrs. Mary Hirsch, son, Chicago, May 10. Father is RCA Records promo director there.

Mr. and Mrs. Leonard Maskin, daughter, New York. May 5. Father is administrative manager of ABC-TV's program department.

Mr. and Mrs. Tom Borden, son, Pittsburgh, May 10. Father is a comedian; mother is Carol Greer, a dancer.

Mr. and Mrs. Tom Borden, son, Pittsburgh, May 5. Father is a director at WTAE in that city; mother is Ricki Wertz, one of the station's, personalities.

Mr. and Mrs. Norm Levinson, son, Hollywood, May 9. Mother is actored.

Mr. and Mrs. Mike May, daughter, South Bend, Ind., May 5. Father is general manager and ad-pub director for Trains-Tens Theatres, Mr. and Mrs. Mike May, 5. Father is staff announcer with WSBT Radio & TV there.

Mr. and Mrs. Norm Levinson, son, Dallas, May 2. Father is a nitery pianist there.

Mr. and Mrs. Nat Cohen, son, Dallas, May 2. Father is a nitery pianist there.

Mr. and Mrs. Jack Sharp, son, Dallas, May 2. Father is a nitery pianist there.

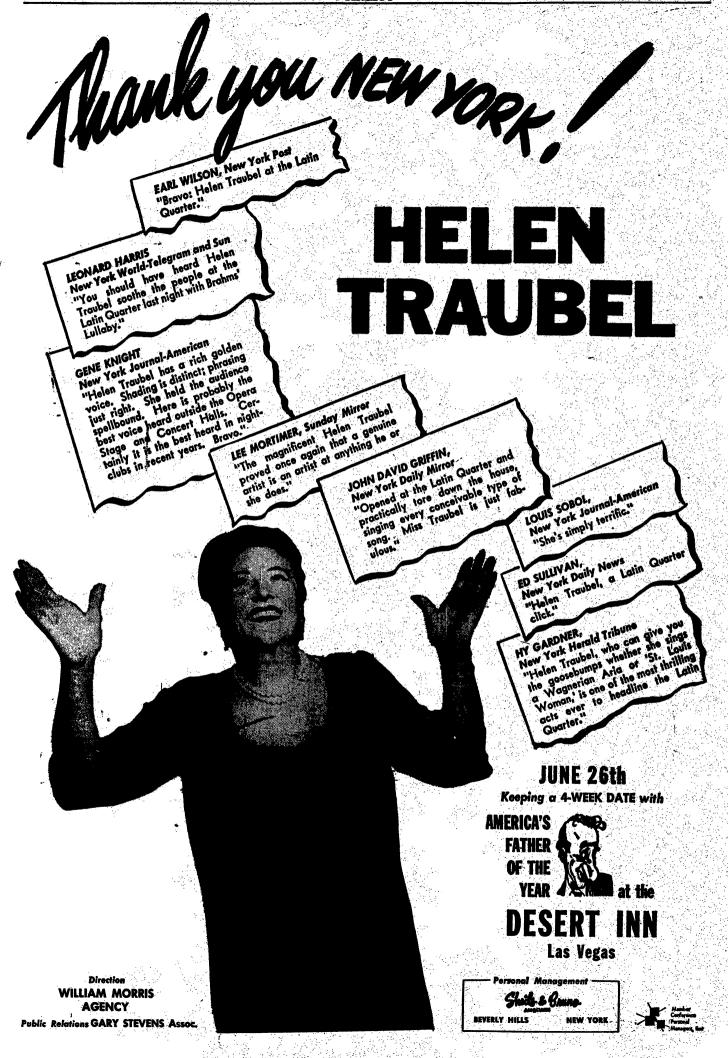
Mr. and Mrs. Jack Sharp, son, Dallas, May 2. Father is program director at KLIF there.

German Web's Goals

Continued from page 1 a dollar cost to the German taxpay-ers by the Freies Fernsehen will also be utilized by the second net-

also be utilized by the accommendation of the work.

Dr. Holzamer also guaranteed that there will be some time altotted for television commercials, but that it was not decided yet whether the various states of West Germany would organize their own television spots or whether one television advertising corporation would take over all the arrangements.



PRICE

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NEW YORK, WEDNESDAY, MAY 23, 1962

Britain's Crazy Gang Bows to Time; United Hokum, Vulgarity, Sentiment

By DICK BICHARDS

By DKK RICHARDS

London, May 22.

It was a night both of nostalgia and anticipation. There were belly lafts, warm bonhomie, reminiscing and a lot of heartfelt sighs at the Victoria Palace on Saturday (19). For months few had really believed that it would ever happen but it is a melancholy fact that on Saturday the Crazy Gang played its 224th performance of "Young In Heart" and, as a team, decided to call it aday. In the presence of the Duke and Duchess of Kent, a chapter of Brittish show biz was closed.

The Farewell sudience was load-

British show biz was closed.

The Farewell studience was loaded with prominents. On stage Flannagan, and Allen re-united in warmly - received nostalgic song routine. Presence of tv cameras curied some of the Gang's planned hawdy pranks. There were curtain speeches by Jack Hylton and members of the Gang. Recorded tributes were heard from Danny Kaye.

Jack Benny, Sophie Tucker and Bob Hope.

Desnites the saddress the level.

Bob Hope.

Despite the sadness, the lastnight of The Gang was a runhustious lark. For weeks, well over
6,000 people had been conniving,
rigorously pulling strings and
pleading to get their mitts on seats
for the Great Farewell. There's
been nothing like it since the entry
of "My Fair Lady." Jack Hylton
had to resort to a hallot and, on
Saturday, the Victoria Palace was
(Continued on page 52)

So What's New At NCAC?—Re-Staff

Since Luben Vichy sold out National Concert & Artists Corp. and resumed his career as an opera basso, there has been a period of change and silence in what was once the second booking office in the concert field. Exiting the long-time quarters at 711 5th, in which Sol Hurok formerly had been co-tenant, NCAC now is at 31 West 57 where the staff lately has been reduced to Muriel Francis, in charge, plus one aide and a secretary.

charge, plus one aide and a secretary.

It is now proposed to re-staff the Manhattan office with bookers and traveling sales reps. Resimption of NCAC as a force in the field is the goal of the new owner David the goal of the new owner David the goal of the new owner David of the parent holding company. Sumney-Birchard, has its publishing projects centered, including Musical Courier, Piano Teacher and various music text books and scores.

Civic Concerts now has some 115 cities on an "organized audience" basis, and seeks more such subscription communities. Sengstack (Continued on page 59)

Chairman-Ribber

Chairman-Ribber
Technicolor chairman Frawley
during company's annual meeting observed John Gilbert; one of
the famed brothers at such
sessions, had just about introduced his objection when
Frawley said, "The meeting is
now adjourned."
Gilbert began to raise more
objections, apparently not realizing that Frawley was ribbing him.
Gilbert, who later accepted
the gag good-naturedly, also
beefed that stockholders who
wanted to speak up were not
provided with portable microphones, as per custom, so that
they could be well heard.
Retorted Frawley: "We want
to keep this advantage."

Rivals to MCA Acts: 'Come Over To Our House

Several big talent-handling organizations, as e e in g themselves hopefully as heirs and assignees of the Music Corp. of America, are presenting every form of persuasion, pressure and argument to pick up parcels of the most valuable property in show biz history—the talent roster of McA. The william Morris Agency has already started propositioning the acts; General Artisis Corp. is also pitching to the performers. Meanwhile McA is actively engaged in getting stipulations from its talent declaring that they will remain with the successor organization, as picked by McA.

MCA was ordered by the Screen (Continued on page 52)

NEW YORK CITY BALLET TO RUSSIA IN FALL

By ROBERT J. LANDRY

Benefits in the cavernous reaches of Manhattan's Madison reaches of Manhattan's Madison Square Garden tend to resemble one another and four hours on a plywood seat tend to weary the anatomy. Starting with these truisms, what made the event of last Saturday (19) special was its excuse, the hirthday of the President of the United States, his presents and the exchange of compliments between him and showfolk.

The benefit was successful, it

and the exchange of compunents between him and showfolk.

The benefit was successful, it was stated, in lifting the Democratic Party's deficit from the last election. More than that, it dramatized, as no previous evidence has, that the present administration is enamoured od, and in turn admired by, large segments of entertainment. In his speech, John F. Kennedy made the point: what his father, Joe Kennedy, had taught him about American business. always exempted show business. Joe Kennedy had, of course, once been chief of the Film Booking Office and Pathe Pictures.

Starting with the inaugural,

once been chief of the Film Booking Office and Pathe Pictures.

Starting with the inaugural, "ceremonial recognition of talent' has been notable. Poet Robert Frost, crooner Frank Sinatra were among the first within the presidential prestige aura. Since then there have been such officeat gestures as White House presentation of ballet (Jerome Robbins and much besides to please the theatrical world. True, there was the recent shock when another Kennedy, Brother Bobby, sprayed ice-water on the hopes for an extension of copyright, either short-term or long-term.

Something of this questioning mood formed a counter-melody at Madison Square Garden. Outwardly all was affection, respect and warmness and the amusement trades could not help appreciate anything so original in a national administration. But copyright extension is not the only problem on which aid is badly needed and not forthcoming. Authors and dramatists are still taxed at madmur rates in the year of a possible jackpot which may have been (Continued on page 63)

What Kind of a Summer Will It Be? **Even the Reruns Will Have Reruns**

Joe Kennedy Sees It

Joe Kennedy Sees It

Pres Kennedy's Saturday
night (19) birthday bash at
Madison Sq. Garden was televised to an audience of one—
probably the most-private use
yet of the closed-circuit
medium. The single viewer was
JFK's pop, Joseph Kennedy,
recuperating from his stroke
at the N.Y. Univ. rehabilitation centre in Manhattan.
Telecast was fed by Theatre
Network Television from three
camera positions. Outfit declined to say who paid for the
feed.

Studio Seethes As **MM Jumps When** JFK Beckons

Hollywood, May 22.

Hollywood, May 22.

Marilyn Monroe's defiance of studio order not to go east for the President's Ball at Madison Sq. Garden Saturday (19) and then taking off Thursday afternoon (17) has studio execs at wit's end.

Studio has granted her wish for Dean Martin, director George Cukor and cameraman Franz Planer (who was taken ill and replaced by Billy Daniel). Studio also reputedly bought "Where's Charlie?" at cost of \$200,000 for MM as her final pic, and then she decided against doing it.

Not known who invited actress to

decided against doing it.

Not known who invited actress to Garden; apparently White House never contacted the studio.

"Something's Got to Give" is eight days behind sked and studio is said to have sunk \$1,500,000 already in the film in which MM worked only 4½ days to time she walked off the lot last Thursday. Dean Martin also was invited to the Madison Sq. Garden affair and turned it down, stating he was working in a pic and couldn't get (Continued on page 17)

By ART WOODSTONE

Last week, the Radio Advertising Bureau predicted radio listening this summer will undoubtedly outpace television watching. Even if this were an irresponsible delaration, which history has proved it is not, it would gain acceptance after one looked at video's hotspell sked for '62. Television this summer, to say the least, isn't much.

The economics of ty may not

sked for '62. Television this summer, to say the least, isn't much.

The economics of tv may not actually allow for much—but the way it shapes is that of the 100 programs carried by the three networks in prime time, 12 will be new (most of the time, anyway). The rest will be repeats, including summer replacements like "Rebel" for Joey Bishop on NBC, and the repeat patterns will run, according to the show, from nine to 26 weeks aplece, the kind of statistic that makes for a long summer.

It is RAB's contention that if last year gave the audience supremacy to radio for 13 weeks, this year the audiences will go radio for 16 weeks, and because of the growing length of the repeat patterns in tv, it is held quite probable that RAB is right.

There simply isn't anything exciting to look forward to, observers feel. Of the 100 programs, 84 of them will be on film. Most of the rest will be taped.

ABC will have 34 prime time.

Plot Mixed Talent Yank-Russe Disk

Moscow, May 22.

Mercury-Phillips officials are here brewing an international cultural stew which, if it comes of will be likely to get some attention, to say the least. Diskery wants Byron Janis, the long-hair planist currently here getting more attention from musicologists than ever previously garnered by an American in Russia, to join the Benny Goodman band and the Moscow State Symphony in a get-together recording of two sides all-Gershwin.

Gershwin.

All the musicians involved (from both sides of the street) have given tentative okays but the Cultural Ministry is holding out. It wants one side to be all-Russ tunes.

Educational Television Produ Essectional Television Producers
"I produced and directed an
educational television series for
six and a half years on KTTSTV, 'Channel 10, Springfield,
Missouri, and the series could
not have been done without the
ZOOMAR!"

—Robert Giozier
Manager of Nashville's
New Educational Channel 2

Spread of Festival Tourist Traps'

Of the 130 music and drams Festivals offering their various specialists to a more or less well-heeled tourist crowd, 40 alone are organized in Germany, Next on the list is France (16) England (15) Switzerland [12] Italy (11), Austria (6), Ireland (4), Belgium (3) Yugoslavia, Monaco, Poland, Portugal and Spain (2 each), Denmark Finiand, Greece, Gibraltar, Holland, Lebanon, Luxembourg, Norway, Czechoslovakia and Hungary (1 each).

First Festival of the ones now existing was here in Munich organized by the director of the opera house, Dingelstedt, in 1854 in connection with an Industrial Fair. It presented classical masterpieces of music and drams. In 1875 it became a straight "Music Festival." Wiesbaden and of course Wagner's Bayreuth date back to about that time.

Featherbedding' Candidly Charged On Issue of Still Photographers Versus 'Standby' Requirements

By THOMAS M. PRYOR

Hollywood, May 22.
Dispute between producer-director George Stevens and Local 659 of the International Photographers of the Motion Picture Industries over the union's standby pay policy on still photogs has flushed into the open basic question, of freedom of freehance photographic journalism.

A steering committee of 659, which met last Wed. (16) 'night with Stevens at his request to hear his plans for still coverage on his upcoming "The Greatest Store Ever Told," for United Artists presented its proposal in a letter the producer received Friday (18). He still feels the proposal represents "featherbedding" and that it is contrary to terms of the union's contract with the Assn. of Motion Picture Producers.

Terms of the 659 proposal, which were verified by business manager Herb Aller to VARIETY, are that Stevens engage three Local 659 still photogs for run of the pic and then he would be free to hire for special still photo purposes five non-members of the union. All three Local 659 men would perform full services, Aller said, with over ever, proposal stated Stevens could (Continued on page 13)

(Continued on page 13)

New York Rabbi Slams Shabby 'Slime Square'; Conditions Disgraceful

Times Square, more particularly 42d and 8th Ave., was given a severe back of the hand from the pulpit last Saturday (19) by the Rev. Dr. William F. Rosenblum in a sermon in Manhattan's Temple Israel. He called the area "a lurid slime centre."

Israel. He called the area "a lurid slime centre."
"Times Square was once famed for its gaiety and splendor," said the rabbi: "Now within one block of Broadway and 42d Street it is said to be easier to sell 'dirt' at the highest rates than to sell decency at any price.
"The movie marquees and posters, the books featured in the windows, the magazines displayed and hawked, the disks that blare from the record shops seem to make of that whole block a spiritual slum rather than a reflection of the decency which we believe New Yorkers really prize and desire."
It could be, Rosenblum suggested, that local citizens are so pre-occupied with concern about the "sin cities" in the south, along with the integration problem, that they have falled to keep their own house in order. Time Square, he concluded, has become a segregated Sodom and Gomorrah."

How Did They Manage Before Jack Benny?

Before Jack Benny?
Chicago, May 22.
Jack Benny will give his 28th
benefit concert with a symphony,
orchestra on July 29 to help the al
fresco Ravinia Festival raise money
for a new orchestra enclosure and
stage. The present withestra facillity was built in 1949 as a temporary
structure for one season.
The Ravinia Assn. hopes to raise;
100,000 from the Benny concert
proceeds, with reserved seats scaled
to \$100 and boxes priced at \$500
and \$1,000. The comic will appear
with the Chicago Symphony Orchestra and will not receive a fee.

Jamaica to Start New Era of Independence in Aug. With Gala Events

By DUDLEY G. MacMILLAN

Jamaica, W.I., May 22. Ronfires will blaze in Jamaica at midnight on Aug. 5, to signal the start of the island's new era of me minute after midnight with the arryial of the historic date of Aug. 6. 1962 when Jamaica becomes new nation within the British Commonwealth.

Piled on the island's plentiful mountain peaks, the bonfires will be lit 60 minutes before the fateful hour. Mammoth fireworks displays are also planned to mark the prays are also planned to mark the transition of the former British colony to full nationhood. The pyrotechnic shows will take place in every principal town of the island, headed by Kingston, the capital city.

capital city.

Kingston itself will be a city of lights for the week of the celebrations starting Monday, Aug. 6. All government and other public buildings in the city will be floodlik to brighten the night face of Jamaica's main metropolis.

Climax to the week-long celebrations will be a giant parade of floats on Saurday, Aug. 11. All aspects of Jamaican life will be represented in a march, three miles long, which will end in the heart of Kingston.

heart of Kingston.

Seventy countries whose names have not yet been announced will join with Jamaica in celebrating the achievement of Independence. Their armed forces have been invited to visit the island, to take part in the big parade and thus lend an air of international importance to the event.



PAUL ANKA

Currently thru June 20 COPACABANA, NEW YORK After world wide appearan

the third time.
Astutely operated, in the heart
the world's greatest Metropolis,
cops affers a warm, ideal setg for the performer.
It is indeed a pleasure to do
sinces with and for Mr. Jules
sinces.

Memphis' White **Midway Admits Negro Patrons**

By MATTY BRESCIA

Memphis, May 22.
Memphis "down in Dixie" made integration history—and what's more it was made directly overstooking Jefferson Davis Park on the banks of the Mississippi River

For the first time since inception of the all-white patronized Cotton Carnival Midway, Memphis and mid-southern Negroes were given the greenlight to make the rides, take in the sideshows and just hobono and mix with the whites across the board. This Just nobnob and mix with the whites, across the board. This was the first time in 25 years that the Midway, which features the Royal American Shows, was opened to a mixed audience.

to a mixed audience.

Heretofore, Negroes tisually attended their own all-Negro Midway show sponsored by the Negro Cotton Maker's Jubilee on famed Beale St. The Negro show was also on tap this year and played to fair crowds. But when word got around that the white Midway had opened its gates to Negroes, a bee line was made to the 25-year-old show promoted by the once (Continued on page 59)

(Continued on page 59)

Katherine Dunham Off To Seek African Talent

To Seek African Talent
Katherine Dunham is embarking on an extensive talent search
for the latest edition of her "Bamboche" revue, scheduled to open
aug. 19 at the Huntington Hartford Theatre, Los Angeles. Stephen Papich, who's producing the
revue, will accompany the dancerchoreographer on the trip to Dakar, Lagos and Acera on the Gold
and Ivory coasts of Africa, plus
Rome and Paris.
Miss Dunham and Papich intend hiring 10 primitive African
female dancers for the revue, in
which they'll also use a variety of
wild animals. The presentation is
stated for a national tour of about
40 major cities, including a twoweek booking at the Seattle
World's Fair.

week bookin World's Fair.

Variety Drops an A

Editor, Vaniery:

A pithy reply to Stan Vanderbeek, Apostle of the Anti-Movie; Your beat-blast in last week? VANIERY was peachyleen, erable if not selorable and both musing and amusing. When I turned in the piece which brought you to this poetic peak, the word was spelled "collage," so naturally the Vannery preofresder changed it to "college." Much more educational, you know.

Variety Barkers Rate as Groaners In Cold May Irish Weather

Peters, Show Biz Familiar. New World-Telly Editor

Richard D. Peters is new editor of the Scripps-Howard New Yorl World Telegram & Sun, succeed

of the Scripps-Howard New York World Telegram. & Sun, succeeding Lee B. Wood. Latter escalates to the presidency of the paper with the resignation of Roy W. Howard. Howard will remain as a director, but henceforth will be aloof from operational activities. Peters has been editor of the Indianapolis Times, a Scripps-Howard link, and before that functioned as editorial promotion director for the chain. As such he was widely acquainted in show biz. Succeeding Peters at Indianapolis is Tom Boardman, since '57 chief editorial writer of S-H's Cleveland Press.

Canadian Censor Slant: European Films Oughta Curb Their Film Ideas

Toronto, May 22.

With the decline in American films—lowest since 1945—and a significant increase in classification of "Adult Entertainment" and "Restricted," European producers have resorted to unacceptable content and it would be wise for motion picture industries in other countries to establish self-regulation machinery and stop inviting restraint of an official nature in Canada.

These were him.

Canada.

These were highlights of the Department of Motion Picture Censorship report, submitted by O. J. Silverthorne, chairman, to Bryan Catheart, Minister of Travel and Publicity.

While Activities of Proceedings of the Publicity.

Bryan Catheart, Minister of Travel and Publicity.

"While a substantial segment of the motion picture production field on this Continent accepted self-regulation in meeting its responsibilities to the public, an American minority did not — this groupelso including European producers who used 'unusual content'. 'said Silverthorne.

Full-length features came from 15 countries, including Canada, the number of film totalling 478 for the fiscal year ending March 31, '62. Of these, 326 were approved; 18 treated; 73 classified as adult entertainment; 32 classified as adult entertainment; 32 classified as adult entertainment; 32 classified as adult entertainment; and treated; 71 chassified as adult and treated; 21 restricted to those 18 years and over.

Charging that In the United States, public resentment has risen against questionable advertising of films, Silverthorne stressed that in Canada, "criticism has remained at a bare minimum because all advertising must be submitted to censors for examination and approval."

He pointed out that, in the period under review, 19,477 pieces of advertising were submitted, 416 were rejected, 57 treated by distributors and approved for use.

By EDWARD F. MacSWEENEY

Dublin, May 22.

Even the traditional warmth of Irish hospitality failed to thaw out 600 American Barkers attending. Variety Clubs International 35th Convention here this week in the bleakest May weather in years. Barkers found hotels on the chilly side, romantic State Apartments of Dublin Castle where they were guests of Prime. Minister Sean Lemass interesting but cold—sitting in throne chair once occupied by Queen Victoria "in the old days" pleased some of the guests—and a west wind cutting across the plain sent all but the keenest horse players back to Dublin after the second or third race where they were guests at Curragh Race Meeting. Naturally they beefed among themselves, but their beefing was also heard by hosts who weren't any too happy. There was nothing they could do about the weather, and the Barker's wife who monned. "Why didn't we go to Florida' was fortunate not to get a rude answer. But the show bit tradition of Variety was presented effectively

fortunate not to get a rude answer.
But the show biz tradition of
Variety was presented effectively
enough: Dublin hung out flags and
hahners to welcome nearly 1,000
Barkers, the Acting Lord Mayer
was on hand as greeter; the Prime
Minister welcomed the visitors,
and President de Valera made one
of his now rare public appearances
(Continued on page 13)

Lord Reith (Ex-BBC) Claims Com'l TV Just A Big Brit. Conspiracy

London May 22.

Lordon, May 22.

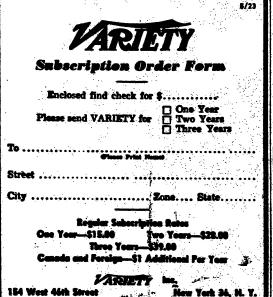
Lord Reith, former director-general of the BBC, alleged in the House of Lords, that commercial television was brought about in Britain by "conspiratorial and disreputable means." He was opening a debate on commercial broadcasting.

rasting.
"I believe," said Lord Reith,
that a considerable number of pol-licians regret what was put across
10 years ago—and put across it
hoad-10 years ago and put across it was, because the issues of broadwas, because the issues of broad-casting policy were never formu-lated for ratification by the voters."

lated for ratification by the voters."

Lord Reith went on to state that the same kind of "fraudulent public relations policy and mechanics" as were adopted 10 years ago have been planned to operate in advance of the Pilkington report. They are ready to crash into full activity whenever the report is ready," he said. Lord Reith also spoke of the "incredible evil" of putting the ether "at the power of money." oney."

In answer, Lord Woolton, for the government, said that a lot of people were thoroughly enjoying commercial tv. Indeed, more people switched to it than BBC.



VARIETY Washington 4 1202 National Press Building, STerling 3-5445

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WHO'S FOR HARTFORD TOLL?

SEC Sanction Clears MCA Purchase Of Decca-Universal by Stock

Securities & Exchange Commis-sion has cleared the Music Corp. of America filing with respect to its stock-swap bid to acquire Decca-Universal. A syndicate headed by the Lehman Bros. brokerage has commenced the stock exchange process which carries: a June 18 deadline. Although this may be extended to July 31 at MCA's op-tion, the company asserts that no extension is contemplated.
Other revelations in the final

Other revelations in the final MCA prospectus, available over the weekend, are these:

the weekend, are these:
Joining Decca-U prexy Milton
R. Rackmil on the new MCA board
would be Albert A. Garthwaite. He
has been on the Decca-U directorate since 1950; and is also chairman of Lee Rubber & Tire Co.
Previously disclosed is that Rackmil would have the vicechairmananip, with Jules C. Stein continuing as chairman and Lew R.
Wasserman as president and chief
exec officer. exec officer.

(Still no further word on the divorce of MCA's talent representation activity.)

Book Value

Book Value

Under the exchange plan, book value of the new MCA preferred and common stock would be \$35.07 per share. Assuming conversion of all of the new convertible preferred stock, the book value per share of MCA common would then be \$9.21. As of the common was \$10.81, cook value on the common was \$10.81, cook value on the common was \$10.81, compared with \$23.10 for Decca common at the same time. Also specified is the new

Decca common at the same time.

Also specified is the new
dividend rate, MCA convertible,
preferred would pay \$1.50 a share,
per year on a quarterly basis.
Agency has already put up the
bars to divvies on the common
stock in order to undertake capital
investment. Contrasted with the
post-merger divvy rate. Decca
capital stock at present pays
total annual dividend of \$1.20 per

(Continued on page 16)

Loew Investigates **Further Building**

Loew's Theatres is well underway with investigations intended to lead to the acquistion and/or construction of new motion pictures around the country. Ernie Emering, v.p., disclosed in New York last week. He was making no formal announcement, instead was discussing the goings-on at Loew's in an informal conversation with a reporter.

The plan calls for a major ex-

a reporter.

The plan calls for a major expansion although the specific number of new locations to be taken on cannot be given now. There's the matter of finding suitable real estate in economically attractive areas. Another consideration is that of antitrust.

Operating under the film industry trust decree, Loew's has got to be especially careful about possible restraint of trade and "unfair competition" violations.

Meanwhile, the company has its secuts out, looking over many areas for sites.

The theatrical expansion, commented Emerling, ought to be especially interesting to those in the trade who, when the Tisch freres took over, surmised that the company was headed strictly toward the hotel business with theatres sluffed.

Company has dropped some sites, but these mainly were oversized gingerbread enterprises that had

Company has dropped some sites, but these mainly were oversized gingerbread enterprises that had become uneconomic. New houses being sought will have in the area of 1,000 seats.

Loew's in the years ago, long before the Tisches, had 132 situations. The decree and economics resulted in reduction of the chain to 91 units. The 72 in New York have been cut to 38, aine in Buffalo down to three, 11 in Cleveland now three.

Paint Industry, Take Note

The 11th floor space in the Paramount homeoffice is getting a new paint job. This is the area usually occupied by ad-pub staffers and will be taken over for the company's upcoming annual meeting.

One member of the department said with straight face, "Barney (Balaban) is trying to impress the stockholders."

Dassin Ducks Code Expects Legion 'C' For His 'Phaedra'

Hollywood, May 22.
Rather than make changes suggested by the Code Administration of Assn. of Motion Picture Producers here, producer Jules Dassin, who made the film abroad, has decided to distribute "Phaedra" through Lopert Films instead of United Artists in America.

United Artists in America.
Recommendation was made by code to alter "nude love making" scenes between Melina Mercouri and Tony Perkins, done in montage.
But Dassin, who had quite a success with "Never on Sunday" without a seal, is content to go along with the original version rather than tamper with it to compromise with CA or Legion of Decency. "Phaedra" is expected to get LD "C" rating as did "Never on Sunday," which also funneled through Lopert.

through Lonert

House Rules Committee To Hear Proposal For **Sexy Pic and Ad Probe**

The resolution proposing creation of a select House investigating committee to probe sexy motion pictures and film ads has been set for consideration by the House Rules Committee on May 23.

Rep. Kathryn Granahan (D-Pa), who would be chairman if the committee were established, is expected to appear at the hearing to urge adoption of the resolution. To establish the committee approval must come from the House Rules Committee and the House lisself.

East 72 St. 600-Seater In New Co-op House

In New Co-op House

Plans are now set for the inclusion of a 600-seat intimate filling the construction at the first of the new luxury co-op apartment building known as the Tower East under construction at Manhattan's East 72d Street.

This is the site formerly occupiel by Loew's 72d Street Theatre and the new picture house, to be called Loew's New 72d Street, will be operated by the circuit on a longtern lease basis.

Theatre is of two-level design with the loge a few steps above, and the auditorium a bit below street level. Foyers on both levels will be joined by a spiral staircase. Lounge-type seating, surround speakers, widescreen in proportion to overall size of the house, blue and off-white color decor are among the features.

Although it all sounds arty, no programming policy set by Loew's as yet.

programming policy set by Loews as yet.

The old Loew's unit on Third Avenue and 72d Street was put up in 1932 and for years was an important part of the chain. But modern economics rendered this 3,000-seat gingerbread outlet dubious as a continuing enterprise. The Tisch management at Loew's as a result sold the property to Tishman Realty and acquired the theatre operation on leaseback.

BACK ON PLANS

It's assumed that all but perhaps two of the major distributors will eventually go along with Zenith's upcoming television test in Hartford, conn., supplying product on a first subsequent run basis. At the moment, however, only Paramount is admitting that it will make its films available for the broadcast pay-tv test which starts the last week in June on WHCT. It's believed that Warners also is already committed and that Metro and Columbia have indicated approval.

cated approval.

In New York Monday (21), John Pinto, RKO General exec in charge of the Phonevision operation, said he wasn't ready to say yet that any of the distribs had given him an okay. According to other sources, Pinto is preparing a handout for either late this week or next, detailing Par, Warner and maybe the other distribs as in agreement to sell product over the pay screen.

(For Paramount's Telemeter test

the pay screen.

(For Paramount's Telemeter test.

In Etoblooke, only Universal refused to supply product. Some product was withheld by United Artists, who said contractual agreements with producers dictated the move.)

tated the move.)
Queries, re the supplying of product to the Phonevision people, directed at various New York homeoffice sales exect this week brought a rash of "no comments." One UA exec admitted the company was "thinking about it." but pointed out that the playoff situation in Hartford is somewhat different than that in Etoblocke, where the Telemeter cable toll vision experiment has been underway for two years.

In Etoblocke, only two exhib in-

vision experiment has been underway for two years.

In Etobicoke only two exhib interests are affected in the first subsequent run category. Paramount's Canadian subsid Famous Players and Nat Taylor. In Hartford, there are five or six houses, with almost as many owners, who would play day-and-date with first subsequent. Phonevision showings.

A 20th Comment

An exec at 20th Fox said his company, hasn't made any decision on Hartford yet. He added that as he understood it, the Etobicoke experiment "hasn't been quite the success Paramount hoped," but that it was apparently true that first subsequent run showings via Fleemeter had not hurt day-date business in the theatres. He went on to say, however, that it seems obvious to him that should any tollvision system be extremely uponfitable, "it must affect business in theatres." That is, any tollvision system to be successful must inevitably draw upon more than the "lost audience" which does not go to theatres anyway, and that would mean today's theatre parrons.

trons.
Only If First-Run
Interestingly enough, Phil Harling, chairman of the Joint Industry Committe Against Pay TV,
says his group is not worried about
(Continued on page 16)

DISTRIBS HOLDING Techni's No-Color Ads; Projector Out of Fiscal Focus, Amiss Ad-Pub. No Divvy—So Stockholders Get Vocal

Lesbo Cum Laude

Patrons of New York City's two principal theatre circuits were hardpressed last week to find a film program which didn't touch on lesbianism; in

didn't touch on lesbianism, in one way or another.

The RKO circuit was play-ing Columbia's "Walk on The Wild Side" and Loew's had United Artists' "The Children's

Hour."
"Children's Hour" was recommended for adults only, while "Wild Side" carried the warning that "parents should exercise discretion in permitting the immature to see it."
In other words: if you see a movie, leave the kids at home.

Quietly, Downtown **Atlanta Theatres Admit Negroes**

Atlanta, May 22.

Just when it looked like the

Atlanta, May 22.

Just when it looked like the matter of integrating Atlanta's moton picture theatres had developed into a stalemate, the move was made, without fanfare, fuss or feathers and hecame a fait accompli without "incidents."

It had been agreed between operators of the theatres and Negro-representatives that the integration plan, modeled after Nashille's scheme; would go into effect at the conclusion of the one-week run of Atlanta's annual grand opera week. On May 5 Met left Wilby-Kincey's Fox Theatre, playing there before integrated audiences for the first time at Manager Rudolf Bing's insistence.

No move was made on either side during the week of May 7-12 and neither Negroes nor theatre owners would make a statement as to what was holding things back.

Then, Monday (May 14) the Negroes made their move. According to plan—and agreement—two showed up at each of-four designated theatres, Loew's Grand, Fox, Rialto and Roxy, purchased tickets and entered. They were not treated any differently than any other licket purchaser. Their arrival time (3 o'clock) was the same at all four houses and, as noted, there were no "incidents," the bugaboo that haunts a Southern locality any time such a move is made.

Agreement, negotiated in secret over, the past several months, provides that after June 1, there would be no restrictions on Negro patrons. A similar plan would go into effect after June 1 at suburban theatres.

Since it had been planned to (Continued on page 63)

By GENE ARNEEL

Technicolor continues fine in the theatrical motion picture field, indeed is the "uncontested leader," but last year hit a significant fiscal snag in merchandising an 8m projector that simply was not accepted. Patrick J. Frawley Jr., chairman and chief exec officer, told stockholders at the company's annual meeting at the Waldorf-Astoria Hotel, New York, Monday (21). He said: "We ran into merchandising problems, we made some mistakes, we're working on it."

some mistakes, we're working on it."

Frawley showed a knack for rolling with the punches as individual investors complained about the company's public relations, or, better still, lack of same, plus the limited information supplied stockholders and the press. One man said these things were just "terrible" and Frawley said he did not disagree. He frankly stated that \$600,000 was spent on publicity and advertising of the new home projector last year without apparent benefit and right now a new p.r. firm was being scouted. Nothing was mentioned about the p.r. concern whose services are no longer required. Margaret Ettinger was in the audience, and it's known that she represents the company in some phases of its enterprise.

Frawley revealed that \$1,250,000 was entered as a cost obyrac off in

Frawley revealed that \$1,250,000 was entered as a cost charge-off in the last quarter of last year on the so-called Instant projector, which entails a cartridge device. This is due for improvement but so far the public hasn't been sufficiently acquainted with its advantages, Frawley said in effect.

As previously reported. Techni last year earned \$1,744,962, or 670 per share, compared with 1960's (Continued on page 16)

Disney, 6 Months, **At Tripled Pace**

Walt Disney Productions for the six months ended March 31 more than tripled its net profit over the corresponding previous half year. The consolidated net for the new period was \$2,425,065, equal to \$1.45 per share on 1,674,804 shares outstanding after provision of \$2,786,000 for taxes. The corresponding period ended April 1, 1961, brought earnings of \$669,982, or 16 per share on 1,626,023 shares after \$720,000 for taxes.

Total gross jumped from \$23.

after \$720,000 for taxes.

Total gross jumped from \$23,065,743 a year ago to \$32,643,281,
an increase of \$9,577,538. Film
rentals were up by \$7,872,854,
television income increased by
\$670,181, Disneyland Park decreased by \$335,895 and the take
from other Disney enterprises increased by \$1,420,396.

Roy O. Disney president, notes

Roy O. Disney, president, notes that the new period's releases were "Babes in Toyland," the ressue of "Pinocchio" and "Moon Pilot" and these "have been performing very well at the boxof-

forming very well at the boxotfice."

Disney board declared a quarfice in the payable July 1 to holders
of record on June 15.
Disney disclosed the company
has just acquired the balance of
outstanding stock in Celebrities
Bowling Inc., recreational centre
in Denver. This provides an opportunity to come upon added experience in the broadening amusement and recreational fields, commented the chief exec.
Disney's newest theatrical film
is "Bon Voyage," which opened
at New York's Radio City Music
Hall May 17. "Big Red," Walter.
Pidgeon starrer filmed in the pine
country of Quebec Province, will
(Continued on page 15)

Separate Reissue Bets, Otherwise All 20th Vaulties Marked for TV

All but a "handful" of 20th-Fox Co. The pix acquired by Seven vaulties released up through 1955 Arts go into the syndication maralready are committed for leasing ket, while the deal with NBC calls to ty, it was learned last week, for 30 plx a year for network show-Revenue from these deals are proved.

Revenue from these deals are proving an important source of income for the company in its current period of fiscal tribulation.

Among the pix withheld from the tw deals so far are "The Robe" and "The Song of Bernadette," which the company believes to have far reissue potential, and "D-Day, The Sixth of June," held out to protect Darryl F. Zanuck's upcoming \$10,000,000 production of 1957 titles as "The Man in The Gray Flannel Sult," "A Hafful of "The Longest Day."

Principal tw outlets, for these more recent 20th pix, are Seven Arts and the National Broadcasting For Me."

Allied Rallying Theatremen In Chicago Against 20th Rental Terms and Clearances on Fair

Chicago, May 22.

The first organized exhibitor resistance to a distributor's terms for a picture in recent years is shaping in Chicago, with 20th-Fox and Allied Theatres of Illinois as the antagonists and "State Fair" as the issue at hand.

on the basis of a strong down-town run at the Oriental Theatre, the Chi branch of 20th set admit-tedly stiff terms for the picture for its first outlying run, skedded for June 15. Terms include a \$2,000 minimum guarantee against 40% of the gross, a clearance radi-us of two miles between theatres showing the picture, and a 13% maximum deduction for the sec-ond feature. In addition, 20th is moving back 25 of the regular 65 A run theatres to a second run po-sition and charging a \$500 guar-antee against 30% for the B run showings.

antee against 30% for the B run
showings.

Speaking as prexy of the 85-theatre Allied association, Jack Clark,
owner of the Tiffin Theatre, said
that every element of 20th's A run
terms for "State Fair" is "unrealistic the guarantee and
percentage is too high, the two
mile limit is arbitrary, and the
move back of the 25 theatres to
later runs is a practice rereserved for heroes and casualties."

Dislike Precedent

In a letter to member exhibitors,
Clark said that the terms were
"20th Century-Fox's answer to that
favorite distributor question,
where and how do we reduce
the number of first runs (outlying)
in Chicago?" Looking to the future implications of the deal offered for the picture, Clark quoted
(Continued on page 17)

Embassy's First Parisian Partner

Embassy Pictures, ever ardent for product, but never more so than now as an importer-cum-releasing organization, continues to set itself a frisky pace in production commitment. The indie's European partnerships now extend 16 French filmmaker Gilbert Bokanowski and Rome-based Galatea. Deal with the latter is for three pictures, though

maker Gilbert Bokanowski and Rome-based Galstea. Deal with the latter is for three pictures, though none of the properties are as yet disclosed. Details will be spelled out, however, when Dr. Lionello Santi, Galatea's president, arrives in New York next month.

The Bokanowski pact, initially specifying only a single project, is Embassy's first with a Parisian. Pic, untitled, is described as a romantic comedy involving a femme kleptomaniac, and is to roll this summer on the French Riviera. To its activity this side, the distrib has scheduled a second Rick Carrier production the's the young New Yorker who independently made "The Strangers," which Embassy acquired which will mark the screenplay debut of novelist Norman Mailer. A drama, the story will explore the subject of censorship and is to be lensed in Boston and Provincetown. Mass. But no Indication of a starting date.

Britain's Howard Cennell & Sutherland Combine To Serve TV and Theatres

British producer Howard Connell returned to his London headquarters from New York Thursday (17) after having set a deal with American industrial film outfit, John Sutherland Productions, for their joint production of a series of half-hour art pix, "The World of Art." The series, of which 13 segments are being scheduled initially, is being aimed at theatrical release abroad and tv distribution in the States. Connell had had talks with CBS execs about the series over a period of several months, but the web finally bowed out saying they could not guarantee net time. Pro- (Continued on page 15)

(Continued on page 15)

D.W.'s Final Blaze

Hollywood, May 22. Fire last week (17) demol ished the old Fine Arts Stu-dios, constructed by D. W. Griffith in 1915 and long a historic film landmark in a three-alarm blaze which nearthree-alarm blaze which near-ly took the lives of three fremen and endangered 15 others. It was being razed for a commercial building.

It was here that Griffith filmed most of "Intolerance" filmed most of "Intolerance" in 1916 and later produced many of his outstanding hits. Studio has changed hands 17 times since Griffith relinquished lot, and most recently had been owned by Columbia Pictures.

Massive Levine Attack on Film Houses in July

Something like a one-company film festival is in the works for New York firstrun. As of July 1, Embassy Pictures expects to have a lineup of six films on Manhattan screens, including the Metroreleased "Boys" Night Out." Others are "Boccaccio 70." "Seven Capital Sins," "Devil's Wanton" (the vintage Ingman Bergman pic), "Divorce Italian Style," and "Sky Above, Mud Below," the full length documentary from France which copped an Oscar. Engagements for all six will be concurrent, though they won't necessarily open simultaneously.

Embassy is blueprinting an ad-

though they won't necessarily open simultaneously.

Embassy is blueprinting an adpub campaign to lend the spread a kind of fest flavor, with likelihood of ad splurges collectively frumpeting the company's pride. The button-popping, as they see it af Embassy, is not without its message for theatres in a bearish product market. Besides the aforesaid six, Joe E. Levine & Co. have 18 completed pictures backlogged, excluding the summer relissue package of "Hercules" and "Attila" (see separate story). Not to mention, either, the flurry of new production commitments, also specified elsewhere this issue.

N. Y. to L. A.

Jack Benny Harry Bernsen Jeanne Cooper Bobby Darin Henry Fonda Irma Leavy Marilyn Monroe Bob Morin Shirley MacLaine

Europe to U.S.

Claude Dauphin
Dan Frankel
Tyrone Guthrie
Peter Horner
John Mitchell
Mirine Mitchell Miriam Mitchell Shani Wallis

U. S. to Europe

U. S. to Li
Joseph Brun
Macdonald Carey
Herman Cohen
Stephen Draper
Ed Feldman
Robert Ferguson
Robert M. Gewald
Neil Hartley
Charlton Heston
Eliot Hyman
Aben Kandel Aben Kandel Jessie Royce Landis Jerome Lawrence Joseph E. Levine Fred Robbins Jonas Rosenfield Jr Peter Sellers Peter Sellers
Ray Stark
William L. Stein
Howard Taubmar
Richard Thorpe
Stuart Whitman

Publisher's Big Break

Hollywood, May 22. Stanley Kramer has contributed \$25,000 to the ad-pub fund established by Atlantic-Little Brown for this publisher's "Ship of Fools, the new Katherine Anne Porter

Producer Kramer who has th Producer Kramer, who has the screen rights, for some time has been strong on the idea of building the bally for an original property because the values will accrue to the subsequent film production.

Alden (RKO) Corp. **Earnings Rise**

Glen Alden Corp., including subsidiary RKO Theatres, earned about \$2,500,000 in the first four months of 1962 and is well aliead of its pace for last year. For graphic point, total earnings last year for the diversified company hit \$3,037,000, or 54c a share.

hit \$3,037,000, or 54c a share.

Net income in the first quarter
of '62 rose to '\$2,101,000, or 37c
per share, compared with \$701,000,
or 12c a share, in the year ago
period. Sales for the quarter
climbed to \$30,434,000 from \$23,
953,000. Company does not break
down its report by divisions, so the
depth of theatre income is not
known.

Albert A. List, chairman and prexy, told last week's annual meeting that earnings would continue to run "very substantially ahead" of last year. Glen Alden, he said, continues to scout for acquisitions and mergers. Exce declined comment on possibility of a change in dividend policy, but did say it would be discussed by the directors. Company currently pays a quarterly 10c per share divey.

Holders approved a stock ontion.

Holders approved a stock option plan for officers and key employes.

After First Quarter, Par's Pitching to Do Better: **Equals 67c Per Share**

Paramount's first quarter of the good one but, it's hoped, things will get better. The period, which ended March 31, brought a net of \$1,129,000, or 67c per share on 1,690,231 shares outstanding.

on 1,050,251 shares outstanding.

Same quarter last year brought
earnings of \$2,450,000, or \$1.46 per
share. Also, in the 1961 quarter
there was an investment profit of \$400,000, or 24c per share.

improvement looked for The improvement looked for shortly is based on current and forthcoming product. Included in this is the Perlberg-Seaton production of "Counterfeit Traitor, which went into release subsequent to the end of the first quarter, this year and is doing strongly in initial dates. Company is now readying Howard Hawks' "Hatart," John Wayne starrer, and has this regged as the biggest entry on the 1962 lineup. Also, "Man Who Shot Liberty Valance" is now going into key-city markets.

L. A. to N. Y.

Le A. to N.
Gene Autry
George Axelrod
Jack Benny
Pete Burness
Sid Saesar.
Carleton Carpenter
Frank Cooper
Broderick Crawford
James Darren
Bill Derman Bill Derman Jimmy Durante Ralph Edwards Irving Fein John Forsythe Jerry Franken Jack Hellman George Jessel Jack Linkletter Patti Page Richard Quine Wesley Ruggles Jr.
Rosalind Russell
Dinah Shore
Plato Skouras
Liam Sullivan
Miyoshi Ilmeli Miyoshi Umeki David Victor Joseph R. Vogel John Wayne Doodles Weaver Meredith Willson

New York Sound Track

After parleys at Universal, Ross Huster a N. Y. to L. Atten via hometown Cleveland and a Seattle Expo looknee. Harold Robbins of Tokyn, due hack June 10. Joe E. Lewin in Jondon for production-for the "Boccaccio 70" preem late June: Sophia Lewin, Carle Peed, Villetiof de Sica al Romy Semieller.

Argenline scropt label Stell, whose "Thins ?" was screened in Acceptance of the Committee of the Comm

IS 'CLEO' CHEAP AT THE PRICE?

Hollywood, May 22.

Film editors should be categorized as creative craftsmen, not technicians, American Cinema Editors prexy. Leon Barsha complained in a letter to the Academy of TV Arts & Sciences requesting reclassification.

Barsha's beef was that in the Academy's latest brochure film editors are included with technical workers such as engineers, projectionists, lab personnel, etc. "Without depreciating the work of others, such craftsmen as makeup artists, wardrobe personnel, hair stylists, arrangerss cinematographic department heads, camera operators, gaffers, etc., can certainly not be considered as more creative than that done by the film editors," said Barsha in a letter to national prexy Robert Lewine and local prez Gail Patrick Jackson.

To Barsha's request film editors be classified under creative crafts, Academy secretary Tom Freebairn-Smith replied it would be taken up at the next board meeting July 2. Editors have two reps on the board. He said he was surprised at the beef coming now because film editors have been so classified in the construction which was adopted three years ago. Freebairn-Smith said he didn't for a moment question that film editors comprise a creative element in the industry—"all members of the Academy are creative," he remarkd.

Wholesome' Back in Fashion?

Paramount Selling 'Hatari' as Clean as a Water Buffalo's Denture—Clergy Angles

Paramount is coming up with a major, switch in devices used to market a motion picture. The message, in effect, is that in a world of cinematic sin this film company is uncorrupt—at least in the instance of "Hatarl."

Par's angle looks like a nitty. Public, press and clergy in many areas have been blasting the output of many a producer. Too much compliais on sex and sadism, has

Par's angle looks like a nifty. Public, press and clergy in many areas have been blasting the output of many a producer. Too much emphasis on sex and sadism, has been the complaint. But this kind of product, when well done, has commercial appeal in varying degrees and the producer-distributors have not been too disinglined to convey the content of their pictures in the ads and exploitation.

Along comes Par with "Hartari," a Howard Hawks production with John Wayne and Red Buttons. It's African adventure stuff with a good deal of come dy values. There's nothing off color. It's the absence of "objectionable" material—the suitability for the entire family—that Par will play up.

This way, figures the company, lots of friends can be won. A major pitch will be made for editorial comment in papers across the country. The thought is that Par should be commended for producing a "cleam" product at a time when there's so much of "that other kind" around.

The campaign, of course, will also underline the entertainment itself. At a cost of around \$7,000,000. "Hatari" is the most expensive entry on the Par lineup and heaucoup boxoffice is needed if the company is to come out on top. Par believes it has ample evidence supporting its conclusion that cleanliness and commerce can go hand in hand. The way has been knocking them dead at the bo. over the past several years with such pictures as "Shagy Dog," "Absent-Minded Professor" and "Swiss Family Robinson." The current "Moon Pilot" is another winner and many reviewers were high on the soon-due "Bon Noyage."

Disney hit upon a handsome payoff formula in comedy sans sex. Par with "Hatari" hopes it will do ditto.

MORE DICK VAN DYKE IN 'BYE BIRDIE' FILM

Hollywood, May 22.

Dick Van Dyke's big song and dance number with a moppet in the Broadway "Bye Bye Birdle" has been eliminated from the film script. To compensate for this, producer Fred Kohlmar and director George Sidney had writer Irving Brecher develop his screen role and lines to double what he did on the stage.

the stage.

As a result, asserted the tv-film star, "I do much more with Janet. (Continued on page 13)

'Hatari' Promo Party

Paramount ad-pub director Martin Davis hosted a press luncheon at the Overseas Press Club Monday (21) for the purpose of showing a 12-minute trailer on the way the company is reaching out to sell "Hatari" The reel depicts a blow-by-blow of the campaign, ranging from L-shaped ads wrapping around comic strips in the papers, to a 12-city "safari" to be undertaken by stars John Wayne. Red Buttons and Elsa Martinelli and various types of school promotions.

tions.
Adds up to the biggest budgeted promotional explosion since "Ten Commandments," Davis claimed.
The reel is to be shown to Par personnel and exhibitors around the world.

Gleason's 'Gigot' **Into Radio City**

"Gigot," the Jackle Gleason star-rer produced by Seven Arts, goes-into Radio City, Music Hall, this fall, becoming the first 20th-Fox-pic to play the New York showcase in almost 10 years. Last 20th re-lease to go into the Hall was "To-night We Sing," Sol Hurok bio which opened at the Hall in Feb-ruary, 1953. Based on an original story by Gleason and a script by John Pat-rick, "Gigot" was produced by Ken Hyman and directed by Gene Kelly.

Suddenly No Roadshows In Minneapolis-St. Paul: Breaks a Way of Life

Dreaks a way of Life
Minneapolis, May 22.
During the past five years there hasn't been a time when this city didn't boast at least one roadshow picture with hardtlekets and a \$2.65 or \$2.75 top scale. And, aside-from Cinerama, Ted Mann's local Academy has been offering all of them except one in the Twin Cities and has become known as a film roadshow theatre—it interrupted that hardtleket policy only briefly.

But now, as far as the Twin

rupted that hardticket policy only briefly.

But now, as far as the Twin Cities are concerned, film road-showing is entirely out for at least practically the entire summer (Cinerama has departed and its new local theatre is not scheduled to open until some time in August). Much to considerable local film circles' surprise. "Judgment at Nuremberg" (UA) will not be roadshown in the Twin Cities, although it does go into what's regarded as the hardticket theatre, the Academy, for its exclusive initial Twin Cities engagement. (Continued on page 15)

(Continued on page 15)

By VINCENT CAMBY.

Perhaps 20th-Fox's much-talkedabout "Cleopatra" isn't such a bad
investment after all, that is at the
approximately \$30,000,000 cost confirmed by piexy Spyros P. Skouras
at last week's stockholders meetling
in New York. For months the
most vocal industry opinion has
been to the effect that "Cleo's"
skyrocketing budget would inevitably lead to 20th's ruin.
Now, however, it appears that

seen to the enert that. "Cleo's skyrocketing budget would inevitably lead to 20th's ruin. Now, however, it appears that more sober, knowledsble industry minds think that 20th may have a much better bet in the costly "Cleo" than in, say, three lesser \$10,000,000 productions or six at \$5,000,000. Their argument is not based on any particular knowledge of just how "Cleo" stacks up quality-wise — at the moment. Rather, it's playing with fiscal logisties.

First point is that while it can be legitimately stated cost of the ple is about \$5,000,000 already about \$5,000,000 is covered, via the 1961 \$3,000,000 received in insurance on the London fiasco.

Second point is that the double-the negative—cost—for—recoupment rule does not apply to pix which get up into the \$10 mil and over category. Addistrib costs for "Cleo," they figure, should not be more than about \$10,000,000.

Third point is that — barring some unseen calamity which might conceivably get the pic banned and boycotted for reasons other than those of content — no picture including "Gone With The Wind," has ever come to market so thoroughly presold and publicized. If

than those of content — no picture, including "Gone With The Wind," has ever come to market so thoroughly presold and publicized. If one can gamble on the kind of work previously turned out by producer-director Joe Mankiewicz, Elizabeth Taylor, Richard Burton, etc., then the chances are that "Cleo" should be toprank in the talent department. Also, three of the top-five pictures in Vanetty's list of alltime domestic grossers are Biblical and/or Roman specs: The Ten Commandments," "Ben-Hur" and "The Robe." So is "Cleo."

While 20th isn't yet discussing the kind of terms it's going to ask for the pic, they are obviously going to be commensurate with what 20th has shelled out to get it all on the screen. One unconfirmed report is that the top hardticket. (Continued on page 15)

THREAT OF QUICKIE 'CLEOPATRA' FADING

*CLEOPATRA' FADING

Paris, May. 22.

After angry declarations it looks like French producer Raoul Levy will not make a quickie film version of "Cleopatra," hased on a William Shakespeare play, to get it out before the \$30,000,000 "Cleopatra" of 20th-Pox. Levy announced this when he heard that 20th had taken the Italo "Marco Polo" for distrib in France and other Continental spots after Levy's much bruited version bogged down.

Levy pointed out that he had his film "Polo" registered and would start it again in September after a few months' hiatus due to financial and script problems. He felt it was a breach of ethics for 20th to take this Italo "Polo" which was made while he was preparing his version. 20th checked with the French Centre Vu Chema and decided to change the title of the film for (Continued on page 15).

BEN GAZZARA'S BURNS

BEN GAZZARA'S BURNS
Rome, May 22
Ben Gazzara, the actor, working
here in Maxima Film's "Captive
City," was sidelined a few days by
third degree burns suffered on the
set. The fire from a gun shot at
close range missed his protective
vest and left him with leg burns.
Thesp later said he should have
known it wasn't his day. En route
to the studio his auto was involved
in a minor accident.

Ask Nod to Editors as 'Creative' | LATEST THOUGHT | Further Details on 20th's Meeting; Skouras Denies Star System Dead; Rebuts Invidious Comparison to UA

Re-Elect 20th Slate

Re-Elect 20th Slate

At the board of director meeting following the annual meeting of, 20th-Fox stock holders in New York last week, Spyros P. Skouras was re-elected president.

Elected along with Skouras were: Samuel I. Rosenman, W. C. Michel, exec veep; Peter G. Levathes, exec veep in charge of production; Murray Silverstone, veep; Joseph H. Moskowitz, veep; S. Charles Einfeld, veep in charge of adpub and exploitation: Donald A. Henderson, treasurer and secretary; Morris L. Breggin, comptroller; J. B. Codd, assistant treasurer; Frank H. Ferguson, assistant secretary; J. Harold Lang, assistant secretary; J. Harold Lang, assistant secretary; and William Werner, assistant secretary.

Levathes Says: No Selloff of Realty

Hollywood, May 22.

Peter G. Levathes, exec veepee and production chief, has scotched the general feeling which emanatic from last week's annual Stockholders meeting in N.Y. that 20th-flow is prepping the sale of some or all of its properties in California. Studio head asserted there will be a re-evaluation of the land owned and leased by the company. This included the 2,300 acres in Malibu known as "Green Valley," which, in two years, will begin to be converted into Fox City development; the Western Ave, studios where most of the company's

which in wo years, win degin be converted into Fox City development; the Western Ave. studios where most of the company's activity in tv takes place; and the 99-year lease on the '75 acres in Westwood (leased from Alco and Webb & Knapp with the sale of the studio for \$43 mil) and oil well land still owned by the company. Increase in values today requires a new estimation of the worth of real estate holdings, stated Levathes. We are going to reconsider the values and bring them into focus with today's market, Again I say we have no intention of selling anything. If we did, where would we go to continue our production? he queried.

Greater part of the 1962 feature program will get going from now on, according to Levathes. "There is no thought of reducing the program. We're moving along according to schedule, starting 'Celebration' May 28 and then following up with other nictures as projected several months ago." The \$45,000.000 outlay for 15-20 pix still stands, it was stated.

TV plans for next year are now being set by "the boys," said Continued on page 17).

Theatres Re-Run While TV Does Same: Unsmart **Argues Bill Diehl**

Argues bill Diell St. Paul, May 22.
Bill Diell in St. Paul Evening Dispatch urges the film industry to quit virtually "flooding" exhibition with reissues and returnees at this time of the year. Diell argues film industry is making the same "mistake" as television which now begins, as usual, to "feed us" setowners with re-runs.
This ty policy undoubtedly drives many people from their sets to the movies. But if the hardtop and outdoor theatres are offering pictures which these people already have seen there's no inducement for too many such folks to

ment for too many such folks to visit the boxoffice, per the think

Fox that a few pictures based on such properties as "The Quaker Girl" and "Damaged Goods" might not cure. At least, that's the opinion of one elderly stockholder who took over the floor microphone at last week's annual meeting in New York.

New York.

Prexy Spyros P. Skouras listened patiently as this obviously sincere stockholder recounted his disencement on seeing such a "depressing" film as "The Hustler" (one of 20th's major hits of recent months) and suggested to Skouras that the company would do better to go back to the happler, bygone era when Weber & Fields panicked standees and Lillian Russell was the toast of the town. (Just how "Damaged Goods," a syphilis-into this suggestion, the holder did not explain.)

Such suggestions prompted one

this suggestion, the holder did not explain.)

Such suggestions prompted one 20th employee to comment after the meeting that if it's true that management has a certain responsibility to stockholders, the stockholders too have a certain responsibility to management, at least to the extent that they come to the meeting 'armed with intelligent questions.

There were some knowing questions from the floor, but they were missity scattershot. Rumors to the effect that there would be some sort of revolt against management from the floor (apparently one of the prime reasons the meeting was SRO) proved unfounded. There was, in fact, no evidence of any kind of "preplanning" on the part of more than four or five of the holders present, including the irate lady songwriter who had obviously spent as much time deciding what she would ask. would ask

Rosenman as Answer

Rosenman as Answer
On a more serious level, a rep
for the brokerage house of Abraham & Co. wanted to know what
steps management had taken to
put the company back in the black
following last year's survey of
operations conducted by directors
Milton S. Gould and John L. Loeb.
Skoures pointed to the appointment of Samuel I. Rosenman as
chairman of, the hoard, economies
at the studio and home office (ad
department alone has cut budget
from \$8,500,000 in 1960 to \$5,600,000 in 1961), the switch to the
fewer-but-bigger pix policy, and
Continued on page 17)

Continued on page 17)

COLUMBIA PICTURES' VOLUME INDEFINITE

Hollywood, May 22.
Columbia's production program is elastic, with no definite number to be produced this year, according to studio veepee Sol A. Schwartz. Policy permits pix to be made as the component parts fit into proper place rather than by a fixed date.
Cost figure for the year is up.

Cost figure for the year is un-available. Last year Columbia turned out 14 features here. So far this year eight have been in production or produced. This is four less than 1961 at same date.

Currently before the cameras at. Gower St. are two big ones: "Bye Bye Birdie," Fred Kohlmar production being directed by George Sidney at \$5,000,000 budget, and "Diamond Head," Jerry Bresler production with Guy Green producing \$3,000,000 film.

ducing \$3,000,000 film.

Next big one, asserted Schwartz, will be "The Man From the Diners' Club" for which Danny Kaye was signed to star in a Dena-Ampersand production. William Bloom-is producer, Frank Tashlin will direct Willam Blatty script.

Production topper declined to reveal estimated "Diners" cost inasmuch as many details, including balance of cast, have yet to be resolved.

Advise and Consent (PANAVISION)

WITH MEVIEWS

Major production about politi-cians and demages in U.S. Senate. Dramatic strength part of the way and, with it, some dublous values.

Columbia release of Otto Preminge roduction Stars Henry Fonds. Charles aughton. Son Stars Henry Fonds. Charles aughton. Son General Properties of the Colonia Stars of the Coloni

Leffingwell	. Henry Fonda
Seab Cooley	Charles Laughton
Brig Anderson	Don Murray
DIR VHACTRANT	Dun Minited
Munson	. Walter Pidgeon
Dolly Herrison	Gene Tlerney
Late Smith	Pater Lewford
THE DIRECT	Terer Phuson
Ellen	Inga Swensen
Harley Hudson	Lew Avres
markey amongon	
Gelman	Burgess Meredith
Van Ackerman	Coords Crimand
And Werelinian	" rectife distant
Stanley Danta	Paul Fòrd
Daniel Daniel	Boomston Cons
President	Franchot tone

Allen Drury's big-selling novel has also served as a stage play, moderately profitable, whose rights delayed the U.S. release of the Otto Preminger film version, now due in June. Meantime the film was unreeled at the Cannes Film Pestival where the question arose, inevitably, of what sort of "image" it projects of the U.S. Senate. A trade reviewer must wonder, too, whether foreign audiences generally will not be somewhat puzzled by the American-style in-fighting. Not that foreign lands do not have considerable awareness of dirty doings in their own parliaments.

Preminger has worked the basic

doings in their own parliaments.

Preminger has worked the basic inter-play into a slick production which has a high infusion of topicality. Here are the issues of recent partisan politics in Washington. There are recognizable projections of character assassination, Mcarthy-like demagguery and use of the two hard-to-answer smears of this ill-natured generation:

Are you now or were you once a homosexual, and/or a Communist?"

homosexual, and/or a Communist?"

As interpreted by producer-director Otto Preminger and scripter Wendell Mayes, "Advise and Consent" is intermittently well dialogued and too talky, and, strangely, arrested in its development and illogical.

It grips the interest of the on-looker despite an apparent off-balance in stress on story situations. In retrospect, there's an explanation for this. The words spoken by the characters are articulately strung together and have sting. Everybody is in force-ful command of the English language, and the verbal clastes between and among the denizens of D. C. officialdom are exciting. But they add up to only remote meaning in the end because the story line is just too suggestive of contrivance.

Preminger took on a hot subject,

they add up to only remote meaning in the end because the story line is just too suggestive of contrivance.

Preminger took on a hot subject, with his usual publicity-value knowledge aforehand. The controversy already developed as part of a skillful campaign obviously will stir boxoffice interest. Picture itself has a fair-enough measure of commercial plusses. All in all, look for some impact in initial exposures in the States, sustained robust selling will be required for adequate results in the full domestic marketing. The trade, too, heeds to be persuaded not to take the b.o. power for granted.

There's a question mark concerning international outlets and the "image" factor. There has got to be speculation as to the film's reflections on McCarthyism, deviation, physical, feebleness and suicide among America's political eitle—all vis-a-vis enhancement of the Stars and Stripes. Also, the atregoers among the general public overseas might find the Pennsylvania Avenue action just too parochial and beyond their ken.

Preminger has endowed his production with wholly capable performers. Henry Fonda as the Secretary of State nominee, Charles Laughton as a Southern-smooth rebellious solon, Don Murray as the focal point of the homo-suicidal scandal and Walter Pidgeon as a Majority leader fighting in best stentorian tradion in Fonda's behalf all register firmly. The characterizations come through with fine clarity.

Gene Tierney is back on the screen, deserving a welcome with her portrayal of a Washington loostess. George Grizzard is particularly strong as the McCarthy type villain who delves into Murray's past and undertakes political blackmail re the latter's "abnormal" background, Peter Lawford, Inga Swensen, Lew Ayres, Burgess Meredith, Paul Ford and Franchot

Tone (as the siling President who wants Fonds as new Mr. Secretary) add additional strength to the un-

wants Fonds as new Mr. Secretary) add additional strength to the unreeling.
Disturbing is lack of sufficiently clear motivation for the nub of the action. Why are Pidgeon and Laughton so pro and con about confirmation of the Presidential appointee? And isn't the Murray character too strong to kill himself? He's a stable family man, talented and respected, hardly likely to do himself in with a razor blade across the throat (as per dialog) rather than face the fact that in the years-ago War he was enamored (as strongly indicated) of another male, as now threatened by the vicious senator.

The settings are powerfully like real. A Senate hearing room, the Senate itself, a party home in immediate Washington and varying apartments plus a place in D. C. suburbla all have the look of genuineness. The camera work is on the beam all the way. The running time of 140 minutes is too nuch; it becomes a chore to sit through so marathon a conversational piece, albiet on and off stimulating.

Henry Mancini's musical background is a superb drama all in itself.

Hatari (COLOR)

Elaborately produced if dra-matically negligent and over-Elaborately produced it dra-matically negligent and over-long African adventure for the moppet and family trade. Should be strong grosseri in spite of its minitres.

Hollywood, May 32.

Persmount release of Heward Bawks produces.

Kruger. Elss Martinelli, Gerard Blain, Red Buttons Directed by Hawks. Screen-play. Leigh Brackett. from story by Harry Kurnili; camera (Technicolor). Harry Kurnili; camera (Technicolor). Tom. Connors. Russ Saunders. Reviewed at Egyptian Theatre. May 12. '52. Runing time. 189 Adl NS. John Wayne. May 12, oz. nun-John Wayne Hardy Bruger Elsa: Martinelli Gefard Blain Red Buttons Bruce Cabot Michelet digardon Valentin desWargas Eduard Frans

Howard Hawks' expensive production of "Hatari" houses a wholesome screen adventure story, filmed on an elaborate scale mostly in the wilds of the African veldt. The picture leaves a lot to be desired in terms of story substance and dramatic approach, but that's not apt to retard it too significantly at the boxoffice. In tailoring his film precisely to the uncomplicated specifications of the vast family audience, producerdirector Hawks may have alienated the affections of those who prefer mance, depth and boldness in their screen entertainment, but the concept seems commercially sound—in losing an adult hierarchy, he has gained a young multitude. The Paramount release shapes up as a moneymaker, but it has a lot of money to make up.

"Hatari" is an ambitious undertaking. Its cast is an international one, populated by players of many countries. Its wild animals do not come charging out of dusty stock footage studio libraries but have been photographed while beating around the bush of Tanganyika, East Africa. However, in this instance, the strapping physique of the film unhappily emphasizes the anemic condition of the story streaming within and, while this may not trouble the moppets who flock to see it, it may, owing to overly extensive running time, take a heavy toll of adult patience. Leigh: Brackett's screenplay, from an original story by Harry Kurnitz, describes at exhaustive length the methods by which a group of game catchers in Tanganyika go about catching wild animals for the zoo when not occupied at catching each other for the woo. Script lacks momentum, It never really advances toward a story goal. Partially as a result of this static condition, Hawks' directorial style and Stuart Gilmore's editorial rhythm grow monotonous. The film switches tediously back and forth from love interlude to wild animal chase, rescued only by occasional outbursts of comedy which, though largely of the obvious variety, do enliven the tempo somewhat. Best sequences, though there seem to be a few too many of them, and those, r

(Continued on page 16)

Review of Films at Cannes

Bevi (Goddess) (INDIAN)

Cannes, May 15.

Satysiii: Ray production and release.
With Sharmila Tagore, Soumitra Chatterjee, Chhahi, Siawas, Karuan Muukherjee,
Directed by Satysii: Ray, Screenplay,
Frabhat Kumas 'Buthingeldaya, Ray;
Cannes Buthingeldaya, Ray;
Cannes Fluir Fest, Rumning time,
78 MMS.

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Satyajit Ray, known for his moving trilogy, "Pather Panchali" and "World of Apu," now looks at a case of a religious miracle which is based on personal hallucination and superstition. Having the same feeling for place, people and imagery as its predecessors, it looms an arty house entry.

A young, happy married couple suddenly find their lives shattered when the boy's father, a religious man, dreams that the girl is reincarnation of a deity and sels her up as such in the boy's absence. When he returns, he tries to stop a seeming curing of a fatally ill child. He tries to reason with her, but, being only 17 and confused, she is not quite sure if she is not really a Goddess.

Ray has told this with a luminous pattern of scenes, an insight into his characters and a subdued but never faltering pace. It has stringent allusions to Indian life and beliefs, and should find a specialized audience if well placed and handled.

Ed Harrison has this for U.S. distribution. Mosk.

Without Each There

Without Each Other (COLOR)

Indie Yank pie in color has the technical brightness for regular release with some arry chances, too; no names, so it will need plenty of pingging.

Cannes, May 15.

Allen Klein production and release.
Start Tony Anthony; features Ann HerBartis. Directed by Sull Swimmer.
Screenplay, Swimmer, Tony Anthony, Ted
Hartis. Directed by Swimmer, Cony Anthony, Ted
Apstein, William Herman; camera Cathecolor): Arthur Ornitz; editor, Ralph
Rosenblumi, music, Dimitri Tiondin, An
Cannes Pilm Fest, Sunning time, Anthony
Worther Anthony
Worther Cannes Control
Worther Cannes Control
Worther Cannes Control
Worther Cannes
Worth

Indie U.S. film arrived too late to take part in the Critic Section at this festival, reserved for promising first pix, but was under-

to take part in the Critic Section at this festival, reserved for promising first pix, but was underwritten by the crix for a special showing that got good response. It is a neatly turned-out tale made by a young group of filmmakers in Florida, and scored in Hollywood.

It is in the Hollywood tradition of a boy's return to a mother he has never seen, and the small town pettiness that is finally overridden by awakening feeling that have been a bit obscured by too much self-indulgence. There is an added fillip in looking at youth and loneliness could make this a possible arty entry. But best bet seems for general playoff since it lacks names.

A boy, who works in a circus, goes to his mother, whom he has not seen since a baby, to announce his father's death. She has become an eccentric recluse in a crumbling house looked after by a dwarf, expertly limned by Michael Dunn. Back taxes have decided an auction of the house with a local resident coveting the property for his son. The boy comes back to his neurotic mother and tries to pay the taxes only to be rebuffed by town intrigues. He also gets into a fight with a local bully.

A drunken approach to the house by a group of youths leads to his mother having a heart attack and dying later. The boy parades her coffin through the city and the whole town follows the circus truck back to the grounds for the burial. Then he goes off alone as he had come.

The sentimentality is restrained and shows a renewal of sincere feeling for a story that has social overtones. Color photography of Arthur Ornitz has the right lushness.

Newcomer Tony Anthony still has some Methodies that could come an eccentric recluse in a crumbling house looked after by a dwarf, expertly limned by Michael Dunn. Back taxes have decided an auction of the house with a local resident coveting the property for his son. The boy comes back to his neurotic mother and tries to pay the taxes only to be rebuffed by town intrigues. He also gets into a fight with a local bully.

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The sentimentality is restrained and shows a renewal of sincere feeling for a story that has social overtones. Color photography of Arthur Ornitz has the right lushness.

Newcomer Tony Anthony still has some Methodics that could hest be forgotten, in his long pauses and eye blinking for emitting the more overtage in the sentimental transportation of the capricious actress role, but capricious actress role, but is technically acceptable but a bit of schmaltzy film material that has little place in today's film curpless and eye blinking for emitting the more over the content of the capricious actress role, but of schmaltzy film material that has little place in today's film curpless and eye blinking for emitting the more over the capricious actress role, but of schmaltzy film material that has little place in today's film curpless and eye blinking for emitting the more over the capricious actress role, but a discover the capricious actres role and the capricious actres role and the capri

phasis. However, he should be heard from later. Ann Hergira is properly cast as the mother while the remainder of the cast is

while the remainder of the cast is effective.
Dimitri Tiomkin's tinkling score is also an asset in this soundly made little drama that has the polish for programmer use. Film is fresh, and its naive qualities are a help in this story. Producer Allen Klein has given this a good production dress.

Mosk.

Les Amants De Tornel

(The Lovers of Teruel)

(FRENCH—COLOR—TOTAL—SCOPE)

Cannes, May 15.

Clardis release of Monarch production.

Sain dentile of Monarch (Milko Sparemblek, Blephen Grebel, Roberto, Written and directed by Raymond Rouleau; camera Ciechnicolor). Claude Benoir, chivrogram Crebello, Claude Benoir, chivrogram Crebello, Claude Benoir, chivrogram Crebello, Claude Benoir, chivrogram Freedoria, della francis and control of the Cannes Film Fest, Running time, 93 Milko Sparemblek, Crebello, Manuel, Milko Sparemblek, Manuel, Roberto Pablo Antonie Maria

Dwarf Robert Robert Pablo Antonie Marin What started out to be a full-length dance film emerges a mixture of expressionistic filmmaking with little dance but plenty of off-beat symbolism, special effects and sombre pacing. Makes this primarily an arty entry abroad. Pic is shot on a sound stage which is supposed to represent a shabby slum area. Here, an ambulant theatre company is giving a mime-ballet (based on an old Spanish legend) but it seems the ancient tale is being relived by members of the troupe itself.

Lead dancer, Ludmila Tcherina, had been in love with her leading man but he had disappeared on their wedding day. While she is waiting for him, another member of the troupe courts her. Finally, this leading man reappears, only to be murdered by the other suitor. She goes mad, and dies under a train.

Film starts at a snall's pace, A surrealistic group of images, soe-

train.

Film starts at a snail's pace. A surrealistic group of images, special effects and some dance fill in the background before the show goes on.

goes on.

Director Raymond Rouleau has piled things on with greenish faces and masks plus shifting colors. Barely does a true mood break through. Color is effective but bogged down by overdone facial colorings.

Ludmila Tcherina has the classic parts for the dependent of the control of the court for the dependent of the court of of the c

Ludmila Tcherina has the classic beauty for the doomed girl. She has some moments but is mainly a victim of this slow-moving affair. This heavyweight film will need hardsell and special placement, but may have a chance if sold right to specialized arty audiences who go for offbeat films. But it is a chancy entry. Mosk.

Adorable Julia
(FRENCH-AUSTRIAN)
Cannes, May 15.
Jacquies Mage release of Winner Mondus. Films Eloide production. Stars Lili
Palmer, Charles Boyer, Jean Sorel,
Jeanne Valerie. Directed by Alfred
Wiedenmann, Screenplay, MarcGilbert,
Sauvajon, Gury Bolton, Paccal Jardin,
Gury Bolton, Paccal Jardin,
Gury Bolton, Paccal Jardin,
At Canner, Krieni editor, A. Wilhelm,
At Canner, Krieni editor, A. Wilhelm,
At Canner, Krieni editor, A. Wilhelm,
Julia

S-A Furst O Bomba

(A Bomb Has Been Stolen)

(BOUMANIAN)

S Carnes, May 22.

Succrest Studer production and relearning billing by the state of the

Ging Haralamble Boros Gongster Haralamble Boros Gongster Haralamble Boros Gongol Eugenis Balaura Ion Popesco Gopo has won several prizes at this festival for his clever animated shorts. Now he does a live pic but utilizes cartoon conceptions in movement and action to make this a naive, little comedy that comes over well. Having no talk, it could be used as a medium length item with another for offoeat spots abroad or for video.

In some unnamed land, a group of gangsters steal an atomic bomb but it falls into the unknowing hands of a young, unemployed man. He wanders about town, the bomb gets passed around, and finally the gangsters and government gang up against him But a girl he has met and loved helps hand out pieces of the bomb which are used by people to take them seudding around without vehicles and to make things grow in the fields.

Gopo has been able to find the right rhythm in this film and built in spoofs on horror pix, gangsters, rock-n-roll and other roiples but without propaganda. It has its little preaching about the A Bomb but does it with tact and wit.

In short, a small but beguling comedy from the East which is based mainly on visuals. A clever musical track and sound backing playing of the actors.

Mosk.

El Angel Exterminador.

(The Exterminating Angel)

(MEXICAN)

(MEXICAN)

(Gustavo Alariste preduction and release. With Silva Pinal, Jacquellen Andere, Jose Baviera, Augusto Benedico, and directed by Julis Bunuel from a torry by Bunuel, Luis Alcoriza, Camera, Gabriel Pigueson; editor, Carles Savage & At Cannes Film Fest Running time, 27 MINS.

Rocan Ascquetties Andere Medical Carles Savage & At Cannes Film Fest Running time, 27 MINS.

Rocan Ascquetties Andere Doctor Augusto Benedico Cristian Luis Bertstain Russell Antonio Bravo

Unusual offbeater could be pegged a parable, social satire as a dream film. It has power and solidity that evoke discussion, and should be in for an arty house career abroad.

Director Luis Bunuel, a Mexican of Hispano origin, copped the Grand Prix at the last Cannes Fest for his "Viridiana," and may be in for a kudo on this one, In a strange manner, it exerts a hypnotic draw via perfection in mounting and acting, Buffs may have a greater feeling for the parade of symbols and ideas, but it has enough power even to draw the uninitated.

A group of rich people go to a friend's home for late supper after the opera, The servants leave and the group notices suddenly that they lack the will or the ability to get out of the house. They find themselves in the living room unable to leave the spot. Time seems to go on and they remain on, Problems of privacy, food, water and human association and comportment come up, People outside can't get into the house and it is put under quarantine. They finally manage to find a way of getting out and offer their thanks in a church.

out and offer their thanks in a church.

Pic ends in revolts outside, the church quarkntined and a group of sheep heading to the church. So symbols and ideas abound. In the living room, these people had been stripped of any social facades. A bear and some sheep wander in during their seeming imprisonment. It probably can be explained but each spectator can find, his own way in this fascinating filmic maze.

own way in this fascinating filmic maze.

Drugs, cabalistic signs, and attempts to marshall the people into action all seem to fail as they slowly sink into near violence. It may be a razor sharp look at purgatory. The symbols may have or not have any true, clear meaning, but do have shock value.

Thus one woman seems to see a human hand scutting about (it turns out to be a hallucination), a (Continued on page 18)

COMMON M. & 'CANNED GOODS'

MPPA SUPPORTS 'TRADE OR FADE'

With new nations getting hep to quotas and other non-tariff gimmicks to protect infant industries, and with the Common Market becoming an increasingly important factor in future U.S. trade with Europe, it behooves American industries enjoying a favorable baince of trade to get behind the Kennedy. Administration's new trade bill.

This includes the film industry and, as a result, the Motion Picture Assn. finds itself in an ideal strategic location for an industry group plying special interest waters here. The MPAA's enlistment in the Administration's trade struggle should pay off in rich dividends if all goes well. The association will be able to take credit for going the selfless route (albeit to selfserving destinations), thereby giving its public image a high-gloss spit and shine. And, possibly, new doors of access and influence—if the MPAA, needs any more here—may onen up in gratitude for lending a hand in a key struggle.

MPAA plans to go on record for the JFK "trade or fade" aims when the bill hits the Senate side. At present, it's getting the finishing touches by the House Ways and Means Committee in a somewhat compromised form but still okay by the Administration.

The economic rationale behind MPAA support for the Kennedy bill — which seeks to give broader and longer (five years) authority to the Chefe Executive to dicker and whittle down barriers — is a matter of, simple coin counting. Approximately 55% of all Americanium rentals come from abroad. Thus for the MPAA, and other industries in a similar position there's a particular urgency about giving the President a strong hand at this time.

In particular, the Common Market is a scarey thing, and could, if hadly handled by our Government.

giving the President a strong hand at this time.

In particular, the Common Market is a scarey thing, and could, it hadly handled by our Government, do us serious injury anent trade. The time for coping with this force and keep it from working against us is ripe, with delay holding the risk of formation of trade policies living us out in the cold, and frozen to the point where they can't be thawed.

For MPAA, continued multiplication of hurdles to our picture exports, in addition to the European Economic Community, could make futile all the trekking of prexy Eric Johnston. Bullston major effort has been to cultivate overseas markets and maintain them once they bloom.

And the MPAA, chief's striving

effort has been to cultivate overseas markets and maintain them
once they bloom.

And the MPAA chief's strivings
have gone a long way toward filling the gaoing void in b.o. left by
the tv blitz. But he can't do the
job of persuasion by himself and
persuasion itself is probably not
enough. That's why the President
wants, and Johnston supports, a
write-your-own ticket, more or less,
for Kennedy in cajoling, dickering,
threatening or whatever means is
demanded by the blockage at hand.
The President obviously is not
reluctant to have allies in this
struggle to keep Uncle Sam from
holding the short end. He's having
to tell industries and whole regions bleeding from foreign importers with sharp undercuts that
their injury is part of the "What
you can do for your country" blt.

'HERCULES' AND 'ATTILA PACKAGED FOR RE-GO

Embassy Pictures is reissuing as a package "Hercules" and "Attila." two early escapist moneymakers brought this side by Joe E Levine. Pairing opens this week in Coast driveins prior to gunning for the summer trade in saturation runs. Perhaps unremembered is that Sophia Loren is the "Attila" costar. First time around in the U. S., pic was released via States Rights. and "Hercules" through Warner Bros.

Tricky Trading Tactics

Washington, May 22.

In connection with the "trade or fade" angles of the present U. S. Administration, (per accompanying text) there is a widening breech between the "internationalism" of Washington and the "nationalism" of the Hollywood craft unions. Certain labor liberals are apparently becoming imbued with a hostility toward Kennedy which may never be purged. Rep. John Dent (D-Pa) who conducted hearings on the "runaway production" problems is mentioned as one.

Importance to the U. S. film

runaway production problems is mentioned as one.

Importance to the U.S. film
distribs of the foreign screen
playoff ties in with this issue,
as with the Common Marketthreat. There is also the tehdency of certain countries to
exact highly favorable terms,
from Uncle Sam and then turn
around and impose all sorts of
barriers. What to do about
such shyster tactics? MPAA
and U.S. Policy generally has
been against counter-quota
measures as punishment. The
whole trend of progressive
thought favors levelling of old
barriers rather than raising of
new ones.

Talk of Boycott Vs. Ponti Follows Boccacio' Rumpus

Cannes, May 22.

Last is not yet on the damage to the "moral rights" of Italian director Mario Monicelli whose portion of story in current "Boceacio 70" was removed by producers Carlo Ponti and Joseph E. Levine both at the Cannes Flim Festival showing and for the future U.S. playoff. The issue has created much animosity in professional circles. European directors are prone to some dislike for the power of producers over them, a pover less challenged in Hollywood.

Seriousness with which the issue

challenged in Hollywood.
Seriousness with which the issue is regarded in Rome was shown when the president of the Society of Italian Film Authors, came here and called a press conference to denounce the Ponti-Levine action as a direct affront to Monicelli, exposing him to damaging worldwide rubblicity. publicity.

publicity.

Authors have passed a resolution commanding all members to refuse to work on any Ponti film. Ponti's upcoming feature is a Rome-Paris Films coproduction so the attitude of the French Society of Film Authors is crucial.

Ponti and Levine claim the film was just too long with four sketches and decided the Monicelli one was not in the same tone as the others. They said it had nothing to do with the "quality" of the segment. Monicelli was offered the sketch and also a proposition to back another three part pic with his in it.

to back another three part pic with his in it.

Meanwhile, Cannes jury member Mario Soldati was inclined to resign in sympathy with fellow director Monicelli but was asked to disrupt the fest. But the directors of the other Italo entries refused to attend the screenings of their pix at the fest.

Later—The Affair took one last rebound when Camerini, flanked by writers Sergio Amidei and Cesare Zavattini and directors Michaelangelo Antonioni and Pietro Germi, staged an impassioned press conference at which the situation was re-hashed as well as the steps proposed by IAFA. The three other directors of the Carlo Ponti—evisodic non—competing three other directors of the Carlo Ponti episodic non competing opener, Federico Fellini, Vittorio De Sica and Luchino Visconti, all sent cables backing the group move and director Monicelli. The French Federation of Film Authors also gave the Italian group its support.

Monicelli has refused cash offers and a present of his sketch with a promise to make another pic around it. The other directors Continued on page 17)

On Balance, 1962 **Cannes Fest Okay**

The 15th Cannes Film Fest ends The 15th Cannes Film Fest ends tomorrow (23) on balance, despite a few lacklustre features in competition, there were enough unique entertainments to have made it all worthwhile. Add the promising first pictures, of mecomers shown in the Film Fair and the Special Critics Section.

Starlets and publicity gags were at a minimum and there was no need for any forced glmmicks to keep interest alive. Product, personalities, lively skirmishes in re "moral, rights" in "Boccaccio 70" (see separate story), did this.

various foreign countries are getting a bit more savvy in the pix they select for Cannes ex-posure though some presented nondescript work.

nondescript work.

Italy had a solid group of entries as did France except for a fairly heavyhanded dance film "The Lovers of Teruel," but which still had some impact in its ambitton fin tin its execution. The U.S. had an uneven but acceptable group of

an uneven but acceptable group of pix.

Audience reaction to the second Yank competing pic "All Fall Down" (MG) was dull in applause. Critics were split. Le Figaro felt that John Frankenheimer could obviously do a much better job of direction with a more clearly constructed script. It found Warren Beatty the most talented new Yank thesp since James Dean. Local paper L'Espoir said it preferred the moments of sensitivity over the violence, while it thought Beatty would become a big draw with distaffers. Leftist Liberation tagged it intelligent and moving at times but with the rhythm a bit slow and finally bogged down to be revved up by some admirable scenes of an exceptional psychological climate. Combat pegged it listless.

Laurel Nominees

Laurel Nominees
Nominating committee for the David O. Selznick Golden Laurel Awards, meeting at New York's Museum of Modern Art, has selected seven films for consideration this year. As established by Selznick in 1949, films produced by Americans either in the States or abroad are not eligible.

eligible.

Nominated features are "Ashes and Diamonds" (Polish), "Ballad of a Soldier" (Russian), "The Bridge" (German), "General Della Rovere" (Italian), "A Summer to Remember" (Russian), "Tomorrow is My Turn" (French) and "Two Women" (Italian).

Pictures are cited for con-tributions to "mutual under-standing and goodwill while maintaining a high standard of cinematic artistry."

Yank Indies At **Cannes Find Pix** Mostly Presold

By HAROLD MYERS

By HAROLD MYERS

Cannes, May 22.

The increasing tendency towards pre-production deals by American companies with European outfits has left most of the Yank indie distribs disenchanted with the Cannes film festival as a jumping off ground for buying the new season's product. With a couple of notable exceptions, all the highly rated entries had been pre-sold, leaving the indies with little to choose from, other than the pix being screened outside the fest in the trade fair. the trade fair.

Most forthright and aggressive policy in the pre-production field is, not surprisingly, being under-taken by Joseph E. Levine's Em-

Continued on page 17)

Doing the Cannes-Cannes

Though several of the British contingent left the fest at the end of the first week to head for the Variety Club convention in Dublin, there was a stronger than ever turn out of Londoners. Arthur Watkins, president of the British Film Producers Assn. and of the International Federation, was here in a Iriple capacity as the official British delegate on behalf of the government. Andrew Filson repped the Federation of British Film Makers, and the two producer groups jointly for the entire event included Kenneth Silve, Ben Rose and George Cohen. Smaller turnout this year from Associated British, with the company repped by Macgragor Scoti (overseas sales); James Wallis (studio topper) and Kenneth Allan (publicist). Maxwell Setton, who will be leaving Bryanston in July to join Columbia in Paris, headed the group for the "Taste of Honey" presentation. Director Tony Richardson and Rits Tushingham and Dora Bryan showed up, with publicists Jack Worrow and Gordon Arnell. Michael Bromhead, recently back from the United States, made his first Cannes Fest as general manager of Lion International, Sidney Safir, European sales chief for Anglo-Amalgamated, here with his bride. His chief, Nat Cohen, was among those who took off early for Dublin. Ditto Steven Pallos. Among the regulars—Phil Kuner and Diek Michaels of Miracle Films and Marcel Heliman. Newcomers include Tony Tenser and Charles Brown of Compton-Gameo. John Maddison of the Central Office of Information, here for the Eurovision contest, with his son in Delaware before starting on his official rounds.

If a moral may be drawn from the 15th annual film festival here it may be that festivals dramatize how undramatically delegates now accept latterday broadened subject-matter. consider "Advise and Consent," dealing with nasty party politics, demagogic witch-hunting, and one U. S. Senator blackmailing another U. S. Senator because of a prior homosexual episode. All alloys and the point that much is now accepted which once would have caused clamo. List in passing last sprin

SET UP BRUSSELS FILM BUREAU

By GENE MOSKOWITZ

By GENE MOSKOWITZ

Cannes, May 22.

Representatives from the Common Market countries of France, Italy, West Germany, Belgium, Netherlands and Luxembourg held a meeting during the Cannes Film Fest, which winds tomorrow (23), and came to the conclusion that the West German film market was in disastrous state; the French were in bad shape, the Italian film setup was the roslest, and the rest nondescript.

After these predictable decisions they deliberated on the state of the CM film industries within the economic setup of the signatories. The following conclusions were made, between seeing an occasional film and huddling with film people:

(1) A special permanent film bureau under the CM is to be created in Brussels. It would keep contact with CM central setups and try to instill the idea that film is not only a commodity and a business but an art form and manner of expression that needs a special handling and definition. It can no longer be classed along with canned goods as has been the case sizes the Rome Treaty of 1957. Albeit in cans, at Cannes the CM mentors decided the contents were a more touchy, unique affair than that contained by most cans.

affair than that contained by most cans.

(2) It was noted that France, which for some time had been second to the U.S. in film export biz, had now slipped to third place to be nudged out by Italy. French felt it was because the Italian film is strictly underwritten by the government which learned its lesson after a successive series of grave crises.

crises.

(3) French also pointed out the grave problems caused by West German and Japanese mart problems. Film funds were raised in France on advance sales and trouble in their two principal marts have reacted on French production planning.

(4) With falling filmgoing and rising costs and trouble in average.

planning.

(4) With falling filmgoing and rising costs, and troub'e in export, France finds itself unable to make, the international spectacles that Italy can allow itself. Raoul Levy's bogged down "Marco Polo" is pointed to as an example of this.

(5) But some hope in American distrib Joe Levine's garnering of three French sketch pix has the French keeping an eye on future Yank events where they have also fallen behind the Italians.

Aside from that, it was felt that expanding quotas between the CM countries, easier exchange of technicians and film material, and more coproduction, would be a helping hand in finding a more stable film footing among all the CZI countries. It looks like national film aid will be kept up beyond previous plans for a yearly cutting till it was to be wiped out in '68.

Otherwise the CM people liked

in '68.

Otherwise the CM people liked the sun, the intensity of interest in pix, and the prestige given pix by these yearly film fests. They said things were difficult but would be better.

HENRI MICHAUD JOINS PAR UNDER PERKINS

Henri Michaud, who joined Paramount in 1944 as assistant general manager for the Continent-North-Africa-Near East division, has been named director of sales for special productions for Paramount International. He'll report directly to James E. Perkins, president of the Par overseas wing

James E. Perkins, president of the Per overseas wing.

Michaud is to be responsible for sales of the top-budget product, beginning with Perlberg-Seaton's "Counterfeit Traitor" and Howark Hawks, "Hatari," throughout the world with the exception of the United States and Canada.

Known as a versatile linguist the exec recently headed a special sales unit for Europe for "Tea Commandments" and "Psycho."

L.A. Biz Sags to New 1962 Low; Fear' Light \$20,500, 'House' NG 8G, 'At Home' Dim 41/2G; 'Walk' 13G, 3d

Despite four new bills, firstruns here are running into a new low for the year this week. "Cape Fear" looks light \$20,590 in four theatres while "House of Women" and "Samar" combo is thin \$8,000 in two houses. "Safe at Home" is rated dim \$4,500 in two locations, also in first:

also in first:
"Walk on Wild Side" heads
regular holdovers with slow \$13,900 or a bit better in three spots,
hird frame. "Judgment at Nuremberg" is okay \$11,000 in 22d
round at Pantages.
"West Side Stoom" continues

"West Side Story" continues about the only bright spot with a fat \$22,000 in 23d Chinese session on hardticket.

Estimates for This Week

Estimates for This Week
Hillstreet, Wiltera, Vegue, Loyola (Metropolitan-SW-FWC) (2,752;
2,344; 810; 1,298; 90-\$1.50)—"Cape
Fear" (4) and "Six Black Horses"
(U) Light \$20,500. Last week,
Hillstreet, Wiltern, Vogue with
Baldwin, Beverly, Crest, "Four
Horsemen" (MGM) (1st general release) \$25.400. Lavola with Warlease), \$25,400. Loyola with War-ren's, Pix, "The Outsider" (I) (1st general release), "Blast of Silence" (Indie), \$14,100.

rens, Fix, 118 Odision (10) (13) general release), "Blast of Sileance" (Indie), \$14,100.

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 90-\$1.50) — "Safe at Home" (Col) and "Don't Knock Twist" (Col). Sad \$4,500.
Last week, Hawaii with Los Angeles, El Rey, "Walk on Wild Side" (Col), "Belle Sommers" (Col) (2d wk, Hawaii, Los Angeles; 1st wk, El Rey), \$15,100.

Four Star (UATC) (868; \$1.25-\$2) — "Something Wild" (UA).
Tepid \$2,600. East week, "Black Tights" (Magma) (7th wk), \$5,900.
State, Pix (UATC-Prin) (2,404; 756; 90-\$1.50)—"House of Women" (WB) and "Samar" (WB). Thin \$8,000. Last week, "Spartacus" (U) (relissue) (4th wk), \$4,700.

Iris (FWC) (625; 90-\$1.50)—"Julius Caesar" (MGM) and "Lust for Life" (MGM) (reissues). Light \$3,500. Last week, "Rome Adventure" (WB) (2d wk), "Horizontal Lieutenant" (MGM) (m.o.), \$4,-100.

Hollywood (FWC) (856; 90-\$1.50)

100.

Hollywood (FWC) (856; 90-\$1.50)

"Exodus" (UA) and "Paris Blues"
(UA) (reissues). Slim \$3,200. Last
week, "Liberty Valanee" (Par) (4th
wk), "Magnificent 7" (UA) (reis-

week, "Liberty vasaute," (UA) (reissue), \$3,400.

Reverly (State) (1,150; \$1.25-\$2)

"Black Tights" (Magna), (m.o.).

Fair \$5,000.

Warren's (Metropolitan) (1,757; 90-\$1.50) — "Outsider" (U) and "Blast of Silence" (Indie) (2d wk).

"Blast of Stlence" (Indie) (2d wk).
Pale \$3,000.

Los Angeles, El Rep, Baldwin
(Metropolitan - FWC - State) (2,017;
861; 1,800; 90-\$1,50) — "Walk on
Wild Side" (Col) (3d wk, Los Angeles; 2d wk, El Rey; 1st wk, Baldwin). Slow \$13,000 or over.

Crest (State) (750; 90-\$1,50) —
"Four Horsemen" (MGM) and
"Summer and Smoke" (Par) Ireissue) (2d wk). Limp \$2,000.

Warner Beverly (SW) (1,316; 90\$2)—"Five Finger Exercise" (Col)
(5th wk). Dull \$4,000. Last week,
\$5,500.

th war. 5500.

Musle Hall (Ros) (720; \$2-\$2.40).

"Only Two Can Play" (Kings) th wk). Good \$6,000. Last week,

ner Hollywood (SW) (2.170; 40) — "Counterfeit Traitor" (6th wk). Good \$7,000. Last week, \$8.500. Fex Wilshire (FWC) (1,990; \$1.49-

Fax Wilshire (FWC) (1,990; \$1.49); \$2)—"State Fair" (20th) (7th wk). Light \$6,000. Last week, \$5,700. Hollyweed Faramount (State) (1,468; \$1.51.80)—"All Fall Down" (MGM) (7th wk). Good \$4,500. Last

(MGM) (7th wk). Good 475.

Week, \$3,000.

Fine Arts (FWC) (631; \$1.49-\$2.40) — "Tessica" (UA), (8th wk):

Drab \$2,500. Last week, \$2,100.

Ezyptian (UATC) 13.392; \$2-\$2.40)

"Sweet Bird of Youth" (MGM)

Tast week,

Sweet Bird of Youth" (MGM)
wh). Dull \$5,200. Last week,

5.200.
Carthay (FWC) (1,138: \$1.803.50)—"El Cid" (AA) (22d wk).
air \$7.000. I.asf week. \$7,100.
Pantases (RKO) (1,512; \$1.252.75)—"Judgment at Nuremberg"
UA) (22d wk). Stout \$11,000 or
ver. Last week. \$12,100.
Chinese (FWC) (1,408: \$1.253.50)—"West Side Storv" (UA)
23d wk). Plump \$22,000. Last
reek, \$25,300. \$3.50) — (23d wk). — eek, \$25,300

Key City Grosses

Patimated Total Green

This Week \$2,103,200 (Based on 24 cities and 282 theatres, chiefly first runs, including N.Y.)

(Based on 22 cities and 245

Record Heat Clips Det. But 'Earth' Hot \$15.000: '13 West' Passable 9G

Detroit, May 22.

Downtown biz is up a bit this week, but a record-breaking heat wave is keeping people out of the firstruns. Hence, firstruns still are struggling back to normal from the double effects of the 29-day newspaper strike and hot weather. "Day Earth Caught Fire" is a timely hit at the Fox. "Thunder Road" on reissue looks okay at Michigan. "13 West Street" shapes passable at the Palms.

Michigan. "13 West Street." snapes passable at the Palms. "West. Side. Story" is great in 14th week at the Madison. "State Fair" still is good in fifth session at Grand. Circus. "Two Women" stays fine. In! fourth round at the

Estimates for This Weel

Adams.

Estimates for This Week

Fox (Woodmont Corp) 15,041;
\$1,25-\$1.49)—"Day Earth Caught
Fire" (U) and "Sergeant Was Girl"
(U). Good \$15,000. Last—week,
"Cape Fear" (U) and "Information
Received" (U) (4th wk), \$9,500.

Michigan (United Detroit) (4,026;
\$1,25-\$1.49)—"Thunder Road"
(UA) and "Big Country" (UA) (resuses). Okay \$9,000 or near. Last
week, "Rome Adventure" (WB) and
"Samar" (WB) '(2d wk), \$9,300.

Palms (UD) (2,985; \$1,25-\$1.49)—
"13 West Street" (Co) and "Helliens" (Col). Okay \$9,000. Last
week, "Safe at Home" (Col) and
"Don't Knock the Twist" (Col),
\$9,200.

week, "Safe at Home (Col) as "Don't Knock the Twist" (Col), \$9,290.

Madison (UD) (1,408; \$1.50-\$2.65)

"West Side Story" (UA) (14th wk). Wow \$12,600. Last week, \$11,500.

Grand Circus (UD) (1,400; \$1.25-\$1.49)—"State Fair" (20th) (5th wk). Slowing to good \$8,000. Last week, \$9,000.

Adams (Balaban) (1,700; \$1.25-\$1.50)—"Twe Women" (Indie) (4th wk). Fine \$5,000 Last week, \$9,000.

Manuse Hall (Cinerama Inc.) (1,208; \$1.20-\$3)—"El Cid" (AA) (22d wk). Geod \$12,000 or close. Last week, \$10,500.

Mercusy (UM) (1,485; \$1-\$1.80)—"Judgment at Nuremberg" (UA) (4th wk). Stout \$10,500. Last week, \$10,800.

Dream' Rebust \$12,000, D.C.; 'Lieut.' Fair 10G

D.C., Lieat. Fair 106

Washington, May 22.

Torrid Heat is sloughing firstrun trade here currently. However, "Follow That Dream" shapes lively in first at Keith's while "Experiment in Terror." looks socko on initial round daydating Trans-Lux and Playhouse. "Horizontal Lieutenant" looms fair at Palace on opener but "All Fail Down" is rated mild at Capitol.

Estimates for This Week (Abb), 1,000; \$1-\$1.49 — "Samar's (WB) and "House of Women" (WB). Fair \$8,000. Last week, "Burn Witch Burn" (Al), \$8,500.

Apex (K-B) (940; \$1.25-\$1.40)—"Through a Glass Darkly" (Janus) (4th wk). Firm \$4,500. Last week, \$5.200.

Canital (Loew) (3,420-\$1.51.40)

\$5,200.
Capitlol (Loew) (3,420; \$1.\$1.49)

"All Fall Down" (MGM). Mild
\$10,500 or less. Last week, "Ride
High Country" (MGM), \$10,000.
Dupont (Mann-KB) (400; \$1.
\$1,65) — "Black Tights" (Magna)
(3d wk). Good \$4,000. Last week,
42,000.

(3d wk). Good \$4,000. Last week, \$4,200.

Keith's (RKO) (1,839; \$1.\$1.65)

"Follow That Dream" (UA).
Loud \$12,000. Last week, "Cape Fear" (UI) (4th wk), \$7,000.

MacArthur (K.B) (900; \$1.25-\$1.40)—"Doctor In Love" (Gov)

(Continued on page 10)

L'VILLE LIMPS: BIRD' OKE \$8,000. 'SAMAR' 4G

Louisville, May 22.

First-run trade is mostly dull this week, the only thing hot being the weather. 90-degree readings of several days has crimped business generally in downtown area.

ness generally in downtown area.

"Sweet Bird of Youth" in second.

at United Artists will pace the.

city. "Judgment at Nuremberg".

In second at the Brown looks
steady. Mary Anderson's dual.

bill, "Samar" and "House of
Women," in moderate. Only fresh
product, "Man Who Shot Liberty
Valance," at the Ohio shapes fair.

Estimates for This Week
Brown. (Fourth Avenue) (900;
12.5-\$2.-"Judgment at Nuremberg" (UA) (2d wk). Steady
\$6,000 after opener's \$8,000.

Kentucky (Switow) (900; 75
\$1.25)-"Cape Fear" (U) (2d wk).
Soggy \$2,000. Last week, \$5,500.

Mary Anderson (People's) (1,100;

Suggy \$2,000. Last week, \$5,300. Mary Anderssa (People's) (1,100; 75-\$1.25)—"Samar." (WB). and "House of Women" (WB). Moderate \$4,000. Last week, "Walk On Wild Side" (Cel) (3d wk), \$4,500.

Wild Side" (Left 3d Wei, \$4,500.
Ohio (Settos) (900; 75.\$1.25)—
"Liberty Valance" (Par). Westerns are not so hot at firstrung here. Fair \$5,000 looms. Last week, "Moon Pilot" (BV) (4th wk), \$4,500.

\$\$,500.

Rialte (Fourth Avenue) (1,100; \$1.25-\$2.50—"Search: For Paradise" (Cinerama) (5th wk). Still getting out-of-town trade with nice \$5,000 likely, same as fourth.

So,000 likely, same as rourn.

United Artists (Fourth Avenue)
(3,000; 75-\$1.25)—"Sweet Bird of
Youth" (MGM) (2d wk). Satisfactory *8,000 after opening week's
big \$12,000.

'Story' Sock 8½G, Mpls.; 'Fear' 7G

Minneapolis, May 22.
Continued non-publication of struck local newspapers, a situation now approaching third month, undoubtedly accounts in part for apparent disinclination of firstrun theatres to toss in important new-comers right new. Current stanza brought only two new plx to the firstruns. "World in My Pocket" at the Gopher looks thin. "Three Stooges Meet Hercules." also new, shapes fair at State.

After 13 healthy roadshow weeks, "El Cid" only has one more stanza to go. But there's a large pack of other holdovers. Two of them, "West Side Story" and "Sergeants 3." are in their third months. "Story" still is great.

Estimates for This Week
Academy (Mann) (1,000; \$1.55-\$2.65)—"El Cid" (AA) (13th wk). Okay \$4.500. Last week, \$5.00.

Avalea (Frank) (200; \$11.

Okay \$4,500. Last week, \$5,000.

Avalem (Frank) (800; \$1) —
"Ruined Bruin" (Indie) and "Julie" (MGM) (reissue) (2d wk). Satisfactory \$2,000. Last week, \$2,500.

Centary (Par) (1,300; \$1,25-\$1.50)
—"Jessica" (UA) (3d wk). Okay \$4,500 in five days. Last week, \$5,000.

Gopher (Berger) (1,000; \$1-\$1.25)
— "World in My Pocket" (MGM),
Sad \$1,200. Last week, "Ride
High Country" (MGM), \$2,900.

Lyrie (Par) (1,000; \$1.25-\$1.50)—
"Cape Fear" (U) (2d wk). Solid
\$7,000. Last week, \$8,000.

Mana (Mann) (1,000; \$1.50-\$2.75)

"West Side Story" (UA) (14th
vk). Great \$8,500. Last week,

\$9.009.

Orpheum (Mann) (2.800; \$1-\$1.25)

—"Thunder Road". (UA); and "Big.
Country" (UA) (refissues). Mild \$5,000. Last week, "13 West Street" (Col), \$4,000.

Park (Field) (1.000; \$1.50)

"Sweet Bird of Youth" (MGM) (7th wk. Good \$2,800. Last week, \$3,000.

"Swee Bird of Youth" (MGM) (7th wk. Good \$2,800. Last week, \$3,000.

State (Par) (2,200; \$1.\$1.25).
"Three Stooges Meet Hercules" (Col). Fair \$6,500. Last week, \$3,000.

"State Fair" (20th) (5th wk), \$5,000 at \$1.25-\$1.50 scale.

Suburban World (Mann) (800; \$1.25-\$1.50 scale.

Suburban World (Mann) (800; \$1.25-\$1.50 scale.

Suburban World (Mann) (800; \$1.25-\$1.50. Chay at \$2,000. Last week, "Lover Come Back" (U) (re-issue). \$2,500.

Uptowa (Field) (1,000; \$1.25-\$1.50. "Sergeants 3" (UA) (13th wk). Great \$2,700. Last week; \$2.800.

World (Mann) (400; \$1.\$1.25).
"Experiment in Terror" (Col) (5th wk). Modest \$2,500. Last week, \$3,000.

Heat Wilts Hub Albeit 'Honey' Hotsy \$15,000; Fear' Fine 14G; Bird' 13G

Broadway Grosses

Estimated Total Gro

This Week \$475,600 (Based on 29 theatres) Last Year \$511,600 (Based on 29 theatres)

Heat Hits Cincy Trade: Terror' Lean 6G, 'Earth' \$7,000; 'Story' 7½G, 9th Cincinnati, May 22.

Cincinnati, May 22.

A record, prolonged heat spell plus season openings of parks and pools, and a product shortage becloud Cincy film biz this canto. Newcomers look fairish to mild. "Day Earth Caught Fire" at Palace is in last category. Experiment in Terror" at Keith's looms, fair as does "Samar" with "House of Women" at Grand. Oldies 'Psycho' and "World of Suzle Wong" shape so-so at Albee. "West Side Story" holds sturdly in ninth week at the Valley. Seasonal ozoner lift is reflected at Twin Drive-In for "Head" and Black Pit of Dr. M." backed by "Walk On Wild Side" and "Wild River."

Estimates for This Week

Estimates for This Week

Albee (RKO) (3,100: \$1-\$1.25)— sycho" (Par) and "Suzie Wong" Albee (RKO) (3,100. \$1.51.25)—
"Psycho" (Par) and "Suzie Wong"
(Par) (reissues). So-so \$6,000. Last
week, "Liberty Valance" (Par) (2d
wk), \$6,500 at \$1.\$1.50 scale.
Esquire Art (Cin-T-Co) (500;
\$1.25)—"Never Let Go" (Indie).
Fairish \$1,000. Last week, "Breakfast at Tiffany's" (Par) (subrun),
\$1,400.

\$1,500.

Grand (RKO) (1,300; \$1-\$1.25)—

"Samar" (WB) and "House of Women" (WB). Fair \$5,000. Last week, "Forever My Love" (Par), \$5,300.

\$5,300.

Gaild (Vance) (300; \$1,25) —
"Only Two Can Play" (Col) (5th
wk). Good \$1,700 after \$1,900 in fourth

fourth.

Keith's (Cin-T-Co) (1,500; 90-\$1.25) — "Experiment in Terror" (Col). Fair \$6,000. Last week, "Cape Fear" (II) (2d wk), \$4,500. Palace (RKO) (2,600; \$1.51.25) — Day Earth Caught Fire" (IV) Mild \$7,000 or less. Last week, "King Solomon's - Mines" (Indie) and "Naked Spur" (Indie) (reissues), \$5,500.

Twin Drive-In (Cin-T-Co) (800

"Naked Spur" (Indie) (reissuea), \$5,500.

Twin Drive-In (Cin-T-C6) (800 cars each side; 90c)—West: "Head" (Indie) and "Black Pit of Dr. M" (Indie). Swell \$6,500. Last week, "Jouraey Seventh Planet" (Indie) and "Lest Battalion" (Indie), \$5,500. East: Walk On Wild Side" (Indie) and "Wild River" (Indie). Okay \$5,000. Last week, "Lover Come Bach" (U) and "George Raft Story" (AA) (subruns), \$5,400.

Valley (Cin-T-Co) (1,275; \$1.50-Valley (Cin-T-Co) (1,275; \$1.50-West Side Story" (UA) (9th wk). Solid \$7,500 after \$8,000 for eighth.

El Cid' Overcomes Heat In Cleve., Fine \$17,500

Cleveland, May 22.
Boxoffice takings are mighty slim at most houses here currently, with a dearth of newcomers, of course, hurting, "Jessica" is barely fair on opener at State.
Standout is "El Cid," which shapes Standout is "El Cid," which shapes fancy in opening stanza at Palace on three-a-day despite the heat. "West. Side Story" is rated okay in 14th at the Ohio. Elsewhere, it's mainly very sad.

Estimates for This Week Ailen (Stanley-Warner) (2,866; 1-\$1.50, "Cape. Fear" (U) (2d wk). Fair \$7,500 after \$11,500 for last week.

wk). Fair \$1,500 after \$11,500 for last week.

Colony Art (Stanley-Warner) (1,354; \$1,500 "Black Tights" (Magna) (6th wk). Light \$1,800.

Last week \$3,300.

Continental Art (Art Theatre Guild) (900; \$1,25) — "Julius Caesar" (McGM) (reissue). Poor \$1,400. Last week "Murder, She Said" (McGM) (Indie), \$2,000.

Heights Art (Art Theatre Guild) (925; \$1,\$1,500 — "Only Two Can Play" (Coll (5th wk). Nice \$2,300 after \$2,700 last week.

Hippodrome Castern Hipp) (3,—(Continued on page 10)

(Continued on page 10)

Boston, May 22.

Heat hit firstrain trade Saturday, with near 90 degree temperature. City was descreed as crowde flocked to the beaches, pools and amusement parks. The hot weather broke through a previous refrigerator period which rallied bostoffices. With four new entries, biz is spotty. "Taste of Honey" looks sockeroo at Kenmore. "The Bridge" is fair at the Met. "Cape Feer" shapes slick at Memorial. "13 West Street" is only moderate at Pilgrim.
"Sweet Bird of Youth" is hald.

at Pilgrim.

"Sweet Bird of Youth" is holding hotsy in second around at the Beacon Hill. "Children's Hour" looms nice in third at the Capri. "Holiday in Spain" is continuing torrid at the Boston in third. "West Side Story" still leads the town with good biz in 29th week. "Counterfeit Traitor" is holding solid at Paramount in fifth week. "Judgment at Nuremberg" is rated good on roadshow at Saxon in 14th round.

Estimates for This Week

Estimates for This Week

Estimates for This Week

Astor (B&Q) (1,170; \$1.30,\$2.70)

"El Cold" (AA) (22d wk). Oke

\$7,000. Last week, ditto.

Beacon Hill (Sack) (900; \$1-\$1.50)

"Sweet Bird of Youth"
(MGM) (2d wk). Hotsy \$13,000.

Last week, \$15,000.

Boston (Cinerama, Inc.) (1,354; \$1.75-\$2.65)

"Holiday in Spain"
(Nat'l Th.) (3d wk). Second week
ended Monday (21) was slick \$13,000.

Cant (Sack) (900; \$1.50)

"Chil-

000.

Capri (Sack) (900; \$1.50)—"Children's Hour" (UA) (3d wk). Nice \$10,000. Last week, \$12,000.

Exeter (Indier (1,376; 90-\$1.49)—"Last Year at Marienbad" (Astor) (5th wk). Fourth week ended Friday (18) was neat \$8,000.

Fenway (Indie) (1,300; \$1.50)—"Through Glass Darkly" (Janus) (6th wk). Oke \$3,000. Last week, \$4,500.

Gary (Sack) (1,277, \$1.50.53)—

"Through Glass Darkly" Janus) (6th wk. Oke \$3,000. Last week, \$4,500.
Gary (Sack) (1,277; \$1,50,53).
"West Side Story" (UA) '(29th wk), Strong \$14,000. Last week, \$16,600.
Kemmore (Indie) (700; \$1,50).
"Taske of Honey" (Cont). Boffe \$15,000 or near. Last week, "Doctor in Leve" (Gov) and "Carry On Nurse" (Gov) (reissue) (7th wk), \$5,000.
Mayflewer (ATC) (688; 90-\$1,50).
"Jessica" (UA) (3d wk), Okay \$3,000. Last week, \$4,000.
"Metropolitan (NET) (4,357; 90-\$1,25)."The Bridge" (AA) and "Big Wave" (AA). Fair \$15,000. Last week, "State Fair" (20th) '5th wk), \$8,000.
Memerial (RKO) (3,000; 90-\$1,49). "Cape Fear" (U) and 'Sergeant Was a Lady" (U). Proud \$14,000. Last week, "Day Earth Caught Fire" (U) (4th wk), \$8,500.
Ornheum (Loew) (2,900; 90.
\$1,49). ""Horizontal Lieutenant" (MGM) and "World in My. Pocket" (MGM) and "World

'Valance' Big \$14,000,

Valance' Big. \$14,006,

Denver; 'Trapeze' 12G

Denver, May 22.

Film biz is spotty at firstruns here this round but somewhat better than last week. Batch af promising newcomers probably accounts for this. "Liberty Valance" looks big at the Denver. "Trapeze" shapes sharp at Paramount. "13 West Street" is rated drab at Orpheum.

Estimates for This Week
Alaedin. (Fox) (900; \$1:25-\$1.45)

"Judgment at Nuremberg" (UA)

(7th wk). Mild \$3,600. Last week, \$5,000.

Centre (Fox) (1,270; \$1:25-\$1.45)

"Horizontal Lieutenant" (MGM)
(3d wk). Lean \$6,000. Last week, \$7,500.

\$7,500.

Cooper (Cooper) (814; \$1.25
\$2.65) — "Seven Wonders 6 (Continued on page 10)

New Films Up Chi; Rome' Potent 15G: 'Can Play' Fast 13G; Fair' Nice 12G In 6th Round; Fear' Socko 11G. 5

Chicago, May 22.
Several sharp newcomers are sparking firstrun biz this round but balany weather is cutting into expected biz. "Rome Adventure" looks tancy \$15,000 in United Artists bow. Preem of "Five Day

looks fancy \$15,000 in United Artists how. Preem of "Five Day Lover" shapes hotsy at World. "Trantic" (tabbed "24 Frantic" (tabbed "24 Frantic" (tabbed "24 Frantic") from the constant of "Womanhutt" and "Broken Iand" looms neat. First subrun week of "Black Tights" looks brisk at the Carnegle.

Batch of healthy second rounders but "Experiment in Terror" is only mild at Roosevelt. "Only Two Can Play" is husky at Esquire. "Jessica" shapes good in its Loop second frame.

second frame.

"Les Liaisons" is sturdy in fourth Town lap. "Cape Fear" remains socko in Woods fifth round. "State Fair" is nabbling a fancy sixth week at Oriental. "Sweet Bird of Youth" is fine at the Chima in sirth.

"State Fair" is nabbing a fancy sixth week at Oriental. "Sweet Bird of Youth" is fine at the Chicago in sixth.

"West Side Story" is notching a Fousing 12th stanza on hardticket at the Todd.

Estimates far This Week Carnegie (Telem') (495; \$1.25-\$1.80) — "Black Tights" (Magna) (subrun): Good \$3,000. Last week: "Satan in High Heels" (Indie) (2d wi). \$3,200.

"Sweet Bird of Youth" (MIGM) — "Sweet Bird of Youth" (MIGM) (6th wk). Fine \$12,500. Last week. \$16,000.

Cinessage (Todd) (1,032; \$1.75-\$3.50)—"Sweet Bird (AA) (22d wk). Light \$3,000 in final three days. "Judgment at Nuremberg" (UA) Opens May 23.

Cinessa (Stern) (500; \$1.50)—"Frantic" (Times). Medicat \$2,800. Last week, "Gold Rush" (Lope (Telsuse). (2d wk). Hetsy \$13.00.—"State (2d wk). \$1,500.

Last week, "Gold Rush" (Lope (Telsuse). (2d wk). Hetsy \$13.00.—"Sessica" (UA) (2d wk). Oft to good \$5,000. Last week, \$15,000.

Last week, "The Rayers" (20th) and "Broken Land" (20th). Oke \$4,000. Last week, "The Rayers" (20th) and "Intamed West" (AI). \$4,200.

O'Iental (Indie) (3,400; 90-\$1.80)—"State Fair" (20th) (6th wk). Nice \$12,000. Last week, \$17,000.

Roosevelf (B&K) (1,400; 90-\$1.80)—"State Fair" (20th) (6th wk). Nice \$12,000. Last week, \$17,000.

Roosevelf (B&K) (1,400; 90-\$1.80)—"Experiment in Terror" (Col)—"Continued on page 10)

Tear' Fancy \$7,500 la K.C.: Planet' OK 17G, 'Spartacus' Stardy 8G

Spariacus' Stardy 86

Kansas City, May 22.

Newcomers are mostly confined to the key hardtops this session.
"Cape Fear" at the Saxon shapes nice but "Geronimo" at Uptown is mild. "Spariacus" gets its first-engagement at regular prices and continuous run at the Paramount for a good play. "Journey to Seventh Planet" is okay in two ozoners and four hardtops. "El Cid" in closing days at the Capri is still doing nicely in 13th round. Weather unusually warm for May Estimates for This Week

Brockside (Fox Midwest-Nat. Theatres) (800; \$1-\$1.50)—"Judgment at Nuremberg." (UA) (7th wk). Oke \$3.500. Last week, same. Capri (Durwood) (1.266; 90-\$2.50)—"El Cid." (AA) (13th wk). Tapering off to fair \$6.000, but holds one more week. Last week, \$6.00.

Empire (Durwood) (1.200; 90c-\$2)—"Search for Paradise." (Cinerama) (reissue) (3d wk). Mild \$4.500. Last week, \$5.000. Sis. Granada, Vista, Fairway (FMW-NT) (1.360; 1.217; 700; 700). Boulevard (Rosedale) (750 cars). Crest (Commonwealth) (900 cars) (\$1)—"Journey to Seventh Planet' (AI). Okay \$17,000 (plus various second-runs). Last week, Isis, Fairway, Vista, Boulevard, Crest and Riverside (Commonwealth) 900 cars). Englewood (Dickinson) (504; \$1.25-\$1.50)—"Les Lialsons (Astor) (2d (Continued on page 10).

(Continued on page 10)

Estimates Are Net

Film gross estimates as re-ported herewith from the various key cities, are net; le, without usual tax. Distrib-utors share on net take, when playing percentage, hence the estimated figures are net in-

come.
The parenthetic admission prices, however, as indicated, include U. S. amusement tax

Fear' Solid 18G. St. L.; Lieut.' 12G

St. Louis, May 22.

Some new fare here currently is helping brighten the boxefice setup, with "Cape Fear" rated as fancy at the Fox. "Horizontal Lientenant" looks comparably as strong at the amaller Esquire. "Splendor in Grass" paired with "Fanny." out on reissue, looks good at Ambassador.

West Side Story" shapes stout in 12th week at Loew's Mid-City. "All Fall Down" is heading for a good take in second round at State.

Estimates for This Week.

e. Estimates for This Week Ambassador (Arthur) (2,970; 90; 90; \$1.25)—"Spiendor in Grass" (WB) and "Fanny" (WB) (reissues). Good \$11.90. Last week; "Yiew From Bridge" (Cont), \$7,800.

From Bridge" (Cont., \$7,800: Apelle Art (Grace) (700; 90-\$1.25)—"Black Tights" (Magna) (2d wk), Neat \$2,280, Last week, \$2,500. Esquire (Schuchart-Levin) (1.-300; 96-\$1.25)—"Horizontal Lieu-tenant" (MGM), Stout \$12,980, Last week, "Rome Adventure" (WB), (4th wk), \$5,000.

(4th wk), \$8,000.

Fox (Arthur) (5,000; \$0-\$1.25)—

"Cape Fear" (U). Fancy \$18,000.

Last week, "Man Whe Shot Liberty

Valance" (Par) (2d wk), \$14,000.

Leew's Mid-City (Loew) (1,100; \$1.25-\$2.50)—

"West Side Story" (UA) (1214 wk). Nice \$8,000 or near. Last week, \$8,500.

near, Last week, \$8,500.

Stafe (Loew) (3,608, 68-90)

"All Fall Down" (MGM) and
"World in Pecket" (MGM) (2d wk).
Good \$9,500, Last week, \$12,000.

Fageant (Arthur) (1,000, 90\$1,25)—"Oklahoma" (Magna) (5th
wk). Okay \$2,809, Last week, \$3,000.

000.

St. Louis (Arthur) (3,800; \$1.25-\$1.50)—'El Cid''. (AA) (6th wk).
Petent \$8,000. Last week, \$9,000.
Shady Oak (Arthur) (760; 90-\$1.25)—'Only Two Can Play' (Col) (5th wk). Oke \$2,000. Last week.

'Judgment' Rousing 14G, Prov.; 'Fear' Lively 8G: 'Story' Slick 7½G, 6th

Providence, May 22. Providence, May 22.

Better product is reflected this week in higher takes all around, the State leading with socko first of "Judgment at Nuremberg," RKO Albee is perky with "Cape Fear" as is Elmwood's sixth of "West Side Story" Majestic looks fairly happy with "Last of Vikings." Strand still is dark while awaiting a screen replacement.

Estimates for This Week

Estimates for This Week Estimates for This Week
Albee (RKO) (2,200; 65-90)—
"Cape Fear" (U) and "Make Mine
Double" (U), Good \$8,000. Last
week, "After Mein Kampf" (Indie)
and "Karate" (Indie), \$3,500.
Elmwood (Synder) (724; \$2\$2.50) — "West Side Story" (UA)
(6th wk), Nice \$7,500. Fifth was
\$8,500.

\$8,000.

Majestid (SW) (2,200; 65-90) —
"Last of Vikings" (Indie) and
"Desert Warrior" (Indie). Fairly
good \$7,000. Last week, "Rome Adventure" (WB) and "Happy.
Thieves" (WB) (2d wk), \$5,000.

(2d wk). Poor \$3,500. Last week, State (Loew) (3,200; 90-\$1,25) — \$4,500.

"Judgment at Nuremberg" (UA). Town (Rapapport) (1,125; \$1.50-Sock \$14,000 looms. Last week, \$2,50) — "El Cid" (AA). (11th "Colossus, of Rhodes" (MGM) and wk). Good at \$3,900. Last week, "World in Pocket" (MGM), \$7,000.

Omaha in Boldrums But 'Geronimo' Good \$9.000: Exercise' Mild \$3.500

Exercise M44 35,000

Omaha, May 22.

Biz remains in doldrums at downtown firstruns this week. Sole exception is "Geronimo," alded by in-person stint by Chuck Conners, which is good at two houses. Other new entries, "Five Finger Exercise" at the Omaha and "Cape Pear" at the Orpheum, are both light, especially the former. "Sweet Bird of Youth" shapes fair in third round at State. "West Side Story" looks busy in its sixth stanza at the Admiral.

Estimates for This Week

Story" looks busy. In its sixth stanza at the Admiral.

Estimates for This Week.

Admiral (Blank) (1,239; \$1.55-2.20)—"West Side Story" (UA) (6th wk). Loud \$4,500" or near. Last week, \$5,000.

Chief, Skyview (Blank) (1,000; 1,200; 75-\$1)—"Geronimo" (UA) and "20 Thousand Eyes" (20th). Good \$8,000. Last week, "Hitler" (AA) and "Hands of Stranger" (AA) and "Hands of Stranger" (AA) as,500.

Cooper (Cooper) (687; \$1.55-\$2.20)—"Cinerama Holiday" (Cinerama) (3d wk). Looks okay \$5,000. Last week, \$6,200.

Dundee (Cooper) (500; \$1.25-\$1.75)—"Oklahoma" (Todd-AO) (8th wk). Fairish \$2,000. Last week, \$2,100.

Omaka (Tristates) (2,066; \$1-\$1.25)—"Five Finger Exercise" (Col). Mild \$3,500. Last week, \$5,500.

Orpheum (Tristates) (2,687; \$1.25)—\$5,500.

\$5,500.

Orpheum (Tristates) (2,877; \$1-\$1.25)—"Cape Fear". (U). Weak \$6,000. Last week, "Experiment in Terror". (Col); 5,5000.

State (Cooper) (743; \$1)—"Sweet Bird. af Youth". (M-G). (3d. wk). Fair \$3,500. Last week, \$4,000.

Judgment' Fair 56 in Blah Balto

Baltimore, May 22. Warmer weather apparently is making for a fairtish session. The heldovers look best, "West Side Story" is holding nicely in 14th week at Mayfair. "Judgment at Nuremberg" is passable in fifth week at Chema and the Five West. "All Fall Down" is only mild in opener at the Hipp. "Cape Fear" is slow in second at the New. "Rome Adventure" is drab in second at Stanton.

Estimates for This West.

"Rome Adventure" is drab in second at Stanton.

Estimates for This Week
Avalea (Hyatt) (869; \$1.50)—"No
Morals" (Indie): Fair \$3,800. Last
week, "Sins Rose Bernd" (Indie):
reissue) and "Love by Appointment" (Indie), \$1,500.

Ausera (Rapaport) (367; 90\$1.50)—"Tides of Passion" (Indie):
Fair \$1,400. Last week, "Sins of
Youth" (Indie): \$2,200.

Charles (Fruchtman) (500; 90\$1.80)—"Jessica" (UA). Fair \$4,000. Last week, "Children's Hour"
(UA) (5th wk), \$2,300.

Cinemas (Schwaber) (480; \$1.50\$2) — "Judgment at Nuremberg"
(UA) (5th wk). Down to \$2,000.
Last week, \$3,000.

Hippodrome (Rappaport) (2,200;
90-\$1.50)—"All Fail Down" (MGM).
Slow \$5,000. Last week, "Experiment in Terror" (Col) (2d wk),
\$4,500.

Five West (Schwaber) (435;

ment in Terror \$4,500.

Five West (Schwaber) (435; \$1,50-\$2)—"Judgment at Nuremberg" (UA) (5th wk). Fair \$3,000.

Last week, \$3,700.

Lattle (Rappaport) (300; 90-\$1.50)

"Five Finger Exercise" (Col) (3d wk). Okay \$1,800. Last week, \$2,000.

wk). Okay \$1,800. Last week \$2,000. Mayfair (Fruchtman) (700; \$1.75 \$2.50)—"West Side Story" (UA

Mayfair (Fruchtman) (700; \$1.75-\$2.50)—"West Side Story" (UA) (14th wki, Holding at good \$5,000. Last week, \$6,300. New (Fruchtman). (1,600; 90-\$1.50)—"Cape Fear" (U) (2d wk). Slow \$5,000. Last week, \$4,000. Playhouse (Schwaber) (355: 90-\$1.50)—"Through Glass Darkly (Janus) (4th wk). Mid \$1,700. Last week, \$1,800. Rex (Freedman) (500; \$1.50)—"Male and Female" (Indie). Good \$3,000. Last week, "Meet Me In St. Louis' (MGM) and "Night at Opera" (MGM) (Treissues), \$1,200. Stantos Fruchtman) (2,800; 90-\$1.50)—"Rome Adventure" (WB) (2d wk). Poor \$3,500. Last week, \$4,500.

Record Heat Hits B'way But Yoyage' Big \$160,000; 'Intruder' Modest 23G, Traitor' Boff 261/2G, 'Fear' \$17,300

Three-day heat wave, with last Saturday (19) the hottest May day on record here (190 degrees), is hitting Broadway deluxers a body blow this session despite some new entries. Heavy downpour early Saturday night also hurt.

Even newcomers are being hit by the hot weather although the four newcomers are being hit by the hot weather although the four the period, with the Memorial Day hollday due a week from today (Wed.); never has been rated a very good one at the wickets. A long string of fresh product is set to be launched this week, with some nine theatres due to change hills. While most pix were hurt, many longruns are sagging to unbelievably low figures.

Topping the field is "Bon Yoyage" with a new stageshow at the Music Hall, where a lofty \$160,000 is expected opening round. "The Intruder" wound its initial week at the Forum with a mild \$15,000. Pic is expected to do a meagre \$8,000 or less in nine days opening round at the Murray Hill, and is being pulled, with "Suddenly Last Summer" opening today (Wed.). "I Like Money" is heading for a fine \$14,000 or close opening session at the Murray Hill and is being \$1,000 or close in fifth sanza at the DeMille, with socko \$5,000 registered in the third week at the '72d St. Playhouse: "Lover Come Back" looks like big \$7,000 on subsequent-run at the \$8th St. Playhouse is second frame, but the theatre is committed to open "Cabinet of Caligari" next Friday (25). "Cape Fear" looks fair \$17,300 in sixth week daydating the Victoria and Trans-Lux \$5th Street. "Horizontal Lieutenant" shapes slight \$12,000 or near in second session at the State.

Most hardticketers remained big this session. "Judgment at Nugembers' was socko \$31,000 or near in 22d Tound at the Palace while "Week Side Story" is heading for a great \$46,000 in current (31st) week at the Rivoll. "Miracle Worker" opens today (Wed.) at Astor and Trans-Lux \$2d St. "Liberty Valance" is being launched the same day at the Capitol. Also today, the Criterion and "Trans-Lux \$2d St. "Liberty Valance" is being launched the

Astor (City Inv.) (1,094; \$1.25:\$2)

"Miracle Worker" (UA). Opens today (Wed.). In ahead, "Jessica" (UA) (5th wk-6 days), slim \$7,700 after \$\$5,500 for fourth regular week.

week.
Capitol (Loew) (4,820; \$1-\$2.50)
—"Liberty Valance" (Par). Opens
today (Wed.) In ahead, "Sweet
Bird of Youth" (MGM) (8th with)
mild \$8,000 or close after \$1,400
for seventh, and very solid extended-rui.

mild \$8,000 or close after \$14,000 for seventh, and very solid extended-run.
Criteries (Moss) (1,520; \$1.25-\$2.50)—"Suddenly Last Summer" (Col) (reissue). Opens ioday (Wed.). Last week, "Experiment in Terror" (Col) (6th wk-5 days), slim \$11,000 after \$15,000 for fifth full week.
DeMille (Reade) (1,463; 90-\$2.75)—"Counterfeit Traitor" (Par) (6th wk). Fifth round ended yesterday (Tues.) was socko \$18,000 after \$22,500 for fourth week Also at 72d St. Playhouse.
Embassy (Guild Enterprises) (500; \$1.50-\$2.50)—"Les Liaisons" (Astor)s(m.o.) (3d wk). Second session completed Monday (21) was great \$11,000 after \$14,000 for opener.

great \$11,000 after \$14,000 for opener.

Palace*(RKO) (1,642; \$1.50-\$3.50)

"Judgment at Nuremberg" (UA) (23d wk): The 22d stanza finished yesterday (Tues.) was great \$31,000 after \$32,000 for 21st week. The 22d week fad 12 performances.

Forum (Moss) (813; \$1,25-\$1.80)

"The Intruder" (Pathe) (2d wk). Initial round completed Sunday (20) was just fair \$15,000.

Parameunt (AB-PT) (3,665; \$1-\$2)—"State Fair" (20th) (6ith wk-8 days). This week winding today (Wed.) looks like fair \$16,000. Fifth was \$19,000. "Lisa" (20th) opens tomorrow (Thurs.). opener.

Palace (RKO) (1,642; \$1.50-\$3.50)

"Judgment at Nuremberg" (UA)
(23d wk): The 22d stanza finished yesterday (Tues.) was great \$31.000 after \$32,000 for 21st week. The 22d week fàd 12 performances.

Forum (Moss) (813; \$1.25-\$1.80)

—"The Intruder" (Pathe) (2d wk). Initial round completed Sunday (20) was just fair \$15,000.

Paramount (AB-PT) (3,665; \$1-\$2)—"State Fair" (20th) (6ft) wk). Brisk \$6,000. Last week, \$20.00.

Paramount (AB-PT) (3,665; \$1-\$31-\$31-\$3000.

Weed.] 1000s like fair \$16,000. Fifth ture Burtail" (A1) and "Devil's ture Burtail" (A1) and "Devil's Hand" (A1), \$5,700.

Paramount (City Muste Hall (Rockefellers) (6,200; \$5-\$2.75)—"Bon Voyage" (BV) with new stageshow.

| Sweet Must in Glud in (Nuk). Steady \$2,000 Last week, \$2,100.
| Hellywood (Evergreen) (1,180; \$4.95.500. Last week, \$1.50-\$3500.
| Music Box (Hamrick) (640; \$1.50-\$3500.
| Weet Side Story" (UA) (10th wk). Brisk \$6,000. Last week, \$1.49-"Last of Vikings' (Indie). \$60.00.

| Orpheum (Evergreen) (1,536 \$1-\$1.49-"Last of Vikings' (Indie). \$4.900.
| Music Box (Hamrick) (640; \$1.50-\$3500.
| Music Box (Hamrick) (640; \$1.50-\$3500.
| Sai-"West Side Story" (UA) (10th wk). Brisk \$6,000. Last week, \$1.49-"Last of Vikings' (Indie). \$60.00.
| Orpheum (Evergreen) (1,536 \$1-\$1.49-"Last of Vikings' (Indie). \$4.90-"Last of Vikings' (Indie). \$4.90-"Last of Vikings' (Indie). \$4.90-"Last of Vikings' (Indie). \$4.90-"Last week, "Premarkout (Port-Par) (3,006: \$1-\$1.50-"King of Kings' (MGM) (2d wk), on popscale. Dull \$3,000.
| Voyage" (BV) with new stageshow.

Initial stanza winding today (Wed.) looks like solid \$160,000, and very good for this time of year. In ahead, "Moon Pilot" (BV) and stageshow (6th wk), \$105,000.

Rivel (UAT) (1,345; \$1.50-\$3.50)

"West Side Story" (U) (31st wk).
Stanza ending today (Wed.) looks like great \$40,000 or near after \$41,000 for '30th week. Stays.
State (Loew) (1,900; \$1.50-\$2.50)

—"Horizontal Lieutenant". (MGM) (2d wk). Session finishing tomorrow (Thurs.) is heading for light \$12,000 or near after \$15,000 for opener. "Lolita" (MGM) opens June 13.

Victoria (City Inv) (1,003; \$1.25-\$2.)

— "Cape Fear" (U) (6th-final wk). Week finishing tomorrow (Thurs.) looks like fair \$13,500 for nine days after \$12,500 for fifth full week. "Cabinet of Caligari" (20th) opens Friday (25).

Warner (SW) (1,813; \$1.50-\$3.50)

—"El Cid" (AA) (22d wk). Current round winding foday (Wed.) looks to hit mild \$11,000 or close after \$12,000 for 22d wk.

—First-Run Arties

Fine Arts (Davis) (468; \$1.80-\$2)

—"Only Two Can Play" (Col) (10th wk). Ninth frame ended yesterday (Tues.) was big \$7,500 after \$8,500 for eighth. Stays.

Beeckman (Rugoff Th.) (590; \$1.50-\$2)

—"Through a Glass Darkly" (Janus) (11th wk). The 10th round ended Monday (21) was stur dy \$5,500 after \$7,000 for ninth. "Harold Liddy's World of Comedy" (Cont). opens June 4. daydating with Embassy.

Carnegie Hall Cinema (F&A) (300; \$1.50-\$2.)—"Last Year a Marienbad" (Astor) (11th wk). This week finishing today (Wed.) is heading for big \$7,500 after \$8,000 after \$5,000 after \$

Fear' Moderate \$5,000

Port: 'Story' 6G, 10th
Portland, May 22.
Firstrun trade still is on skids
here currently, with both holdovers and new product faring badovers and new product faring badly. Best newcomer looks to be "Cape Fear," and it is only/moderate at the Broadway. "Last of Vikings" is rated light at Orpheum. "King of Kings" looks very dull at Paramount playing popscale in second. "House of Women" with "Samar" shapes slow at Fox.

Estimates for This Week
Broadway (Parker) (1,890; \$1.50)—"Cape Fear". (U) and "Nearly Nasty Accident". (U). Modest \$5,000. Last week, "All Fall Down" (MGM) and "Fine Young Cannibals" (MGM) (reissue), \$3,200. Cinema 21 (Foster) (560; \$1.50)—"Through a Glass Darkly" (Janus) (3d wk). Solid \$3,000. Last week, \$3,600.

(3d wk), Solid \$3,000. Last week, \$3,600.
Fox (Evergreen) (1,600; \$1-\$1.49)
— House of Women' (WB) and "Samar' (WB). Slow \$4,500. Last week, "Five Finger Exercise" (Col) and "Stop Me Before I Kill" (Col), \$2,900.
Guild (Rosener! (400; \$1.25)—
"Sweet Bird of Youth" (MGM) (7th wk). Steady \$2,000. Last week, \$2,100.

Despite Heat Wave, Toronto Biz Big; 'Fear' Loud \$25,000, 'Story' Wow 15G

Despite the heat wave and long weekend exodus of Empire Day celebrants. such newcomers as "West Side Story" and "Cape Fear" are off to turnaway starts. "Fear" looks big in three houses. Holdovers include the lusty biz of "Only Two Can Play," in sixth round and "Man Who Shot Liberty Valance," in second frame at two Famous Players houses. "Invasion Quartet," also in seand stanza, shapes hefty at Hollywood. "Lover Come Back" continues in chips at Loew's for ninth session.

ssion. Estimates for This Wek

Session.

Estimates for This Wek
Cariton, Danforth, Humber
(Rank) (2,318; 1,238; 1,203; \$1\$1.50.—"Cape Fear" (U). Excellent
\$25,000. Last week, "Experiment
in Terror" (Col), \$20,000,
E-zinton (FP) (919; \$1.50-\$2.50)
—This Is Cinerama' (Cinerama)
(reissue) (3d wk). Upsurge to
healthy \$4,500. Last week, \$4,000.

Hollywood (FP) (1,080; \$1.51.50)
—"Invasion Quartet" (M(M) (2d
k). Hefty \$10,000. Last week,
\$14,000.

Hyland (Rank) (1,373; \$1.\$1,50)—
"Only Two Can Play" (Col) (6th
wk). Terrific \$10,000. Last week,
\$12,000.

Wik). Terrific \$10,000. Last week, \$12,000.

Imperial, Nortown (FP) (3,206; 559; \$1.51.75)—"Liberty Valance" (Par) (2d wk). Lusty \$14,000. Last week \$19,000.

Loew's (Loew) (1,641; \$1.\$1.50)—"Lover Come Back" (U) (9th wk). Dropping off to okay \$7,000.

Tivoli (FP) (935; \$1.50-\$2.50)—"West \$13,000. Last week, \$13,000.

Tivoli (FP) (935; \$1.50-\$2.50)—"West \$160 Story" (UA). Capacity \$15,000. Last week, "El Cid." (AA) (21st wk), \$5,500.

Towne (Taylor) (693; 90-\$1.25)—"Devil's Eye" (ICG) (13d wk). Healthy \$4,000. Last week, \$4,500.

University (FP) (1,383; \$1.25-\$2)—"Judgment at Nuremberg" (UA) (14th wk). Okay \$6,000. Last week, \$7,500.

BROADWAÝ

(Continued from page 9)
Wind" (Pathe) (5th wk). This
session ending Friday (25) is heading for big \$8,000 after \$8,200 in

fourth.

Guild (Guild) (450; \$1-\$1.75)—

"Jules and Jim" (Janus) (5th. wk).

Fourth stanza ended Sunday (20)
was socko \$10,000 after \$11,000 for

third.

Murray Hill (Rugoff, Th.) (565; \$1.50\$2) — "Suddenly Last Summer" (Col) (refssue). Opens today (Wed). In ahead, "Intruder" (Pathe), heading for modest \$8,000 or less in nine days of first and only week.

Paris (Th.)

(Wed.) In almead, Intruder, (Pathe), heading for modest \$8,000 or less in nine days of first and only week.

Paris (Pathe Cinema) (568; \$1.50-\$2)—"Taste of Honey" (Cont) (4th wk). Third week finished Sunday (20) was smash \$14,500 after \$15-500 for second.

Plaza (Lowert) (525; \$1.50-\$2)—"I Like Money" (20th) First session ending tomorrow (Thurs.) looks to hit fime \$14,000 or close.

68th \$8. Playhouse (Leo Brecher) (370; \$1.50-\$21—"Lover Come Back" (U) (subrun) (2d wks days). This round ending to morrow (Thurs.) looks like big \$7,000 or over after \$6,500 for first. "Caligari" (20th) opens Friday (25), daydating with Victoria.

Sutton (Rugoff Th.) (561; \$1.50-\$21—"Sweet Bird of Youth" (MGM) (9th wk). The eighth session completed yesterday (Tues.) was good \$6,000 after \$6,500 in seventh week.

72d \$6. Playhouse (Baker) (440;

week. 72d St. Playhouse (Baker) (440; 1.50-\$2) — "Counterfeit Traitor" (Par) (4th wk). Third stanza ended Monday (21) was smash \$8,500 after \$10,000 for second week. Also \$10,000 for second week. Also playing DeMille, where now in

playing DeMille, where now in sixth week.
Trans-Lux 52d St. (T-L) (540; \$1.25-\$2)—"Miracle Worker" (UA). Opens today (Wed.), daydating with Astor. Last week, "Jessica" (UA) (5th wk-6 days), slight \$2,500 after \$5,200 for fourth full week.
Trans-Lux 85th St. (T-L) (550; \$1.25-\$2]—"Cape Fear" (U) (6th wk). Fifth session ended yesterday (Tues.) was okay \$3,800 after \$4,600 in fourth week. "Lisa" (20th) opens. Friday (24). Also playing at Paramount.

mount.
World (Perfecto) (390; 90-\$1.50)

"Many Ways To Sin" (Mishkin)
(7th wk). This round finishing tomorrow (Thurs.) is hearding for morrow (Thurs.) is hearding for boffo \$10,000 after \$9,800 in sixth

WASHINGTON

(Continued from Page 8) (2d wk). Nifty \$5,300 after \$5,500

(2d wk). Nifty \$5,300 after \$5,500 opener.
Ontario (K-B) (1,240; \$1-\$1.49).
"Counterfeit Traitor" (Par) (5th wk), Trim \$5,000. Last week, \$5,800. Palace (Loew) (2,360; \$1-\$1.49).
"Horizontal Lieutenant" (MGM). Fair \$10,000 or near. Last week, \$5,800. Playhouse (T-L) (459; \$1.49-\$1.65).
"Experiment in Terror" (Col). Off \$7,000. Last week, "Last. Year at Marienbad" (Astor) (3d wk), \$3,500.

Boff \$7,000. Last week, "Last Year at Marienbad" (Astor) '63 wk), \$3,500. Plaza (T-L) '(278; \$1.49.\$1.80)—"High Heels" (Indie). Fast \$6,500. Last week, "Riffi Girls" (Cont) (2d wk), \$1,200 in final 3 days. Town (King) (800; \$1.25.\$1.80)—"Lover Come Back" (U) (14th wk), Hep \$5,000. Last week, \$5,500. Traus-Lux, (T-L) (600; \$1.49.\$1.80)—"Experiment in Terror" (Col.). Torrid \$8,000. Last week, "Five Finger Exercise" (Col) (4th wk), \$3,000. Uptown (SW) (1,300; \$1.49.\$2)—

wk), \$3,000. Uptown (SW) (1,300; \$1.49-\$2)— "West Side Story" (UA) (27th wk). Big 11,500. Last week, same. Warner (SW) (1,250; \$1.25-\$1.60)

—"Judgment at Nuremberg" (UA (29th wk), Big \$8,500, Last week

'EARTH' MODEST 8‡G. PITT; 'TERROR' \$8,000

PITT; TERROR' \$8,000

Pittsburgh, May 22.
Uneven biz continues to plague
Pitt deluxers with the lone newcomer, "Day Earth Caught Fire"
no help, shaping soft at Stanley.
Check of nabes and drive-ins
shows they are off, too, eliminating weather as the downbeat factor. "West Side Story" is firm in
15th at Nixon. "Judgment at Nuremberg" continues to show
strength in second week of continuous-performance run at the
Penn. "El C.d" still is interesting
in 12th at Fulton. "Experiment in
Terror" is a bright spot in second
at Gateway.

Estimates for This Week
Fulton (Assoc.) (1,530; \$1.75-

Estimates. for This Week Fulton (Assoc.). (1,530; \$1.75-\$2,75)—'El Cid" (AA) (12th wk). Extra youth show should bring in just under \$6,000, okay. Last week, \$5,000.

week, \$5,000. Gateway (Assoc) (1,900; \$1-\$1.50) — "Experiment in Terror" (Col) .2d wk). Fine \$8,000. Last week, \$9,000. Nixon (Rubin) (1,760; \$1.50-\$2.75) — "West Side Story" (UA) (15th wk). Hardy \$6,000. Last week, \$6,500

\$6,500. Last week, Penn (UATC) (3,300; \$1-\$1.50)—
"Judgment at Nurenberg" (UA) (2d wk), Good \$9,500. Last week, \$10,500.

\$10,500. Shadyside (MOTC) (750; \$1.25)—"Carry On Constable" (Gov) (3d wk). Okay \$2,000. Last week, \$2.500. Squirrel Hill (SW) (834; \$1.25)—"Last Year at Marienbad" (Astor) (2d wk). Fairish \$3,000. Last week, \$3,500.

\$3,500. Stanley (SW) (3,700; \$1-\$1.50)— Day Earth Caught Fire" (U), Mild \$8,500 despite excellent campaign. Last week, "Last of Vikings" (In-die), \$6,000.

CHICAGO

CHICAGO

(Continued from page 9)
(2d wk). Mild \$11,500. Last week, \$16,000.
State-Lake (B&K) (2,400; 90-\$1.80) — "Liberty Valance" (Parl (5th wk). Fair \$11,500. Last week, \$14,000.
Sinf (H&E Balaban) (685; \$1.50-\$1.80)—"Last Year at Marienbad" (Astor) (2d wk). Great \$7,000. Last week, \$8,000.
Todd (Todd) (1,089; \$2.20-\$3.50)—"West Side Story" (UA) (12th wk). Torrid \$20,500. Last week, \$21,500.
Town (Teitel) (640; \$1.25-\$1.80)—"Les Liaisons" (Astor) (4th wk). Stout \$4,500. Last week, \$4,300.
United Artists (B&K) (1,700; 90-\$1.80)—"Rome Adventure" (WB).
Sharp \$15,000. Last week, "Counterfeit Traitor" (Par) (4th wk), \$12,000.
Weeds (Essaness) (1,200; 90-\$1.80)

\$12,000.

Woods (Essaness) (1,200; 90-\$1.80)

\$12,000.

Woods (Essaness) (1,200; 90-\$1.80)

—"Cape Fear" (U) (5th wk). Lively
\$11,000. Last week, \$12,000.

World (Teitel) (606; 90-\$1.25)—
"Five-Day Lover" (Union). Frisky
\$4,500. Last week, "Midsummer's
Night Dream" (Indie), \$2,000.

Indpls. Dim, Ride' NG
\$3,500; 'Okla.' Good 5G
Indianapolis, May 22.
Firstrun film biz remains way below par here this stanza, prolonged spring heat wave and activity at Indianapolis Speedway hurting. 'Ride High Country' looks drab at Loew's. 'Oklahoma,' on reissue, looks good enough to lead city at Lyric with a good take. 'S Finger Exercise' is mild.

Estimates for This Week.
Circle (Cockrill-Dolle) (2,800; \$1-\$1.25) — "View From Bridge". (Cont). Thin '\$3,000. Last week, 'Mark'' (Cont). Thin '\$3,000. Last week, 'Mark'' (Cont). Thin '\$3,000. Look week, 'Mark'' (Cont). Thin '\$3,000. Look week, 'Mark'' (Cont). Hindiana (C-D) (1,300; \$1-\$1.25)—"Five Finger Exercise" (Col). Mild \$4,000. Last week, "Innocents" (20th), \$3,500.

Loew's 'Loew) '(2,427; 75-\$1.25)—"Ride High Country' (MGM). Drah \$3,500. Last week, "Jessica" (UA), \$4,000.

Lyric (C-D) (850; \$1.\$1.25)—"Oklahoma" (Indie) reissue). Good \$5,000. Last week, "El Cid" (AA) (11th wk), \$3,000.

Fear' Rousing \$18,000. Frisco; 'Burial' Sad 10G: 'Story' Fast 16G, 23d

"Story' Fast 16G, 23d

San Francisco, May 22.

Firstruns are spotty here this round, with newcomers mostly disappointing, as longruns hold up well. However, "Cape Fear" shapes very strong at Golden Gate and "Black Tights" is rated sock at 1,000-seat Metro. "Premature Burial" looks dull on opener at huge Fox. "House of Women" and "Samar" dualer at St. Francis shapes good in first.

"West Side Story" looms solid in 23d session at the United Artists. "Last of Vikings" is drab on initial frame at Warfield.

Estimates for This Week Golden Gate (RKO) (2,858; \$1.25-\$1.50)—"Cape Fear" (U) and "Hand of Death" (20th). Strong \$18,000.

Last week, "Outsiders" (U) and "Nearly Nasty Accident" (U) (2d wk), \$600.

Fox (FWC) (4,651; \$1.25-\$1.50)—"Premature Burial" (Al) and "Guns of Black Witch" (Al). Dull \$10,000.

Day-dating with Mission Drive-In. Last week, "State Fair" (20th) and "Broken Land" (20th) (2d wk), \$1,000.

Warfield (Loew) (2,656; \$1.25-\$1.50)—"Last of Vikings" (Indie) and "Devil Made a Woman" (Indie). Drah \$7,000 or near. Last week, "Ride High Country" (MGM) and "World in Pocket" (MGM), \$9,000.

Paramount (Par) (2,646; \$1.25 15).

week, "Ride High Country" (MGM)
\$9,000.

Paramount (Par) (2,646; \$1.25\$1.50)—"Phantom Planet" (Al) and
"Assignment Outer Space" (Al).
Modest \$10.000. Last week, "13
West Street" (Col) and "Mothra"
(Col), \$9,500.

St. Francis (Par) (1,400; \$1-\$1.75)

"House of Women?" (WB) and
"Samar" (WB). Good \$9,000 or
over. Last week, "Five Finger Exercise" (Col) '2d wk), \$7.500.

United Artists (No. Coast) (1,151;
\$1.50.\$30."West Side Story" (UA)
(23d wk). Solid \$16,000 or near
Last week, \$17,000.

Vogue (S. F. Theatres) (364,
\$1.50."Through a Glass Darkly'
(Janus) (2d wk). Okay \$3,500. Last
week, \$7,400.

Starefdoor (A.R) (440): \$1.50)

Starefdoor (A.R) (440): \$1.50)

\$1.50—"Through a Glass Darkly" (Janus) (2d wk). Okay \$3.500. Last week, \$7.400.

Stagedoor (A-R) (440; \$1.50)—"Sweet Bird. of Youth" (MGM) (8th wk). Hep \$3.500. Last week, \$3.700.

Larkin (A-R) (400; \$1.25-\$1.46)—"The Victim" (Indie) (6th wk).
Good \$4.000. Last week, \$4.500.

Clay (A-R) (400; \$1.25-\$1.49)—"Murder, She Said" (MGM) (4th wk). Hot \$3,000. Last week, \$3.200.

Presidio (Art Theatre Guild) (774; \$1.25)—"Never ILet Go" (Cont) and "Brothers in Baw" (Indie). \$0.500. S.3000. Last week, "Web of Passion" (Indie). \$2.500.

Metro (United California) (1.000; \$1.50-\$1.80)—"Black Tights" (Magna). Sock \$6.000. Last week, "Two Women" (Janus) (19th wk) and "One, Two, Three" (UA) (3d wk). \$2.000.

Esquire (No. Coast) (846; 90-

\$2.000. Esquire (No. Coast) (846; 90-\$1.25)—"Two Women" (Janus) and

Esquire (No. Coast) (846; 90-\$1.25)—"Two Women" (Janus) and "Hustler" (20th) (2d wk). Hefty \$5.500. Last week, \$7.000.
Coronet (United California) (I,-250; \$2.20-\$2.75)—"Judgment at Nuremberg" (UA) (12th wk). Good \$6.800. Last week, \$7.000.
Music Hall (A-R) (364; \$1.25-\$1.49)—"Only Two Can Play" (Col) (5th wk). Strong \$5,200. Last week, \$6,000.

Fair Sloughs Seattle: '13 West' 6G, 'Ride' 31G

Seattle, May 22.

Drab is the word for firstrun bix here currently despite several new entrants. Seattle exhibs are learning what a world's fair does to downtown cinema trade, since visitors go every place except to film theatres. "Cape Fear" at the Music Hall is slow while "Jessica" is dull at Fifth Avenue, both being new-comers. "Ride High Country" is rated bad at Orpheum while "13 West Street" looks slow at Coliseum.

Estimates for This Week

Estimates for This Week
Blue Mouse (Hamrick) (739;
\$1.50-\$1.75) — "Nuremberg" (UA)
(9th wk). Fair \$5.000 in five days.
Last week, \$3.800.
Coliseum (Fox-Evergreen) (1,870;
\$1.25-\$1.50) — "13 West Street"
(Col) and "Hellions" (Col). Slow
\$6,000. Last week, "Last of Vikings" (Indie) and "Devil Made a
Woman" (Indie) \$5,800.

Fifth Avenue (Fox-Evergreen)
(2,500; \$1.25-\$1.50)—"Jessica" (UA)
"Happy Theme" (UA). Drab. \$5,000. Last week, "Sweet Bird of
Youth" (MGM) and "Three on
Spree" (U), \$3,300 in 5 days.

Music Box (Hamtrick) (738; \$1.50\$3)—"West Side Story" (UA) (13th
wk). Good \$6,000. Last week, \$6,700.

Music Hall (Hamrick) (2,200;

700.

Music Hall (Hamrick) (2,200; \$1.25-\$1.50)—"Cape Fear" (U) and "Six Black Horses" (U). Slow \$5,500. Last week, "Outsider" (U) and "Nearly Nasty Accident" (U), \$5,-

200. Orpheum (Hamrick) (2,600; \$1.25-\$1.50)—"Ride High Country" (U) and "Malaga" (WB). Bad \$3.500. Last week, "King of Kings" (MGM) (2d wk-5 days), \$2,500. Paramount (Fox-Evergreen) (3,-000; \$1.50-\$2)—"Holiday in Spain" (Nat'l Th.) (2d wk). Dull \$5,000. Last week, \$6,300.

DENVER

(Continued from Page 8)
World" (Cinerama) (31st wk): Fine
\$12,000. Last week, \$10,500.

\$12,000. Last week, \$10,500.
Crest (Wolfberg) (750; \$1,25) —
Julius Caeser" (MGM) and "Lust
for Life" (MGM) (reissues). Neat
\$2,500. Last week, "The Mark"
(Cont) and "Breakfast at Tiffany's" (Par) (subrun), \$2,500.
Denham (Indie) (800; \$1,25\$2,500 — Weet Side Story" (UA)
(3d wk). Study \$10,600. Last
week, \$10,400.
Denver (Roy) (2,439, \$1,95,\$1,25]

week, \$10,400.

Denver (Fox) (2,432; \$1.25-\$1.45)

"Liberty Valance" (Par) and
"The Brushfire" (Par). Big \$14,000.
Last week, "Burn, Witch Burn"
(A1) and "20,000 Eyes" (20th),
\$8,000.

Esquire (Fox) (600; \$1.25) — "Rocco and Brothers" (Astor). Mild \$4,500. Last week, "Two Women" (Embassy) (2d wk) (m,o.), \$1,800

\$1,800.

Orpheum (RKO) (2,690; \$1.25\$1.45.—"13 West Street" (Col) and
"Hellions" (Col), Drab \$5,000. Last
week, "Safe at Home" (Col) and
"Don't Knock Twist" (Col), \$5,000.

Paramount (Wolfberg) (2,100; 90-\$1.25) — "Trapeze" (UA) and "The Vikings" (UA). Starp \$12,-000. Last week, "Excuse My Dust" (MGM), \$8,500.

(MGM), \$8,500.

Towne (Indie) (600; \$1,25-\$1,45)

-"Moon Pilot" (BV) (6th wk).

Fair \$2,500. Last week; \$3,000.

Vogue (Art Theatre Guild) (450;
\$1,25) - "Green Mare" (Indie)

Good \$1,300. Last week, "Les
Liaisons" (Astor), \$1,200.

CLEVELAND

(Continued from Page 8) 700; \$1-\$1.50)—"Premature Burial" (AI) (2d wk). So-so \$6,000 after \$10.000 last lap. Ohio (Loew) (2,700; \$2.50-\$2.75) "West Side Story" (UA) (14th wk). Satisfactory \$7,500. Last week, \$9.500.

— "West Side Story, wk. Satisfactory \$7,500. Last week, \$3,500.

Palace (Silk & Helpern) (2.739; \$1,50-\$2). "El Cid" (AA). Leading city with fine \$17,500. Last week, "Galiath and Barbarians" (Indie) and "Goliath and Dragon" (Indie) reissues), \$3,500.

State (Loew) (3,700; \$1,\$1,50)— "Helper (Loew) (3,700; \$1,\$1,50)— "Assice" (UA). Mid \$6,500. Last week, "Ride High Country" (MGM), \$6,300.

Stillman (Loew) (2,700; \$1,50— "King Solomon's Mines" (Indie) and "Naked Spur" (Indie) (reissues). Poor \$4,500.

Westwood Art (Art Theatre (Guild) (955; \$1,25-\$1,50)—"Only Two Can Play" (Col) (5th.) Okay \$1,800 after \$2,000 last week

Traitor' Smash \$21,000, Philly

Philadelphia, May 22.

Hot weekend weather, slowed biz at downtown cinemas to a trickle. There's actually only one winner among the new entrants. It is "Counterfeit Traitor." sockeroo at the Fox. However, "Cape Fear" is fairly nice at Arcadia in first round. "Jessica" looms just okay in first at Randolph.

"West Side Story" is rated hep in 26th session at the Midtown while "Judgment at Nuremberg" looks good in 13th week at Boyd. El Cid" shapes okay in 22d stanza at Goldman.

Estimates for This Week

Arcadia (S&ES) (622; 95-\$1.80)—

Estimates for This Week
Arcadia (S&S) (622, 95-\$1.80)—
"Cape Fear" (U), Fine \$10,000 or
near. Last week, "Lover Come
Back" (14th wk), \$7.500.

Boyd (SW) (1.536; \$2.\$2.75)—
"Judgment at Nuremberg" (UA)
(13th wk), Good \$9,000. Last week,
\$9.500.

\$9,500,

Fox (Milgram) (2,200; 95-\$1.80)—
"Counterfeit Traitor" (Par), Boffo
\$21,000. Last week, "Experiment
in Terror" (2d wk), \$8,000.

Goldman (Goldman) (1,000; \$2-\$2.75)—"El Cid" (AA) (22d wk). Okay \$7,000 Last week, \$6,000

Midtown (Goldman) (1,200; \$2-\$2.75)—"West Side Story" (UA) (28th wk). Hep \$12,000. Last week, \$13,500

Randolph (Goldman) (2,200; 95-\$1.80)—"Jessica" (UA). Okay \$9,000 or near. Last week, "All Fall Down" (MGM) (2d wk), \$5,500.

or near Last week, "All Fall Down" (MGM) (2d wk), \$5,500 Stanley (SW) (2,500; 95-\$1,50)—"Horizontal Lieutenant" (MGM) (2d wk). Fair \$8,500. Last week, \$12,500. Stanton (SW) (1,483; 95-\$1,80)—"Day Earth Caught Fire" (U) (2d wk). Hot \$9,000. Last week, \$10,000. Trans-Lux (T-L) (500; 95-\$1,80)—"State Fair" (20th) (22d wk). Good \$6,000. Last week, \$7,500. Studio (Goldberg) (383; 95-\$1,80)—"Career Girl" (Indie) and "During One Night" (Indie) Mild \$1,600. Last week, "Defective Story" (WB) and "Rose Tattoo" (WB) (reissues), \$1,200. Viking (Sley) (1,000; 95-\$1,80)—"Walk on Wild Side" (Coll (8th wk). Oke \$5,000. Last week, \$6,000. World (R&B-path) (499; 95-\$1,80)—"Only Two Can Play" (Col) (4th wk). Good \$2,900. Last week, \$3,700.

KANSAS CITY

KANSAS CITY

(Continued from page 9)
wk) Nifty \$1,600; holds. Last
week; \$2,000.

Paramount (Blank-UP) (1,900;
\$4-\$1.25)—"Spartacus" (U). First
time at popscale and continuous
run. Good \$8,000 or close. Last
week, "Liberty Valance" (Par) (2d
wk). \$5,500.

Plaza (FMW-NT) (1,630; \$1.50—"State Fair" (20th) (5th wk),
Okay \$4,000, holds. Last week,
\$4,500.

Rockhill (Little Art Theatres)

Rockhill (Little Art Theatres)

\$4,500.

Rockhill (Little Art Theatres)
(750; \$1-\$1.25)—"Through a Glass
Darkly" (Indie) (2d wk). Fair
\$1,000. Last week, \$1,600.

Saxon (Durwood) (1,600; 75e\$1,50)—"Cape-Fear" (U). Nice \$7,500; holds. Last week, "All Fall
Down' (MGM) (2d wk), \$4,000.

Shawnee, Leawood, Diekinson,
Overland (Dickinson) (1,100 cars,
900 cars; 700, 700), Fairyland
(Finkelstein) (1,500 cars), 63d
(FMW-NT) (1,217), Avenue (Fulton) (800); Hi-Way 40 (General)
(1,000 cars) (\$11-Currently split
up or in other combos, Last week,
"Colossus of Rhodes" (MGM), faincy
\$22,000.

Studio (Durwood) (150; \$1.25\$1,50)—"Two Women" (Embassy)

Studio (Durwood) (150; \$1.25-\$1.50)—"Two Women" (Embassy) (2d wkl. Doing well at \$1.500 on 2d run. Last week, ditto.
Uptown (FMW-NT). (2.043; \$1-\$1.25)—"Geronimo" (UA) and "Clown and the Kid" (UA) Light \$5,000. Personals by Chuck Connors and Kamala Devi opening night not much help. Last week, "Moon Pilot" (BV) (4th wk-6 days), \$2,500.

Allen's Einfeld Confab
Hollywood, May 22.
Producer Irwin Allen planed to.
Gotham at the weekend for two
days of palavers with 20th-Fox
veepee Charlie Einfeld on the
campaign for "Five Weeks In a
Balloon."

He is due back Wednesday (23).

CRITICS & N.Y. FIRST-RUN HABITS

Juside Stuff—Pictures

The New York Times Saturday (19) profiled United Artists preny Arthur B. Krim as "Democratic Fund Raiser." Piece appeared on the day of the giant Madison Square Garden "birthday salute" for President Kennedy. Krim served as cochairman (with Mrs. Anna M. Rosenberg) of the rally, purpose of which was to raise \$1,000.000 to reduce the party's deflect in the state and to build a war chest for Congressional races across the nation.

The Times describer Krim as a lifelong Democrat and a supporter and contributor to the party for many years. Among his close friends, Adial Stevenson, Associate Supreme Court Justice-William J. Breaman, and James P. Mitchell, Labor Secretary in the Eisenbower Administration, Interesting revelation: "the middle initial in his name does not stand for anything." I wanted a middle initial as a boy and I put one in," he says."

Loew's Theatres, in a policy switch, is now deemphasizing the "luxury" concept in promotion of its new Summit Hotel in New York.

This modern inn is still top-drawer in terms of food and service, rooms and suites, banquet accommodations, etc., the company feels, But It is not "luxury" in the traditional sense, and to say so has been interpreted as misleading.

Some interpretations have it that the Summit is more commercial than anything else, noting for one thing the small, look-in, unfuxurious lobby. This makes for good economics; a large lobby Just takes up-non-money-making space.

Business remains just short of capacity during the week, and falls off a little at the weekends.

About 20,000 feet of old film, apparently taken to promote New Mexico's attractions 50 years ago, is being resurrected for some modern day promotional work. Vintage celluloid was unearthed recently by Edwin Pigeon of the Museum of New Mexico in one of basement storage rooms. It apparently was produced by "The Santa Fe Movie Co." as promotional material. Film contains scenes of oldtime parades, Albuquerque Model T fire engine in action, airplane landing set the State Fairgrounds and National Guard marching in ancient uniforms. Footage has been turned over to State Dept. of Development. Museum plans to contribute about \$1,000 toward cost of transferring it to 16mm size.

Industryites are amused over the fact that although the Legion of Decency was successful in persuading Seven Arts not to make mention of the Vladimir Nabakov novel in the "Lolita" advertising, the film's ad tag line is "How did they ever make a picture of 'Lolita',", apparently with LOD approval. Fawcett, which has paperback rights to "Lolita," reportedly somewhat upset that they cannot tie-in with the film's ad campaign.

Irv Kahn's TelePrompter has a new tape recording development, per first report here, which it is licensing to Westinghouse Electric Corp. for retail marketing. The hig electronics firm was given a five-year deal with "substantial" minimum royalties. Weathers Industries, TelePrompter subsid, was responsible for the development. Still in the experimental phase is a new matched components hi-fi package.

National Boxoffice Survey

Biz on Skids; 'Story' Again Champion, 'Fear' Second, 'Traitor' 3d, 'Judgment' 4th, 'El Cid' 5th

Last 10 or 12 days preceding Memorial Day each year usually see firstrun film biz on the skids. This year is no exception although exhibs in some key cities covered by Vantery—claim the b.o. take is worse than usual.

worse than usual.
"West Side Story" (UA) again is finishing on top, same as last few weeks only currently it is far ahead of nearest competitors. "Cape Fear" (U) is pushing up to second position after finishing seventh last week.

week.

"Counterfeit Traitor" (Par) is holding up high to cop third money, with a hint that it will do better once given more playdates. "Judgment at Nuremberg" (UA) is winding fourth.

"El Cid" (AA) is climbing to fifth spot. "Sweet-Bird of Youth" (MGM) will be sixth, same as a week ago. "State Fair" (20th) is finishing seventh.

"Day Earth Caught Fire" (U) is winding up eighth. "Experiment in Terror" (Col) is eapturing ninth place. "Jessica" (UA) is taking 10th

preem date at N.Y. Music Hall. "13 West Street" (Col), fair in Boston, shapes sad in Buffalo; "Five Finger Exercise" (Col) is dull in Omaha and L.A. "Hollday in Spain" (Nat'l Th.) looks slick in Boston.

Boston.
"Les Liaisons" (Astor), great in N.Y., is neat in K.C. and Chi. "Two Women" (Embassy), good in Detroit and K.C., is hefty in Frisco. "Five-Day Lover" (Col) shapes fast in Chi. "Children's Hour" (UA) is fine in Boston.
(Complete Boxoffice Reports on Pages 8-9-10)

Taylor Bros. Win Their Antitruster

Taylor Brothers Theatres Inc. of Kingsport, Tenn., has made a set-tlement in its \$1,000,000 lawsuit tlement in its \$1,900,000 lawsuit filled against King Sul Theatres Inc., Wilby-Kincey Service Corp., and the major producers and distributors. The antitrust case was pending for docketing at the U.S. Federal District Court in Knox-

place. "Jessica" (UA) is taking 10th spot.

"Liberty Valance" (Par), which has been higher, its taking 11th place while "Horizontal Lieutenata Lieutenata

By JACK PITMAN

Seems the big distribution outfits would devide moreso from the
traditional. New York firstrun
booking pattern but for yet another hitch: the reviewing policies
of the Getham daily press.

This unapparent magle, comes
into focus with Universal's plan to
open one of its "important" pictures, Kirk Douglas" "Lonely Aretines Barwe," early next month in
Brooklyn, two or three weeks
shead of an RKO circuit apread.
The move is fresh evidence of distribution's pen to acrass the Broadway straitjacket, coming on the
disclosure in last week's issue of
this journal that United Artists
is prissed for a firstrun departure
shet envisions day-dating Broadway with perhaps 10 or 12 outly
ing nabes in the various boroughs.

A Brooklyn (or other borough)

ing nabes in the various borough.

A Breeklyn (or other borough) single-situation launching is no novelty, but one of the problems the companies have had to face when bowing a major ple sway from Three Sq. sector has been the reluctance of some of the daily critics to cover until the circuit breaks. That's no help to the kickoff showcasing.

Mixed Policies

Mixed Policies

While the N.Y. tabloids—Post, Mirror and News—do as a rule cover a borough preem, the Times, Herald Tribune and Journal-American inspections traditionally are deterred until the film hits the circuits. The World-Telegram & Sun generally is even more severe in sticking to the Broadway beat. Sales veepees figure it would

circusta. The World-Telegram & Sun generally is even more severa in sticking to the Broadway heat. Sales veepets figure it would grease the vamoose from Broadway dependence if all the dailies would go along. Universal is now trying to so persuade the papers, commencing with the Brave" opening. Company ad-pub excess have been meeting with reps from the dailies, but so far, it's understood, progress is scant, albeit much goodwill attends the pows. In the view of the sales officers, it's snobbish and unreasonable for a crific to remain aloof to, say, a Brooklyn opener. Ironically, producers themselves have contributed to this conditioning, with reference to the practice of bypassing Broadway with a chancy entry in order to avoid those damaging early reviews, though to be sure the producer's option.

This gets to the nub of it for at least some of the anusement editors and critics. One of the eds, whose paper doesn't review outlying until the circuit run, makes the point expressly that his policy is a "hangever" from those one week saturations for pax that didn't merit Main Stem exposure. Implication of this is that he would be skeptical of Universal's assurances pertaining to "Brave" Yet even should he concede the pic's claim to attention on the basis of high-powered star and a \$2,300,000 negative cost, he remarks that "the line has to be drawn someplace," or else all pix opening away from Broadway would have to be covered. Unsaid, but implied, is that his paper is not ready yet for that commitment.

Parenthetically, the UA scheme would, be unaffected, since the multiple launchings are to include

ommitment.
Parenthetically, the UA scheme rould be unaffected, since the

Parenthetically, the UA scheme would be unaffected, since the multiple lunchings are to include a Broadway showcase.

Getting all the daily reviewers to a borough premiere is tied to the problem of overcoming in the public mind a sloughed product image pertaining to those features which for one reason or another skip Broadway. It's one of the few saving graces of the Main Stem palaces at this juncture that they still count for prestige.

Holden's 'Americanization'

William Holden signed for "The Americanization of Emily," one of two pix Martin Ransohoff produces for Metro. It's a World War II romantic comedy set in London, and rolls later this year.
Holden first winds his "Together in Paris" assignment.

SCRIBES: 'WHAT? Wald on U.S. O'Seas Image: More Pictures of Social Pertinence

Juniors' Break-Ins

Hollywood, May 22

Hollywood, May 22,
Columbia studio veepee in
charge of production, Sol
Schwartz is not the only one
in his family in showbit. His
son Leonard is breaking into
the publicity biz via Pacific
Drive-Ins under Jack Case,
ad pub head.

ad-pub head.

Harold Mirisch's son Bobby also is getting the feeling of puffing work, He's at the United Artists exchange in L.A. doing publicity on company's pix. The Mirisches are the largest single producing unit at UA.

Cinerama Looks For McVickers, Chi

Chicago, May 22.

Negotiations have reportedly broken down between Arthur Wirtz, owner of the Palace Theater, and Cinerama, and it's understood that Cinerama will take over the McVickers Theatirs and will open Aug. 7 with "Brothers Grimm." The McVickers had been convexted to a legit house last January by the Bernstein-Nederlander-Smerling group after more than 70 years as a vaude, vaudefilmer and picture house.

Finding a home for the three-

than 70 years as a vauce, vauce-filmer and picture house.

Finding a home for the three-projector pix ends much specula-tion here. Previous Cinerama pic-tures had been shown at the Pal-ace, including some recent reis-sues, and the house is still so equipped. However, the theatre went dark two months ago and owner Arthur Wirtz said that he was converting it into a banquet hall and meeting room for the Bis-marck Hotel, which houses the the-stre. Wirtz further said that he was going on a long vacation. Most tradesters assumed that he was merely balking at Cinerama's terms for the upcoming "Grimm" and "How The West Was Won," but that some deal eventually would be made.

It still appeared to be a battle

be made.

It still appeared to be a battle of trial balloons when, a few weeks later, Cinerama exec veepes Max Youngstein said that he would have a specially-built house in Chicago in time for "Grimm" and "West." However, the moveup in the release date of "Grimm" mace this seem unlikely and tended to confirm the cynics opinion that Wirtz and Youngstein were shadow-boxing.

Exhibs were doubly taken about

Exhibs were doubly taken aback Exhibs were doubly taken aback at the choice of the McVickers be-cause of its recent conversion to legit and subsequent expenditures. Those who considered a theatre other than the Palace thought it would be the Woods or the Orien-tal, although the latter is some-what large for roadshows.

Barabbas' at DeMille Oct. 10: Heavy Promotion

"Barabbas," Dino De Laurentis production released by Columbia. will have its American premiere at the DeMille Theatre in New York Oct. 10 according to Rube Jackter, Col's sales v.p. The Technitama-70 film will play on a reserved-seat basis with ten performances a week.

Col has been going hot and heavy with the campaign for some time, well in advance of the fall opening. Promotion has included touring Promotion has included touring art exhibits, Also, response to a twist on the usual kind of mail orders has been heavy, says Col. The public was asked to ttil in and mail coupon inserts in Sunday

papers. Respondents will be given best seat locations when the actual mail order system begins. "Barabbas" has been extensively

exhibited in Italy.

Hollywood, May 22.

If the image makers are really concerned about the content in American features distributed in world markets, they could be more world markets, they could be mode fruitfully worried about the lack of serious films on the social prob-lems of our times, asserts 20th-Fox producer Jerry Wald.

rems or our times, asserts 20th-For producer Jerry Wald.

"The free world has one thing to sell and that is freedom, whether it is in the press, novels or on the screen. A very important thing to remember," he adds, "is that films like 'The Enemy Within' cam be made here and not in Russia. Pictures like 'Grapes of Wrath,' On the Waterfront, 'Gentlemen's Agreement, 'Fury,' Pinky' and 'Home of the Brave' have to be made. If they cease to exist them we really have lost the cold war.

"It is a sad commentary," the producer continues, "that so few films have been made about our times.

times.

"The artist is supposed to sell the problems of our times; he should be solely concerned with making audiences aware of our problems. Fellint did it with La Dolce Vita, giving us a film view of a certain segment of Italian society. The important function of any communications me dium, whether it be tv. press, novels or films has to be to create an informed public which is absolutely necessary for a democracy to function," he adds.
"Our major tob is to enterfain.

necessary for a democracy to function," he adds.

"Our major job is to entertain,
but it is not our only responsibility.
No one is going to buy the idea:
America doesn't have faults. If
we tried to sell this image of
America, the world would never
believe anything we say.

"We're human beings, and being,
human, we have faults. But soore
importantly, because we are free
men we can discuss these faults.
And when things like this appear
on world screens, they don't learn
that we simply have faults—they
always knew that—but they do
learn we are free men in a free
country and we mustn't let all the
propaganda from our enemies without and from within change this
basic fact."

basic fact."

Wald goes on to point out that novelists from "Sinclair Lewis, Theodore Dreiser and Bill Faulkner and John Steinbeck playwights like Arthur Miller and Clifford Odets — all these men wrote of their times, and think of the appalling state that American literature would be in if some image-minded official had suppressed their works dealing with realistic problems of their times.

"Zola, Dickens, Tolstof, Haw-

realistic problems of their times.

"Zola, Dickens, Tolstol, Hawthorne, D. H. Lawrence, Ibsen, G.
B. Shaw, Victor Hugo, to mention
a few of the literary giants — are
to be remembered for our preoccupation with escape. That is unless
we take a strong look at the world
we are living in and do something
about it on the screen."

Wald concludes, "We have to be proud of what we are and have the courage to investigate what is wrong with our way of life. There is room on the screen for all kinds of films, and it is a sad commentary that so few have been produced that actually reflect our times."

Hollywood 12 File

Washington, May 22.

Washington, May 22.
Five of the original "Hollywood Twelve" yesterday (21) pressed their efforts to get an injunction against major film producers as far as the U.S. Supreme Court. They are Nedrick Young, Lester Cole, John Howard Lawson, Albert Maltz and Robert Richards. Their attorney is David I. Shapiro of Washington ington.

A district judge previously denied the injunction, and the Court of Appeals upheld that action.

charged that the Shapiro called Waldorf Declaration of 1947 which caused the "Hollywood Twelve" to lose their jobs was a violation of antitrust laws.



MATURE MEM

From 20th Century-Fox!



How she was used like an animal... tormented by the memory of hush-hush "experiments"

How she became a victim of the dealers in human cargo...

How she was hunted by the police of three nations...

How she can spend a night in the same room with a man without getting into his arms!



a startling new
experience from
MARK ROBSON
who electrified
you with
"Peyton Place,"
"Champion,"
rom The Terrace"



STEPHEN BOYD · DOLORES HART

LEO MCKERN - HUGH GRIFFITH - DONALD PLEASENCE - HARRY ANDREWS - ROBERT STEPHENS - MARIUS GORING Produced by MAIK DOSSER Senerally Prilly DANKE Sampley by MILSON GROUND CINEMASCOPE COLOR BY DELUXE

Labels, Pickets, Boycotts Cure No Ills

(Says 'Runaway' Spawned By Five-Day Week)

By ROBERT L. LIPPERT (President, Associated Producers Inc.)

You recently published in your Fifth Annual International Film Edition a \$34,000,000 argument against the current rash of local union efforts to solve "runaway production" by boycotting pictures made overseas.

I refer, of course, to your turvey story about the \$69, 178,045 American box-office of foreign-made films—of which 34 to 37 millions were taken in by American major distributors on pictures which were mostly American-financed.

Subtract this figure from the income of American pi ducers and it would wipe out profits and companies alike. That's the least that would happen if these misguided labor "leaders" succeeded in their rash and self-defeating

labor "leaders" succeeded in their rash and self-defeating efforts to label, picket, and boycott.

I was one who unsuccessfully fought the five-day week whose costs primarily caused "runaway production." But this continuing itch to beyest has transcended all past errors, and could snowball into a major disaster to producers and theatres alike. To date, six Hollywood locals running the gamut of craft unions have levied assessments and started campaigns to hoycott films made on foreign soil. One local persuaded an American Legion post to propose a boycott to the state Legion. There was even an attempt to picket one "runaway" film, but the Hollywood AFL Film Council wisely stopped that before the projectionists were affected, let alone the paying customers.

But the Film Council itself has favored "labeling" films

But the film Council itself has tayored 'labeling' films with the country of origin.

Why? What purpose could this have, except to persuade customers to stay away from films physically produced abroad? This is a psychological attempt to boycott, on chauvinistic grounds, or it is utterly meaningless. It might have some effect—which would thereby reduce the total income of American theatres and Hollywood producers.

chavrinistic grounds, or it is utterly meaningless. It might have some effect—which would thereby reduce the total income of American theatres and Hollywood producers.

Let's look at those "films produced abroad." VARIET'S figures show \$28,211,445 grossed here by 796 foreign films exclusive of British; and some \$3,000,090 of this was "Never on Sunday" which was financed by United Artists and distributed by their subsidiary Lopert. Of the \$40,966,600 British film gross, \$34,266,000 was taken in by U. S. major distributors and was targely financed by American companies \$28,800,000 of it earned by Columbia's "Guns of Navarrone," Disney's "Swiss Family Robinson" and Paramount's "World of Suzie Wong."

This doesn't sound as if foreign-flag companies were stealing American dollars without giving considerable in return.

Your \$69,000,000 target for these boycotts doesn't include a great many other major films which would be affected by any "labeling" or other actions against so-called "runzway production."

What about films like 20th Century-Fox's "Tender is the Night," a \$3,500,000 picture made entirely in France and cast taken abroad for the purpose? What shout films made by oversear subsidiaries of American companies? Just how it Solomon going to divide this baby?

If the union extremists had their way, and imposed government quotas and local blacklists on all this area of picture business, how long would the industry survive?

Hollywood profit-and-loss figures would be so appalling that nobody would invest or continue in business.

Even the \$6,700,000 of British-made British-distributed

Even the \$6,700,000 of British-made British-distributed product plays a little-considered role in our economy. Of the five thousand drive-ins and twice as many hard-top theatres that use double features; the great majority depend on British and other foreign-made product to supplement the dwindling Hollywood production of low-budget action pictures. Are we going to ban this foreign product by quota or boycott, and ask these theatres to shutter till Hollywood charitably supplies a currently unprofitable product?

shutter till Hollywood charitably supplies a jourrency un-profitable product?

I would urge all labor or government leaders to take a sober second look at their reckless proposals.

This isn't an anti-union argument. The leaders of the Screen Actors Guild recently came out with the same warning, as did screenwriter Charles Schnee, former presi-dent of the Writers Guild of America, West.

This is just industry common-sense and survival advice. Let's not throw the baby out with the bath-water.

Directors Guild Hails Stevens' Pact With Extras as 'Realistic'

Pact With Extras as 'Realistic'

Agreement between George Stevens Productions and the Screen Extras Guild over concessions so that producer will shoot 'The Greatest Story Ever Told' in this country instead of abroad may 'Inspire other crafts and guilds to examine themselves to find ways and means to help maintain production here,' according to George Sidney, prexy of Directors Guild of America. He hails the move as "an intelligent approach, very good for the industry."

"If the idea of the extras to create more work for themselves can produce the desired results in the deal between Stevens and SEC, it could very well be the right time for other unions and guilds to figure out ways and means to encourage independent producers to stay here," Sidney continued.

continued.

Sidney described the Stevens-SEG pact as "precedent making" it's the first time to his knowledge "concessions outlined have ever taken place." He also feels any move to further inspire more production in Hollywood must extend to the creative branches of the industry. "Maybe Hollywood has lost its initiative to experiment,"

Politico-Economic Slants

Reason for reps of Locals 559, 80 and 728 "openly declaring a permanent war against runaway production," according to a press release issued by IATSE Local 659, vesterday, "was outflow of gold and payment in wages in the amount of \$197,034.215 in 1961." "Runaway" production had its effect on local merchants, steel, lumber, food, automotive, textile and transportation industries, the unions claim. There was also "a tremendous amount of money lost in taxes to Federal, State and Country government," the locals added.

"Various moves are contemplated."

"Various moves are contemplated but will not be revealed," according to the press release:

he added. "More creative experimentation is necessary in subject matter of stories, techniques and general producsubject matter of stories, techniques and general produc-tion approach. There must be different ways and tech-

subject matter of stories, techniques and general production approach. There must be different ways and technique we should try."

Sidney "evealed DGA, which includes live tw directors and feature directors, has inditated an exchange of information program at the guild's h.q. Live tv (tape) directors have already held one class for the benefit of feature directors; the latter have already held three sesties for affinitive workers. More get-togethers by two groups will be held from time to time.

"Each member of DGA will be better qualified with the two mediums," according to Sidney.

Recently, a Saturday seminar by DGA was held for members of the Screen Actors Guild. SAG, in turn, will also conduct one or more seminars to discuss their problems with other branches of the industry, DGA prexy said.

"As I see it," reported Sidney, "DGA is the only guild or union doing anything like this, to better acquaint members of the various crafts with its and other problems on production today."

Council for assistant directors last week approved calling a meeting to discuss the eastern situation en guild regulations being shunted into the background for seniority on jobs:

Assistants meet within 10 days. Sesh's importance is indicated by notice of mandatory attendance of all members. Absentees will be subject to fines similar to non-presence at annual elections.

Outcome will be relayed to director's branch before any action is taken to shift control of the national organization.

en annual elections.

Outcome will be relayed to director's branch before any action is taken to shift control of the national organization back to the coast unit.

DGA, W has 1,500 members, eastern unit 800. To all intent and purposes Hollywood would control whatever vote is sanctioned.

Senator Kuchel May Mention It; Dick Walsh's Tactics Huddle

Hollywood, May 22.
California's senior senator Thomas H. Kuchel will be
the principal speaker at the AFL Film Council sest to
be held tomorrow (23). It is unascertained whether the
labor group would discuss the "runaway" situation with

the senator running for reelection.

IATSE veepee George Flaherty, it is understood, has been taking a sideline position on the "runaway" arguments. He is prexy of the AFL Film Council which recently issued a joint labor-management six-point program

cently issued a joint labor-management six-point program on the issue.

The IA per se, as receatly stated by prexy Richard F. Walsh, is keeping aloof on the "runaway" situation. It's regarded as a local issue, with IA unions on an automnous basis, acting individually on whatever agreements or concessions are made with individual producers.

Walsh is due from Gotham June 2 for Flaherty's testimonial dinner that night by the industry. Shortly after his arrival; Walsh is expected to discuss with toppers of various IA locals the idea of extending cooperation to producers who want to continue pix making here rather than take \$10,000,000 budgets out of the country.

Meanwhale, both guilds and unions are implementing committees to pay tribute to Flaherty at BevHilton fest. Eugene Arnstein and Leo Moore are co-chairmen.

'Featherbedding' & Photogs

engage an additional five nonmember still shutter specialists
provided he hired services of a
fourth Local 659-et.

Stevens, emphasizing that he
does not seek to circumvent employment of Local 659 still men
and that he would be hiring more
than contract minimum requires
nevertheless asserted that the
union is "imposing restrictions"
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ployment of Local 659 still men and that he would be hirring more than contract minimum requires nevertheless asserted that the union is "imposing restrictions" which work a "hardship" on the production and "that leaves a big inducement to runaway." he added. One of the "restrictions," Stevens asserted, in relation to engaging outside photogs is that they must come armed with a definite publication affiliation. He has in mind inviting a number of established photographic "stars," whose work is highly regarded by magazine and newspaper editors, to shoot filming of "The Greatest lotter with Slovy Ever Told" as they see it develop from their own individual sense of news interest and photo artistry.

Stevens declared that if he took "Story" abroad there would not have been any restrictions on this kind of photographic journalism. He added, "there would not have been any question about my making the picture with 20th Eox if had agreed to do it abroad. I wanted, however, to make if in Hollywood, and I am most appreciative of the cooperation that has been extended me in this effort to keep the picture here by other unions. As a matter of fact, I have had a first camera man (also Local 659) not salary since for fact, I have had a first camera man (also Local 659) not salary since last February, although we won't star tiling until July, and that the sunsual.

Although Stevens would not artistic to the picture with servers would not have been any caption that has been extended me in this effort to keep the picture of fact, I have had a first camera man (also Local 659) not salary since last February, although we won't star tiling until July, and that the sunsual.

Although Stevens would not not require the provincing specialized camera for fact, I have had a first camera man (also Local 659) not salary since last February, although we won't star tiling until July, and that the most of the concess of the concess had been appreciative of the cooperation that has been extended me in this effort to keep the picture of fact,

crowd scenes or specialized bits which seg members might not be able to fulfill. Producer: Stanley Kramer also has written to Local 659 requesting that its "standby" pay police he modified in connection with his, currently filming "Mad, Mad, Mad, Mad World."

Dick Van Dyke

Variety Barkers as Groaners

at a ceremony in the 3,500-Award at a ceremony in the 3,500-seater Theatre Royal to another Irishman—72-year-old former civil-servant Frank Duff, founder of the Legion of Mary, a Catholic organization of laymen and women with 60,000 branches in every continent of the world, and does effective work in rehabilitation of the understilled. derprivileged.

derprivileged.

The top Heart Award went to Tent 36 (London) for the second successive year and was received by Chief Barker Leslie A. Macdonnell; second Heart Award went to Tent 26 (Chicago) and the third to Tent 41 (Dublin).

M.C. for the occasion was Eamonn Andrews, and to Dubling the second part of the size of of the s

ers it had something of the air of a wake—the Theatre Royal is to

wake—the Theatre Royal is to close next month to be replaced by an office block.
Rotis Harvey (Houston) has been named International Chief Barker in succession to Edward Emmanuel; other elections were:—First Assistant International Chief Barker, Ralph Pires; Dough Guy. D. Padolff: Property Master, Jack Fitzgibbons. Earlier in the week C. L. Latta (Tent 36, London) was nominated to the International Executive Board of Variety Clubs in recognition of his work. Nathan

Executive Board of Variety Clubs in recognition of his work Natham G. Golden was handed a presentation plaque for his services as chairman of the International Services Committee.

The new International Chief Barker's first official act was to open a swimming pool donated by the Dublin Tent to St. Joseph's School for Blind Boys. On the last day of the conference 120 Barkers

present the Humanitarian were guests at a lunch in Guinwere guests at a lunch in Guinness's Brewery where company's
chief executive C. K. Mill handed
a \$1,500 cheque to Convention
Executive Committee chairman
Jáck Cruise for work on behalf of
underprivileged Dublin children.
Pepsi-Cola sponsored one banquet and Coca Cola another, both
had to be split between two hotels.

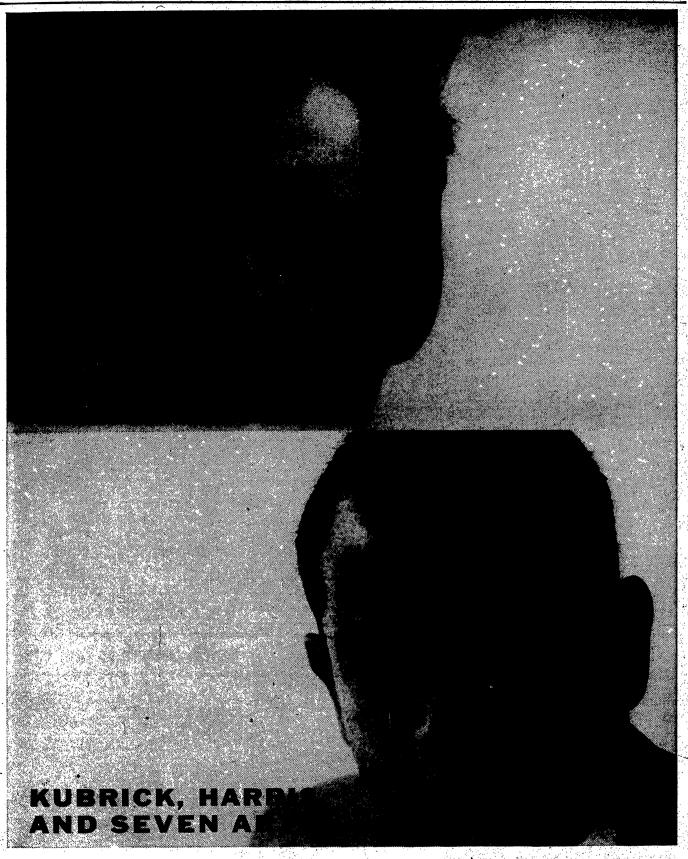
had to be split between two hotels because Dublin hasn't a banquet hall big enough to house a thousand; Hammer-Columbia hosted one of the week's luncheons, Amalgamated Irish Cinemas another and holiday camp topper Billy Butlin a third. The Shelbourne Hotel's Ballroom became Room 41, with appropriate heart decorations as the cocktail and buffet rendezvous for the convention, but lack of late night bistros dulled life for some trans-Atlantic Barkers.

US Ambassador Grant Stockdale hosted a garden party — the weather moved it out of the Embassy Garden into the building —for the Barkers wives (five Barkers also turned up) and flew in the US Third Air Force Band from Britain for entertainment.

Whether Barkers are going to be in a hurry to cross the Atlantic for another. Spring weather convention is doubtful, but Jimmy Catteras of the London Tent announced that London would seek to promote the Convention in 1965. US Ambassador Grant Stockdale

to promote the Convention in 1965-but stage it in Monte Carlo. But they say it rains there foo!

Harold Nebelzahl in Hollywood from Munich to prep "The Urge of Evil" and "Laguna Beach" for



From the challenge of LOLITA, director Stanley Kubrick and producer James Harris again join with Seven Arts in the filming of...

Dr. STRANGELOVE or How I Learned to Stop Worrying and Love the BOMB



Amusement Stock Quotations

Week Ended Tues. (22)

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20%	141/6	Ampex 515	15%	143/4	14%	%
			401/8	381/4	381/2	-1¼ -2%
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31		Col Pix 62	211/2	19%	19%	-178
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្ល	51/6		53/4	336	33%	-234
2134		Cap. Cit. Bdc. 40		1556	1556	-11/6
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12		Deally Preds 32	91/2	85%	87/8	+ 1/4
93%		Filmways 8	736	7	7	- 1/4
14	111/2	Movielab 1	. 12 9	12	12	- 1/2
		MPO Vid 25	•	71/2	71/2	-11/2
23/4	11/4	Nat'l Telefilm 28	356	11/4	11/4	- 1/4
51/6		Reeves Bdost. 24	3%	35%	37/8	+ 1/4
71/2		Reeves Snd 99	5	41/2	41/2	- 1/4
22%	161/2	Screen Gems 22	1734	161/2	161/2	-11/2
265%		Technicolor 289	1534	13	133%	_178
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3	136	Tele Indus 22	21/4	134	13/4	- 36
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1834						

* Week Ended Mon, (21): † Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

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Wrather Corp. (Source: Nat			41/4	5	1.72

Suddenly No Minn. Roadshow

Continued from page 5

And it will have a \$5 per ticket, admission price for its opening next week (31) when the ion will be a children's hospi-

night next week (31) when the occasion will be a children's hospital benefit.

However, its regular admission scale will be considerably under that which has been prevailing for the roadshown film attractions. At the same time its \$1.75 adult evening tap for week-ends, Fridays through Sundays, will be 25c higher than is charged here for the cream of the non-hardticket crop. But its week-day night admission will be \$1.50, the same as that of most other non-roadshown pictures here nowadays.

The same thing will obtain in the Twin Cities for the up-coming "The Music Man" (WB). That's scheduled to follow "West Side Story" (UA) at another local Mann theatre, the Mann, when "West Side Story" (UA) at another local Mann theatre, the Mann, when "West Side Story" (UA) at another local Mann theatre, the Mann, when "West Side Story" (UA) at another local Mann theatre, the Mann, when "West Side Story" (UA) at another local Mann theatre, when man prosperous hardticket Man" will be non-roadshow with probably the same admission scale as the latter which, it should be pointed out, also is arriving on the heels of a hardticket film. "El Cid" (AA), now finishing a 12-week engagement.

In addition to "El Cid." pictures

engagement. In addition to "El Cid." pictures which have had long and—with given half a chance, can do the few, if any, exceptions—extremely same and more.

sincessful hardticket runs at the World are "Around the World in 80 Days" (UA), "South Pacific," (20th), "Big Fisherman" (BV), "Porgy and Bess" (Col), "Ben Hur" (MGM), "Exodus" (UA), "La Dolec Vita" (Astor) and "King of Kings" (MGM). "Spartacus" (U) was roadshown at the Mann here.

Is 'Cleo' Cheap?

Continued from page 5 =

may well have to sell at \$5, com-pared to the \$3.50 top now being asked on hardtix plx.

asked on hardtix pix.

That extra admish leverage, coupled with the expected quality of the production, make's 20th's chances certainly as rosy—if not more so—than those taken by Metro with its "Ben-Hur" several years ago. Backed by unanimously fine reviews, "Ben-Hur" has grossed in the area of \$33,000,000 domestically since its launching in 1959. It's still got many dates to play. Because of its spec nature, which doesn't date, it will continue in release for some time to come. The optimistics feel that "Cleo."

Howard Connell

Continued from page

ducer subsequently made the Su-therland pact, with the American having responsibility for lining up a Stateside distrib deal.

a Stateside distrib deal.

Connell, who acknowledges that the U. S. theatrical market for shorts is a hit risky, is nevertheless high on the profit potential on "The World of Art." Pix, which will be filmed in the major art centres of Europe, will qualify for Eady money. Shot in 35m and Technicolor, they will nevertheless come in for less than \$20,000 each, he estimates.

If a producer has "a reasonable If a producer has "a reasonable success," he says, he can recoup something more than 50% of his investment in Britain and the Continent, and about 45% from the States. Reason he is so high on "World of Art" as a profit-making venture is because the series obviously will be timeless, and the nature of the series will give it great residual value in the educationand-information field, now preparing for a boom via the newly marketed 8m. sound projectors.

Also, says Connell, there should

Also, says Connell, there should be additional monies from subsidi-ary rights to the pix. Plans are that the scripts of the series will eventually be published as art guidebooks to Florence, Paris, Madrid, Rome, and all other art centres where subjects will be lensed

lensed.
As an example of how this sort of thing pays off, he recalled his series of 13 15-minute telepix featuring philosopher Bertrand Russell. Transcripts of the shows were later published in both hardback and paperback book form, with the producer getting 15% of sale price. That alone almost paid for the series.

World of Art" will be launched "World of Art". will be launcaed with two shows on the art treasures of Florence, scheduled to start shooting in Florence in about six weeks. Artist Pietro Annigoni will be featured in all the shows, discussing the painting and sculpture shown.

Directors Guild Installs Ernie Ricca In Move to Balance New York Unit

Enjoys Skull Practice

Enjoys Skull Practice
Hollywood, May 22.
Columbia studio general counsel Gordon Stutberg, following his final lecture Monday night (21), is taking a year's leave from expounding on "The Entertainment Industry—Its. Structure and Economy." Attorney has been espousing various facets of the industry at UCLA's Graduate School of Business Administration. Each sest has been two hours and as many as 100 or more have crammed into the room to hear his dissertations.

tions.

Stulberg feels he wants a stesta for one year before resuming this chore. The honorarium is insignificant, but he enjoys the get-togethers.

In a sense, Stulberg lectures for the love of it, not for the emolument (cops).

750-SEAT ARTER RISES **ON JERSEY ROUTE 22**

A new 750-seat art house, said to be the first New Jersey theatre in many years to be designed specifically for class pix, is now under cally for class ptx, is now under construction on Route 22 near Union. Theatre, which is to be called the Art Cinema, is to be operated by Martin Levine, gen-eral manager of the Brandt Thea-

tres.

It's expected that the house, which is to be firstrun and equipped for showing 70m as well as 35 and 16m, will be ready to open around Christmas. John J. McNamara designed the theatre, being constructed by the Frick Joint Venture. Lester Robbins of Frick negotiated the lease with Levine.

Moving to maintain a definite hold on the eastern situation. Directors Guild of America has engaged Ernest Ricca; for past three years with a local ad agency and member of DGA, to act as exec secretary of the New York office effective Monday (21). He left over the weekend to assume his new post.

post.

Protective move is in anticipation of referendum, to be conducted by mail shortly, on whether national board and eastern board of DGA should be continued in view of "union standards" instead of "talent perequisites" attitude manifested by Gotham assistant director and stage manager card holders.

Bloos verless Nouman Burnett

holders.

Ricca replaces Newman Burnett who was relieved of the post when the east-west issue flared up some months ago. He was immediately replaced by Morey Abrahams, assistant to exce see Joe Youngerman at DGA here. Abrahams filled the gap for a few weeks, returned here and was supplanted by Nora also an exce in DGA, in AD-SM (assistant directors and stage manager) at h.d. here.

Miss Padway remains east for

Miss Padway remains east for another week or so breaking in Ricca before returning to local

another week or so breaking in Ricca before returning to local post.

Ricca, member of DGA for many years, also has been prexy two or three times for Radio-TV Directors, East.

While Ricca has been given assignment on "interim" basis—that is between now and referendum—it is most liftely he will continue after showdown vote by members on "seniority" versus "talent" as basic, for job futures.

AD's here have set Friday for discussion sesh on eastern situation and referendum. Importance of the sesh is indicated by notice that members failing to attend will be fined (\$15 to \$25). This is usually the case on annual elections where every member's attendance is deemed necessary for a full appreciation of the meeting.

(Originally from Detroit, Ricca was active as a director at CRS and other webs during radio era. He also has legg theatre experience.—Ed.)

"Judgment at Nuremberg" has been given a special ritation by the Women's Division of the American Jewish Congress. The Bronx is to be the location of a new sci-fl spoof, "The Gregarious Gorgon of the Grand Concourse," written by Saul Kassa and produced by indie Samuel G. Jamison. French filmmaker. Albert Lamerisse arrived last week to tubihump his "Stowaway in the Sky," formerly titled "Voyage in a Balloon"... Producer-director Irwin Allen in for 20th-Fox homeoffice talks to his "Five Weeks in a Balloon," which goes out in late summer. Board of directors of the Motion Picture Export Assn. last week honored its former veep, Grif. Johnson, now Assistant Secretary of State for Economic Affairs, with a resolution praising his service to the MPEA and his knowledge and ability in the field of economic affairs... Claude Chabrol's "L'Oell du Malin" has been acquired for U.S. distribution by George Rods, prexy of Wilshire International, and Hayes Goetz, veep. Pic will be distributed through Roth's Atlantic Pictures.

Threat of 'Cloo' Continued from page 5

France when it was shown that Levy had a definite Centre visa for his pic. A 20th spokesman said the his pic. A 20th spokesman said the Italo "Polo" had been picked after showing due to its commercial qualities.

New York Soundtrack

Is distributed through Roth's Atlantic Plots of William Continued for U.S. distributed through Roth's Atlantic Pictures.

Elizabeth Taylor's Latest Bichard Burden in Took Back in Anger" read the daily ads for nabe Linden Theatre, Ottawa.

Metro snagged three of the four nominations for first quarter directorial achievement awards by Screen Directors Guild of, America. Columbia Pictures trailed in fourth. Metro trio include "Sweet Bird of Youth," director: Richard Brooks and assistant Henry Moonjeans.

"Light in the Piazza," Guy Green, Basil Rayburn; "Pour Hörsemen of the Apocalypse," Vincent Minelli, Eric von Stroheim Jr. Columbia: "Walk on the Wild Side," Edward Browth, Flord Joyer.

Some of the oldest existing negatives in the world, made by Georges Melles before 1900 were shown by his granddaughter, Mme Madeleine Malbate-Melles, in the first of the Boston International Flim Festival's Random House's Benset Cerf., asked recently, by a Toronto Star columnist how three of his authors—all with new tomes a-borning this year—react to editing, Replied Cerf. "William Faulkner has no objection to editing but nobody, living or dead, could do it. James; Michener has no complaint if you show where it will help, but he has to be shown. John O'Hara won't change a word and gets tough if it's suggested. In the coming book I saked for the change of a single word and got it after two conferences, two lunches and a declaration that this was just being ione as a personal favor to me. Then. John. substituted a word almost as offensive."

Carl Forceman cast Vince Edwards for star role in his Columbia Pictures release, "The Victors" Morion Da Costa set Georgia Moli for femme lead in his 'Not on Your Life," which rolls in Greece in July for Warner Bros. release. Jeshua Logan will produce and direct "The Careful Man" for Seven Arts . "Donovan's Reef" is ited of John Ford production based on James Michener's stories for Paramount . Columbia Pictures in London. Brita Aherrae is King Arthur and Jeanse Willes of the American Scene in th

Film Reviews

Hatari

cast assembled for this zoological field trip. The vet star plays with his customary effortless (or so it seems) authority a role with which he is identified; the good-natured, but hard-dinking, hot-tempered, big Irishman who "thinks women are trouble" in a man's world.

Germany's Hardy 'Kruger and French actor Gerard Blain manage, resourcefully, to pump what vigor they can muster into a pair of undernourished roles. Red Buttons and Elsa Martinelli emerge the histrionic stickouts, Buttons with a jovial portrayal of an excabbic who "just pretends it's rushhour in Brooklyn" as he jockeys his vehicle through a pack of frightened giraffe, Miss Martinelli as a sweet but spirited shutterbug and part time pachydermatologist. Bruce Cabot, Michele Girardon, Valentin de Vargas and Eduard Franz round out the cast professionally. But the animals steal the show.

Among those who merit praise for the slick outdoor production

sionally. But the animals steal the show.

Among those who merit praise for the slick outdoor production are art directors Hal Pereira and Carl Anderson, special photographic effects man John P. Fulton, soundmen John Carter and Charles Grenzbach and associate producer-second unit director Paul Helmick. However, it has remained for composer Henry Mancint to instill the outstanding and only truly noteworthy artistic ingredient into this film. His incongruously conspicuously score brings both character and humor to the picture—for example, an inspired bit of boogle to accompany an elephant bath. Mancini's melodies are contagious and they are haunting. Tube.

The Intruder

Desegregation in the South, in-telligently confronted in re-sourcefully preduced indie dramz. Significant atride in timely socielogical direction for U.S. filmdom, but will have to be marketed with care and taste to stimulate deserved b.o. reaction.

Hollywood, May 14.

Pathe America release of Roger Corman production, Stars William Shatener,
features Frank Maxwell, Beverly Lonford, Robert Emhardt, Directed by Lonford, Robert Emhardt, Directed by Lonford, Robert Emhardt, Directed by Lonhis novel; camera, Taffor Byars; editor,
fronald Sinclair; music, Herman Stein,
Reviewed at Pathe Labs, May 14, '62,
Running time, 84 MiMS,

Tom McDaniel	Frank Maxwell
Ella McDaniel	Beverly Lunsford
Verne Shipman	Pohert Embardt
VI	Terror Corner
Sam Griffin	Leo Gordon
Joey Green	. Charles Barnes
20- D-4	A
Mr. Paton C	naries meaumont
Ruth McDaniel	Wathaulma Coulth
MOUNT MCDAMIET	Parme amen
Phil West George	Clayton Johnson
Dant Conomi	William Malor
Bart Carey	. WILLIAM VOISE
Mrs. Lambert Sheriff	Phoebe Rowe
672	D- D-11
Buerns	Be Dode
Gramps	Walter Kurtz
2	
Jack Allardyce	Ucee Rutch

Gramps Walter Keets Ack Allardyce Ocee Ritch

Roger and Gene Corman's "The Intruder" comes to grips with a controversial contemporary issue—integration, and those who would defy the law of the land—in andult, intelligent and arresting manner. Limited funds have not deterred these two forthright independent fillmmakers from tackling this significant subject boldly, honestly and uncompromisingly. The film, a Pathe America release, is a credit to an industry that has been charged, and not entirely without cause, of playing it safe by avoiding ticklish, pertinent, up-to-date sociological matters in view of commercial realities. While "The Intruder" is obviously not going to cause any boxoffice stampede, it can, if sold as resourcefully as it was produced, emerge a profitable commercial enterprise as well as an important, worthwhile artistic effort and a boost to the prestige of U.S. filmdom in more influential, discriminating circles here and abroad.

The picture is not without one or two major story flaws, but these shortcomings are overridden by its

New York Theatres

RADIO CITY MUSIC WALLwalt disney's "BON VOYAGE!"

IN TECHNICOLOR
INTEGRATION FRED MACHINERY - JAME WYMAN
MICHAEL CALLAR - DEBORM WALLET
ON STAGE: "STEPPING AROUND"

Innate overall significance. The main thing is that this is a provocative, timely matter of importance and concern to all Americans, and this should be emphasized. The film should not be cheapened in the selling by playing up its sexual or psychological ramifications. It could be strong art house fare and might even, in the big cities, make a run for the money in the general market, if adroity handled, An intelligent campaign, faithful to the spirit of the picture, could do the trick.

Charles Beaumont's screenplay

could do the trick.

Charles Beaumont's screenplay, from his novel, dramatizes the campaign instigated in a Southern U.S. town, by a slick; cocky, vain, unstable merchant of hate (from the so-called "Patrick Henry Society" in Washington) to urge the white residents to strike back against the law of integration. The man's primary incentive is actually personal ambition, but the mobs that at first rally round turn away in disgast mary incentive is actually personal ambition, but the mobs that at first rally round turn away in disgast when the true motives surface after a series of terrifying reprehensible incidents including the murder of a colored preacher, the maining of a courageous white editor and the near-lynching of a Negro student. Minor discrepancies (why didn't anyone attempt to notify federal authorities, who are conspicuously absent?) are overshadowed by true and telling moments and lines such as the remark of an elderly colored man as he watches the young colored students proceed toward the "white" school for the first time: "You Negroes are going to cause some of us niggers to get killed."

William Shatner, a fine young actor who deserves to be seen on the screen more frequently, masterfully object the first times received.

william Shatner, a fine young actor who deserves to be seen on the screen more frequently, masterfully plays the bigot. Especially sharp, noteworthy support is contributed by Jeanne Cooper and Leo Gordon. Others who score in prominent parts are Frank Maxwell, Beverly Lunsford, Robert Emhardt, Charles Barnes and Katherine Smith. Balance of the cast is fine.

cast is fine.

This film is a major credit to
the Cormans (producer-director
Roger and exec producer Gene), to
scenarist Beaumont, camerama
Taylor Byars, editor Ronald Sin-Taylor Byars, editor Ronald Sin-clair and composer Herman Stein, as well as others responsible for its execution. It is a sign of a new maturity on the part of the U.S. motion picture industry. It must not be allowed to expire of mal-nutrition in its embryo stage. Tube.

Techni Stockholders

Continued from page 3 i

net of \$345,943 or 18c per share. Earnings for the first quarter of 1962 are \$513,511, or 20c per share, compared with \$451,479 or 18c per share.

Delay Cash Divvy

To a complaint about the absence of stockholder dividends, Frawley said the company was in a position to establish some kind of cash divvy but preferred not to at this time, Instead wanted to make previsions for the future. He said he's definitely set against stock divvies.

As for the theatrical field Fraw-

stock divvies.

As for the theatrical field, Frawley mentioned "many highly-publicized stories of new developments
by other companies," this leading
into his claim of Techni's superiority as vide Oscar-winning pictures and boxoffice champions in
the Techni tint. He said no more
about the "highly-publicized stories"; this allusion was left unexplained.

plained.

A stockholder wondered out.

A stockholder wondered out.

I blow my some Techni ads appeared in black and white, rather than in color. "I appreciate that," said Frawley in commenting on the thought.

said Frawley in commenting on the thought.

Decline On Beard
The decline in price of Technistock on the American Exchange (currently around \$14.50 per share, last year around \$33) was the subject of another question, to which the boss replied he's not selling and he just can't figure the market. He said he originally had 90,000 shares, sold none, but saw away around 15,000. This brought from John Gilbert, familiar voice at many a stockholder for all stockholders for an officer to so donate stock because recipient charities will sell the

shares and reduce the values.
Frawley made no bones about merchandising mistakes and public relations, as aforesaid, but to one stockholder who apparently bought in at a higher-than-now price, said, "Wait a minute, partner, let me tell you something. We have our problems and we are subject to rumors... An observer lost out on the full retort, or its full meaning, but it was interesting that the chief exec of a corporation addressed a stockholder as "partner." This hadn't been heard before.

At another point a stockholder said that as a consumer he did not know where to buy Techni's home-use film. This brought applause from the audience, to which Frawley joined in. Here again he was rolling with the punches.

Chairman-chief exec Frawley takes no salary for his job, he has a good reputation for merchandising, such as with the Paper Matepens and this may explain why there was no real rancor among stockholders.

The interrogators continued in action after adjournment. One of

stockholders.

The interrogators continued in action after adjournment. One of them button-holed actor George Murphy, who's a v.p. of Techni, to ask if he's a member of the John Birch Society. Murphy made it clear he was not indeed was antagonistic toward the right wing extremists.

Who's for Toll?

first subsequent run showings on tollvision, only about the possibility that pix would be offered firstrun via tollvision. That's what the Joint Committee will fight "in the courts, in Congress and anywhere else," says Harling.

He denies that this view represents any change of policy on the part of the Joint Committee, and goes on to quote one of Parprexy Barney Balaban's favorite pro-tollvision arguments; that the Etolicoke experiment has shown that first subsequent run houses had not been hurt by the Telemeter day-dating.

Firstrun tollvision s howings would be an entirely different mat-

Firstrun tollvision s h o w in g s would be an entirely different matter, he says, adding that after pix have had firstrun in theatres, "they are pretty well played out."

It's not a surprise, of course, Par, with fis huge Telemeter investment, is going along with the Zenith test. It would, in fact, be news if Par did not.

Balaban early this week ex-

centin test. It would, in fact, be news if Par did not.

Balaban, early this week, expressed himself as "happy" to comply with RKO General's request for product, saying that it would be "foolhardy for a supplier of motion pictures to overlook any source of new income," which, in turn, will enable, the production of more pix for the benefit of exhibs as well as the other two branches of the biz.

According to Balaban, an exhibitor might be "shocked to learn that only about one out of 15 members of his community go to see the generally popular pictures. Even 10 or 12 years ago—with the industry at its peak—the average number . . was only one out of eight."

number ... was only one out of eight."

Balaban admits there might be "some dislocations" because of pay to, but says there have been dislocations even without it. He notes that he has previously offered exhibs the opportunity to participate in tollvision, adds "I am puzzled by the shortsightedness of groups organized to delay something which can assure the continuation of their business."

Pinto is so far mum on what programming will be offered toll patrons in Hartford, Each feature lie will run a minimum of three days and probably more, presumably once a day. In reference to the shows taped by Par especially for its Etobicoke Telemeter test, Pinto says only that they "represent programming and we are interested in all sources of programming."

Reviews at Cannes Festival

randora's Box.

But whatever, this is a film of depth, and is absorbing and off-beat with a brilliance in technique and observation that could have this a centender if well placed and hypoed.

Acting is of a piece and bril-liantly utilized by director Bunuel while Gabriel Figueroa's crystal-like lensing is another asset.

like lensing is another asset.

Director Bunuel made his first surrealist films in Paris in the 4930's, then worked in the U.S. sind finally settled in Mexico where he began to make pix again. He broke into world marts again when he won a prize in Cannes for his "Los Olvidados" in 1950. Since then Cannes has given him other then Cannes has given him other prizes culminating in the Golden Palm last year.

Les Enfants Du Soleil

Les Enfants Du Soleil
(Children of the Sun
(MOROCCAN)

Cannes, May 22.

Dinn. Films production and release, With Mustapha Brick, Amina Bel Kahla, Tayeb Sadik, Alifa. Directed by Jacques Severse. Screenplay, David Dyana, Braton, Jacques Mayel, At Cannes Film Fest. Running time, 85 Mins.

Mustapha Brick

Familiar story of poor shoeshine boys, this time in Morocco, has them getting into several situa-tions but seemingly heading for decency and law abiding at the end. It is acceptably done but re-mains mainly an Arabic country bet at best.

bet at best.

One boy is saving money to buy his mother a sewing machine. He finally has the money for the machine only to see it broken in a accident. However, instead of inbelling, he decides to save up again.

again.

Film is simply done but has some interest in its views of Arab child life. But this rarely has the probling quality needed to make this more than an average look at

youth.

It is technically acceptable as is the acting. But the routine direction of Jacques Severac does not give this the feeling it lacks.

About a 13-year-old's coming of age when he runs away from home, this is too confused and too crowded with excess violence for anything but grind chances abroad. The boy's brother is in jail for killing his girl's lover. The boy finds out the girl has become the mistress of the local boss who runs the company where all work. In his chagrin, he also finds that men and women are ruthless and selfish. After many beatings he becomes a man ready to face the world.

All of this is told too emphatically with little insight into character. George M. Nasser may emerge a director when he learns how to tell a story clearly before worrying about camera angles.

Cupola

(JAPANESE: SCOPE)

(JAPANESE: SCOPE)

Cannes, May 15.

Nikkatari production and release. With Bijiro Tono, Tohuko Suntyama, Sayari by Kilito, Urayama, Screenplay, Chiyo, Bayafune, Shohel Imamura, Urayama, camera, Masaki Mimetas; editor, Mutavo Tanji, At Cannes Film Fest, Running time, 100 MiNS.

ume, 199 Mins.
Tatugoro Eijiro Tono
Tomi Tokuko Sugiyama
Jun Sayuri Yoshinaga
Tatayuni Yoshihiro Ichikawa

This is about a family with eco-nomic problems, and does have some sentimental, preachy aspects. But the pic overcomes this via an expert handling of children, a feel-ing for evolving times and people plus some expert imagery. Though, having a disarming flair, it ap-

box of drugs becomes a seemingly healing affair but arouses envy, and slowly turns into a sort of But whatever, this is a film of depth, and is absorbing and off-beat with a brilliance in technique and observation that could have this a certader if well aloned and ing.

adventures have plenty of amplicatude heightened by some fine acting.

The girl finally finds what she wants to do and the boy also shows signs of developing into a decent human being who will rise above his lower working classes. Of more meaning in Japan where these social and economic changes are current this vehicle climbs to general international level via its insight into youth. Spirited mounting and a general knowhow.

This deals with the ordinary life and its problems and looks at racism. All this adds up to a well-made film that has something to say. And it says it well, but without the fillip to keep its message and treatment balanced for more untoward foreign chances. Technically it is tops.

Dom Bez Okien
(The Impossible Goodbye)
(POLISH)
Cannes, May 15.
Polat State Film Bette of Film production. With Wiedaw Goles, Elizabett Cryzewaka, Jan Swiderski, Danuts Szaffarska, Josef Kodrat, Directed by Sianialaw Jedryka. Screenplay, Aleksander Schorski, Canners, Cealaw Swirtz, editor, Bristi, Canners, Cealaw Swirtz, editor, ming time, 14 MINS.
Wiedaw Golse

R. Lewkowicz. At Cannes Film Feet, Runing time, 24 MiNS.
Robort Elimbeta CryzewskoThereas Elimbeta CryzewskoDirector Josef Kondrat.
Kleberg Jan Swideraki
There is some polish in this ple
about a smalltime circus. On the
edge of failure, the tent show is
further sloughed by a new mime
who also almost wereks the operation by destroying the other performers' faith in their talents. But
film also tries for symbols that are
not quite clear or effective. Result
is a vehicle with slight foreign
chances except for a few language
houses.

chances except for a few language houses.

There is a good sawdust feel in this yarn about a second rate circus. The people seem to have had circus training, and this builds up good atmosphere. But the mime's background and needs are never too clear.

Direction is smooth and incisive, acting good, and technical credits fine.

Mosk.

SEC on MCA

= continued from page 3 =

share, payable in 30c quarterly installments.

As to voting rights, holders of convertible preferred would be entitled to one-half vote for each share, with holders of common permitted one vote per. MCA is bound not to issue more than 2,-000,000 shares of the convertible preferred without shareholder approval. Provision is made for 6,-500,000 shares of common stock.

Stela's Percentage
Of some interest are the percentage comparisons regarding principal stock ownership outstanding shares, would own 26,73% if 80% of the Decca shares are exchanged, and 25,48% if all Decca shares are proffered. The respective percentage figures in the case of Wasserman are 17,47, 13,56 and 1,293. As of April 7, Stein held 1,391,515 MCA shares, and Wasserman 705,950. Latter, however, was the higher-salaried, receiving 3155,000 per annum, and Stein \$156,000, albeit the stock-owning disparity must be accounted for the total reflection of earnings.

Move Decca Plant
Final prospectus also reveals that Decca intends to transfer its disk-pressing activity from the leased Gloversville, N.Y., plant to a new factory on 20 acres at Johnstown, N.Y. Cost of land and building is expected to total \$800,000, and the new facility is to be completed in early 63. Diskery also presses at Pinchneyville, Ill., and in Canada at Lachine in Quebec, both sites also leased.

To reprise the swap terms: MCA offers one share of new MCA convertible voting preferred stock plus one-third share of its common stock in exchange for each share of Decca capital stock. In addition, the new MCA preferred issues are convertible immediately into one-half share of common.

Doing the Cannes-Cannes

for its Deutsche Wochsnschau and to Poland for its Polska Kronika Filmowa. Both got equal mention for general reporting and getup and no award was given for an outstanding subject and its treatment.

Filmowa. Both got equal mention for general reporting and getup and no award was given for an outstanding subject and its treatment.

Yank foreign film distrib Dan Frankel, head of Zenith Films, enchanted by response to the French pic "Cleo From 5 to 7" which he has for the U.S.". Mel Ferrer, Yank jury member, says he prefers to be a director, producer and actor in that order. However, he believes that now that most pic actors are independent, due to present economics, the actor can choose more personally and originally for career management and artistic satisfaction. He thinks Hollywood is suffering from indigestion but if it can reduce its production costs and massive overhead it could still be the ideal place to make films. Of his wife Audrey Hepburn he opines that her popularity is probably due to her simplicity and directness and a curious reserve that touches people, Ferrer is enjoying his jury duty as a chance to see world production and meet filmmakers for exchanges of views and ideas.

Novelist Romain Gary, who has had several books turned into pix is also enchanted with seeing such a great number of pix. Prexy of the Cannes Fest, Robert Favre Le Bret, still hoping in future to be able to refuse certain pix in over-all service to festival quality also to save smaller and even important film countries from unnecessary critical raps and loss of prestige. But Cannes is a governmental festival and countries are invited through diplomatic channels. He can recommend that a pic not be sent but if the country insists it must be taken. For example, Lebanese "The Little Stranger" an inept, unsavory, artificial pic helped no one and would have been more charitably kept out. Some other pix again were below calibre.

For the first time, the U.S. clothing business exploited a major film fest. Yank tallor Petrocelli flew over 50 retail store owners for a male fashion show he staged here.

Talo entry "Mondo Cane" (A Dog's World) got a big sudience re-

fest. Yank tailor Petrocelli flew over 50 retail store owners for a male fashion show he staged here.

Italo entry "Mondo Cane" (A Dog's World) got a big audience response. An offbeat documentary, it showed unsavory aspects around the world as well as some shafts of polished poeties. In this connection it needs to be remembered that some years, when two feature documentaries won prizes at Canne's over flesh and blood fiction pix, a ruling was passed making them only eligible for special awards. Polish pic "Impossible Goodbye" (ot so-so reviews but is a well made look at a small circus if not untoward in depth and treatment. . . Natalie wood and Warren Beatty got a big press play on their arrival but kept out of sight till the pic starring Heatty "All Fall Down" (MG) unspooled.

Rhode Island Finale For Tears': Editing In Italy: Woman's 3-Way Burden

Newport, R.I., May 15. "Tears Are For Tomorrow" ten, produced and directed by Jean Carmen Dillow is shooting for three weeks here in Newport. Comthree weeks here in Newport. Com-pletion of financing was made by Sorge Semenenko, and Elliot Hy-man for Seven Arts. Francois Far-kas is director of photography. Players include Lisa Jonson and the author-producer-director's 10-year old Buzzy Dillow. Lou Steele, Roger Landry, Miss Carmen Dil-low.

Production manager is Kathryn Hastings. Producer leaves June 13 for Italy where picture will be edited and scored following final

Shooting in Massachusetts and Rhode Island since early Decem-ber the picture has Hungarian revolution (1956) background.

Levathes

Levathes. At least 10 shows are in work, but nothing will be revealed until George T, Shupert and his associates talk to the networks.

associates talk to the networks.
Unfortunately for 20th, Levathes
said, "we were caught in the ABCTV reversal because of three
straight hour shows on Sunday
night. We had to follow the network's problem this year. Every
company lives this. We're hoping
next year will be different."

It will be noted E. E. Hershher, in charge of real estate development at 20th recently told Vaniery the company turned down a \$5 mill offer for the Malibu ranch which cost \$217,000.

cost \$217,000.

Hershher, at the same time, added. I have advised Mr. Skouras and other executives in the company not to sell any property, that the longer they hold it the more valuable it becomes. I'm for developing projects at Malibu and Western Ave. & Sunset when the proper time comes."

Undoubtedly when Prexy Sypro P. Skouras and chairman Samuel I. Rosenman visit here in June they will discuss the entire realty holdings and future plans with Hershher.

PEARSON SIGNS WITH COL Hollywood, May 22.

Jesse Pearson has been signed y Columbia to an exclusive seven by Columbia year contract

Actor's first film role is current "Bye Bye Birdle" repeating title role which he did in the national

Allied Rallying

Continued from page 4

"one jolly branch manager" saying: "If Fox can get a \$2,000 guarantee on 'State Fair,' what do you think my big one is going to

While resisting the general terms for the picture, the crux of the matter narrows down to the the matter narrows down to the 25 theaters moved back to a sec-ond run position and the "high" guarantee and percentage for sec-ond run theatres. To Clark the second run exhibitors are equal-rights members of Allied. His let-ter commented: "It is our sincere belief that if distribution would rive more thought to ways and belief that if distribution would give more thought to ways and means of making the later runs more profitable and inviting, it would not be necessary to concern themselves about the increasing number of smaller situations who are desirous of operating in the first outlying week of release."

Harrell Surprised

Harrell Surprised

Henry Harrell, branch managet for 20th in Chi, said that he was startled at the uproar. "A picture with the potential of 'State Fair' requires special handling in order for us to realize its full potential," Harrell said. "Anything less than that would just not be sound business." Harrell said he thought that Clark was fulfilling his responsibility as Allied prexy in standing up for the second run exhibitors, but that the small theatres' problems were historical and not related to any one picture. Harrell gave the example of one recent major picture that the small theatres "good fits total gross in the area in '79 of the 340 houses in which it was shown. He also said that color print costs were so high as to make a first-run distribution of over 40 theatres "impractical."

Clark says that Allied is adamant in its refusal to book the picture under present terms. Harrell says that he expects to have the 40 houses without Allied, but that the picture will be shown on June 15 regardless of whether he has the 40 theatres or not.

Allied is fearful of the several precedents in the "State Fair" terms. Harrell maintains that other 20th pictures have been handled in approximately the same way. (Allied balked at terms for "From the Terrace" two years ago, but to no avail.)

Ferguson to London

Robert Ferguson, ad-pub director of Columbia, leaves New York today (Wed.) for London.

He will join other Col exces and producer Sam Spiegel in talks about "Lawrence of Arabia" production.

Long Day' Well Received Cannes, May 22.

Ely Landau's production of "Long Day's Journey Into Night," official American entry in the Cannes Film Festival, draw a strong press turnout at its screen-

Cinematic translation of the Eugene O'Neill play for the most part was enthusiastically received

20th's Meeting

Continued from page 5 the merging of various east-west departments.

departments.

Skouras went on to say that despite the red ink, there had not been any wholesale firing of employees which might have ruined morale and damaged the company's continuing operation. "Its not continuing operation. "It's not easy," he said, "to discharge people, flagrantly and at random."

people, flagrantly and at random." Some holders also reflected a curiously shortsighted and/or selfish point of view, when they griped about the switch from the cash dividend policy without pressing more specific questions re company operations. One holder, suggested baldly that she wanted her divites and so it might be better if 20th simply became a realestate development company until it finds some surefire bo. properties. Stockvelopment company until it innos some surefire b.o. properties. Stock-holder Lewis Gilbert made more of a point when he suggested that stock dividends are an uncertain substitute for cash, since they dilute the value of existing stock.

dilute the value of existing stock. Prexy Skouras also rather skillfully handled the odious comparison (made from the floor) of 20th's fiscal reports vs. those of United Artists. One holder told Skouras to "wake up, the star system is dead," referring to UA's "West Side Story" as a case in noint.

point.
Not so, said Skouras, who said that both star Natalie Wood and director Robert Wise had received large sums to do "West Side". In addition, said the prexy, UA gives stars and others, talent the "largest salaries and percentage deals" in the business, noting that in many cases the talent winds up by owning the film's negative after seven years. This was a particularly telling point, because some of the most important revenue which 20th is receiving these days is from the is receiving these days is from the leasing of its old films to ty interests.

interests.

As pointed out in last week's VARIETY, Elizabeth Taylor was the inseen star of the meeting, even though she failed to be elected to the board of directors. It was felt by one non-stockholder at the meeting that recent tabloid-reported doings in Rome, rather than fiscal problems, might have been responsible for the large turnout.

Everytime Miss Taylor's name (sometimes she was only referred to as "that woman") was mentioned, there seemed to be a log of delighted "tsk-tskings" in the auditorium. With every reference

of delighted "tsk-tskings" in the auditorium. With every reference to Miss Taylor, one whitehaired lady stockholder, wearing an aus-tere cotton dress and space shoes, repeatedly told her female com-panion that she herself would not walk across the street to see "Cleo-patra," but she almost knocked he companion off her seat Richard Burton flashed companion of her seat when Richard Burton flashed on the screen in the course of "The Long-est Day" trailer, And when the product trailer ended with no foot-age from "Cleo" shown, she wanted

age from "Cleo" shown, she wanted to know why.

For these holders, anyway, the meeting seemed to be one way in which drab hausfraus might vicari-ously participate in the less sig-nificant doings in Rome.

DORIS DAY'S COLUMBIA CONTRACT DOWN TO ONE

Hollywood, May 22.

Day's two-film commit Columbia Pictures is re ment to Columbia Pictures is re-duced to a single one via Martin Melcher's purchase of one "for a sizable sum." Actress' deal origi-nally was for an eight-pix slate, which was lowered to two several months ago when pact was renegotiated.

negotiated.

Miss Day, now is due to report to Columbia Aug. 15 when film will be determined. The Melchers and Col jointly own "Roar Like a Dove" and "X Wife," with latter "probably the picture she will do," according to Melcher.

Lightstone: I Did Plenty of Biz

Embassy Exec Spurns Idea That Festivals Are For Tourists, Diplomats and 'Art'

Imaginative Plan Aids Blind Kids Ready For School: Variety Club Feat

Dallas, May 22.

for the Dallas Service New home for the Dallas Service for Blind Children was dedicated recently when Gordon McLendon, Variety Club chief barker, turned over the deed for the new building to Louis Maher, prez of the center. Structure was dedicated as the Robert J. O'Donnell Memorial.

Robert J. O'Donnell Memorial.
Ceremony culmitasted a dream which Aifred Sack and his late wife nurtered for 13 years. With a daughter blind from birth, the Sacks worked for the passage of legislation enabling blind children to be educated in public schools; before that the only school for the blind children was at Austin.
With the new Law, the Sacks realized that blind children could not be expected to transfer suc-

realized that blind children could not be expected to transfer successfully into public schools without some form or orientation nor could they attend classes without help in preparation of lessons and text materials.

Meeting these needs has been for Blind Children. For more than 10 years, the volunteers with the organization did their work in public meeting rooms, church and private residences.

private residences.

Then the Variety Club, in search
of a new project after the close
of its Boys Ranch became inter-

MM Jumps for JFK

Continued from page 1; away. In other words, he didn't

away. In other words, he didn't want to be responsible for throwing an entire crew out of work for half day Thursday and all day Friday.

day. Tet, MM has told all execs on

Friday.

Yet, MM has told all execs on the 20th-Fox lot she wants to do this picture very badly.

Big concern now is what excuse she's going to latch onto next for goofing off. It's no secret front offices are seething at her latest caper. The reported sore throat spiel almost came to a point where a replacement was seriously being considered.

considered.

Cukor on Friday used the day to scout locations at Terminal Island

for a sub sequence.

Meanwhile, MM was due back on the set today. If she didn't appear studio topper Pete Levathes, who planed east Friday for h.o. confabs, would have heard about it in no uncertain terms.

Talk of Boycott

Continued from page

Continued from page?

offered to have their entries sheared to get a shorter over-all length. Finally it was contended that showing of four parts in Italy was a big commercial success.

Pros and Cons

Bad feeling over the exclusion of the Monicelli episode is being felt from several directions. It comes out that the director learned of what awaited him when, on a visit to America, he saw Embassy promotional material advertising the three episodes only. His first "how come?" query to Ponti got no satisfaction so the incident was allowed to break full in the face of Cannes. Monicelli further asserts that Le Bret invited the film as a four-not-three part event.

serts that Le Bret invited the film as a four-not-three part event.

Stress is placed on the world showcase value of Cannes, the Italian arguing it is a pretty public place to take a slap. Despite disclaimers that no offense is intended he considers the action-speaks contrarily. Against the sympathy for the victim is the opinion of French director Francois Truffaut. who considers the Incident over-blown. He contends that a multi-episode picture is not a director's but a producer's concept and that Monicelli cannot be protected from the risks of the trade.

Glynis Johns with Jackie Glea-son in Paramount's "Papa's Deli-cate Condition."

Cannes, May 22.

Cannes, May 22.
Those self-proclaimedly "hardboiled" showmen who still insist
that film festivals are touristic,
diplomatic and arty gambits should
talk to Leonard Lightstone, International Sales Manager for Joseph
E. Levine's Embassy Pictures. He
reports closing in excess of \$1,
000,000 in sales while here during
this one:
Embassy had two Italo pix

this one.

Embassy had two Italo plx,
"Boccaccio 70," and "Divorce
Italian Style," one French pic
"Crime Does Not Pay," and a Yank
indie "Strangers in the City" in
the fest. It controls world sales
rights for the pix except for Italy
and French speaking territories
for the first three. and French spea. for the first three.

for the first three.

On these, and other properties, the big business was done in the ranks of the visiting buyers and exhibs from all over the world helped by fest exposure and the massive press daily coverage. Levine also had a chance to confab with Italo and French producers on future investments for pic rights.

with Italo and French producers on future investments for ple rights.

Smaller Yank foreign film distribs have complained that most of the top offshore product these days is already gone by fest time via pre-production investment or coproduction deals by bliggies. But there is always the offbeat of surprise entry they may be able to snap up. The plaint of high prices asked for fest entries, especially winners, seems to have died down. Jean Goldwurm, Richard Davis, Dan Frankel, Ed Harrison, Walter Reade Jr., Irvin Shapiro already had sewed up rights to some plx unspooled here.

Yank Indies

Continued from page 7

bassy Pictures, which is associated with four of the festival entries. Embassy has U. S. and other territorial rights to "Boccacclo 70," which opened the fest, "Divorzio All'Italiana," the French made "Crime Does Not Pay," which will be closing the festival tomorrow (Iwed.) night and "Strangers in the City," which has been shown in the newly inaugurated critics' section.

section.

Embassy was also bidding for the Italian-made "Mondo Cane," but its \$300,000 offer (made before the start of the festival) was rejected and the distribs are reportedly asking \$500,000 for world rights, excluding Italy and France. As of this writing, the pic is still on the market.

market.
A significant move in the area of pre-production has just been undertaken by Walter Reade, Jr., His Continental Distributing Co. has U. S. rights to the British made Bryanston pic, "Taste of Honey," which is an invited entry to the fest. However, since Bryanston has

which is an invited entry to the fest. However, since Bryanston has recently formed an association with Seven Arts, Reade is linking up on production with Associated British Picture Corp.

Among other pre-sold entries are the indian, "Devi," which has been acquired by 'Ed Harrison, "The Eclipse," made in Italy by the Hakims, which Jean Goldwurm's Times Films has bought for the U. S., "Cleo from 5 to 7," for which Dan Frankel has American rights, while United Artists has the Greek entry, "Electra" and 20th-Fox the official British choice, "The Innocents,"

cents."
Apart from the controversial.
"Mondo Cane." one of the widely
discussed pictures is the official
Yank choice, "Long Day's Journey
Into Night." Interest has been
consistently high but no deals were
being discussed until after last
Sunday night's (20) screening.
Notwithstanding the restriction
on product, the Cannes event,
which traditionally launches the
European fest season, has again attracted virtually all the U. S. independents. It appears to be a must

tracted virtually all the U.S. independents. It appears to be a must event, even though it is being reduced to vacation status.

Norman Maurer, who previously produced "Snow White and the Three Stooges" and just completed "The Three Stooges in Orbit," add-ed a third entry, "Three Stooges Meet Captain Nemo."

-Costa Rica Tourist Cooperation **Proves Myth for Cochran Picture**

from Costa Rica after his project for a feature in that country died aborning. He had planned to make soorning. He had planned to make "Tell Me in the Sunlight" there, using five Mexican technicians and largely a local cast. Cochran would have producer, directed and starred in pic he hoped to bring in for \$130,000.

Actor, who previously produced a feature in Italy, said he reached an agreement with Ricardo Castro, head of the country's tourist buan agreement with Atcardo Castro, head of the country's tourist bu-reau, whereby he would be given air transport from Mexico City for cast and crew, plus free accommo-dations while shooting pic. Costa Rica would benefit from the pub-licity.

When Cochran arrived on locale When Cochran arrived on locale and started filming of backgrounds, he stated, he learned that Castro could not get agreement from other members of the four-ist bureau, so all the "cooperation" he had counted on would not materialize. He also asked government guarantee no duty would be exacted on projected film and failed to effect that. Further, a new administration went into office in Costa Rica simultaneously with his arrival there, souring him even more.

with his arrival there, and him even more.

For project, actor set up a corporation in Panama to canopy "Sunlight." Cochran said the foundered project had cost him "around \$12,000 to \$14,000" to date. Terming project "merely suspended." Cochran reported he plans now to shoot it somewhere else, "but not in a Latin American "Country."

country."

Picture will be angled for arthouse release.

Many Yank Films **Set for Munich**

Munch, May 15.

King Brothers' "blockbooking" of space at Gelselgasteig Studios has started a trend here. Latest negotiations, most of them in the signing stage, presages production of at least six American feature

of at least ix American feature pix locally.

The Mirisch Company is presently readying "The Great Escape" for June 4 start at Gelselgasteig. Set against a German 1942 background, pic sports an all-male cast of 36 headed by James Garner, Steve McQueen, and Charles Bronson. John Sturges is handling directorial reins and UA has world distribution.

directorial reins and UA HAS WOLLD
distribution.

Beverly Hills financial man, Martin Teller, acting on behalf of a
yet unidentified Wall Street group,
has booked space at the same
studio, starting July 15, for the
production of "Advance To Rear,"
World War psychological drama.
It has \$750,000 budget with 75 days
scheduled for production.

Company intends to follow up
"Advance" with a minimum of five
more films, two of them also being
shot at the Bavaria Studios within
the next year:

snot at the Bavaria Studies within the next year:

The King Brothers have as their next pic here "King of the Winds" which is scheduled for summer production on the Bavaria lot.

'Judgment' Cops Bodil, Denmark's Film Award

Copenhagen, May 15.

One of Scandinavia's most modern chemas, the Imperial here was the site for presentation of the annual "Bodii" (Danish Oscars) lawards. Prize for best Danish film of the year went to "Rarry and the Butler" which was also nominated for a Hollywood award. Second prize went to "The Duel," first feature film to be directed by a new lame in pix, Knud Left Thomsen, wito also wrote the script.

The Bodii for best European film went to "Rocco and Brothers" (Astor). "Judgment at Nuremberg" (UA) won the prize as the best non-European film. Bodils were also awarded to John Price for his performance in "The Duel" and to Resnlag Moritura for "Harry and the Butler."

About 44.444.000 would remain available for Ordinary, "A" Ordinary, "A" Ordinary wall ble for Ordinary, "A" Ordinary devaluation and valiable for Ordinary, "A" Ordinar

Cochran has returned Italo Legislators Set For Talks on Film Aid

Rome, May 22.

New film aid legislation, will be discussed by an Italian parliamentary committee at meetings stated to begin here May 16. Newly shaped text among other clauses suggests a rebate to all producers of feature pix over 6,000 feet in length, including animated films, okayed for Italian release between next July 1 and Dec. 31, 1969. Rebate to producer is in form of a percentage return of money acrued by the film within five years of its first release date; as determined by Society of Authors and Editors.

and Editors.
Old legislation expires June 30 this year. A number of projects already have been shelved by local filmmakers who want to know what the aid setup will provide before going ahead with present plans.

Bowling Solid In Aussie Keys

BAUSSE RCYS

Sydney, May 15.

Tempin bowling has caught on solidly in this sector after a somewhat alow start. Figuring here is that the current. Figuring here is that the current. autumn. season will be a boom one for this U. S. Indoor aport. Amazing langle to local show bir folk is the number of femmes the game is pulling in on weekdays and Sundays.

Indication of the current biz upmurge is seen in the profit turned in by Bowling Cestires Holdings Ltd., operating in key Sydney suburbs, of \$128,000 over a three menth span. BCH will now go shead with the erection of additional alleys in as many key spotsap ossible. Overtures have been to independent cinema operators to throw out films and swing onto the Tenpin gravy train.

Metro, under the direction of Bernie Freeman, shoftly will open a 13-lane alley at Bankstown, a key Sydney industrial spot, to cash in on the current crase and will also expand interests in Melbourne in the near future.

Understood that major film circuits like Hoyts and Greater Union Theatres also carry strong financial interests in the tenpinners. Also

cuits like Hoyts and Greater Union Theatrea also carry strong financial interest in the tempinners. Also that they are ready to back plays from the Inside to give opposition to Metro and other show biz-backed projects extending from here to Perth—equal to from the New York to San Francisco span.

Rank Organization Net For Latest Year Seen Holding at \$4,340,000

Holding at \$4,340,000

London, May 22.
In a formal offer for the capital of Murphy Radio, the Rank Organization has revealed that the group's profits for the year ending June. 30, 1963 will be approximately \$16,800,000 compared with \$16,000,000 compared with \$16,000,000 compared with \$16,000,000 for the previous year, after all charges other than interest, tax and outside holders' interests.

On this forecast, the net profit would amount to \$4,340,000 and, allowing for preferred dividends, about \$4,444,000 would remain available for Ordinary, "A" Ordinary dividends and reserves.

According to Rank report, the current facal year will see income from theatres dipping slightly. Lower profits from fim production and distribution are also foreseen. Also off will be the groupe' manufacturing deployment which have had to contend with difficult traching conditions.

But revenue from miscellaneous activities—bowling alleys, health

Flexible Bookings On 'Guns' Scores in Brit.

"Flexibility of booking" is claimed by the Rank Organization as one of the secrets of the success of "Guns Of Navarone." The Carl Foreman pic has beafen all previous boxoffice records on the Rank London release with a total of \$663.673.

London release with a total of \$663.673.

Release was planned to spread the film's impact from October, 1961 to April, 1962. First, six selected pre-release theatres played "Guns" for a total of 25 weeks starting Oct. 8. Six more took over from Dec. 31 for 24 weeks and then another four showed "Guns" for 13½ weeks. The boxoffice take would have been bigger but for the fact that, during the last session, the Gaumont, Lewisham, was burned out.

Ben-Hur' Top Pic With Gls O'seas

Wiesbaden, May 15.

The most popular pic cropping up on the GI cinema screens Overseas last year was "Ben-Hur" (MGM), according to a study just released by the Army and Air-Force Motion Picture Service. List of the 10 most popular pictures playing before the GI audiences at the American-run GI theatres abroad indicated that pictures with plenty of action, either with war-or western themes as well as comedies made the biggest bid for the servicemen's business.

Second biggest at the military boxoffice was Columbia's "Guns of Na va ra on e" while Universal's "Come September" ranked third. Fourth best was "The Alamo" (UA) "absent-Minded Professor" (BV) as No. 5.

Others in order of popularity

Fourth best was "The Alamo" (UA)
"Absent-Minded Professor" (BV)
as No. 5.
Others in order of popularity
were "Magnificent Seven" (UA)
Comancheros;" (20th) "Oceans 11"
(WB), "Where Boys Are" (McM)
For five of these films, "BenHur," "Navarone," "September,
"Alamo" and "Commancheros," the
military upped-the prices from the
regular 25c tab to 40c and still,
the pictures did standout business.
Some of the favorite films show
up later on the listing, as compared
to their releases to the public in
the U.S. "Ben-Hur," for instance,
was a 1960 film, but it was in 1961
that the Metro spectacular played
on the GI circuit for the Army
and Air Force personnel and their
families overseas.

Tom O'Brien Sees Need Of Organizing Subsid Branches of Show Biz

Llandudno, Wales, May 22. The need to organize employee in the new supplementary sides of show biz, such as tenpin bowling, bingo, dancehalls, circuses and skating rinks, was stressed here by Sir Tom O'Brien, general secre-tary, at the conference of the Na tional Assn. of Theatrical and Kine

Confab unanimously passed a resolution authorizing the national executive to consider taking steps to bring about 100% union shop throughout the entertainment in-dustry in the U.K.

unroughout the entertainment industry in the U.K.

"The time has to come soon," said Sir Ton, "when, with the support of our colleagues in the kindered unions, we have to indicate to the employers, especially the cinema exhibitors who may be antitrade union, that, at a certain date, at a certain time, we will stop the entire entertainment industry unless these non-union employees are members of our union.

"These non-unionists are fattening on agreements which this union has negotiated. They have to be eliminated once and for all from our industry."

In most sections, said the

our industry.

In most sections, said the NATKE general secretary, there was 100% trade unlowism—actors, variety artists; mustelans and film studios. Even in tele the position was being strengthened.

But in the cinema half the staffs were not in the union, he added.

Festival of Vienna, 1962

restival of Vienna for 1962 is marked by re-opening of historical Theatre an der Wien wherein many of the concerts will be in tribute to Ludwig von Beethoven who played or conducted many of his works in the old house.

Among the orchestra booked this time are:

Berlin Philharmonic Orchestra

Capella Coloiensis

Concerted.

Berlin Philharmonic Orchestra
Capella Coloiensis
Concertgebouw Orchestra, Amsterdam
Orchestre de la Suisse Romande
Philharmonia Orchestra of London
Tonkunstler Orchestra
Warsaw Philharmonic Orchestra
Vienna Philharmonic Orchestra
Vienna Symphony Orchestra.

\$80,000,000 SPENT ON BINGO IN BRIT. IN '61

London, May 15.
The bingo craze, which has swept
Britain, accounts for at least
\$80,000,000 of the total spent on
gambling in the U.K. last year.
Conservative estimate comes from
the Churches' Council on Gam-

the Churches' Council on Gambling, which says it has included only commercial clubs. Council admits that millions more are spent in private clubs.

The council has reported the need for a change in the recently introduced law which allows gaming clubs. Expensive chemin-defer clubs are referred to by the council as "more pathetic than bingo—which has usually some sort of human appeal."

Urges Italo Pix Prods. To Balance Programs. Not Fellow Trend' Fad Rome, May 15.

Too many Italian producers are atill jumping on the trend band-wagen, according to Joseph Fryd, suggests that in order to avoid adjacts that in order to avoid a deflation of the Italo boom. Rome filmmakers should begin to balance their programs for the future or face increasing sales resistance from abroad.

from abroad.

Rome-based producer said that too many spectacles are made in Italy, and also that too many arty films are hurting the situation, especially if turned out by one company alone. The dictum that a good falm of any kind is good for the market still holds, Pryd agrees. But the type of film is secondary in an international market which today sees Germany wanting only spectacles, Latin America none, etc.

rectacles, Latin America none, etc.

"It's no longer possible" says Fryd, "to play one production card alone. \$450,000 is too much to pay for an arty film, and even pix aimed at the U.S. market must be brought in under a reasonable figure, including the extra expense of the American star."

Fryd, who has just purchased U.S., Canada, and British Commonwealth rights to the D.D.L. (Rome) productions called "That Certain Urgs" and "Il Federale," currently is at the Cannes Film Fest to discuss further production plans with Metro's Red Silverstein. Fryd's latest Italo-made item, "Seven Seas to Calais," goes the MGM route, as does his upcoming "Gold for the Caesars," which the U.S. major outfit will distribute in all world areas except Italy, France and Belgium.

DONKEY GIRL' AWARD LIFTS EYEBROWS IN B.A.

LIFTS EYEBROWS IN B.A.

Buenos Aires, May 22.

Critical eyebrows went up here recently with the announcement that the Argentine Film Institute jury had awarded one of its cash prizes (for the 15 best domestic pix of 1961) to the Isabel Saril spic, 'Donkey Girl.' Film came in 15th in the jury's list to receive an award of 1,800,600 peose, or approximately \$16,656.

Miss Saril, though a local borofice fave, is not known for her dramatic art. Regarded as her-first 'serious' pic la Leopoldo Torre-Nisson's '70 Times Sevan,' Argentina's entry at Cannes this year.' Many critics felt that it was too had the jury had ignoved more ambitious pix such as "El Ultimo Phso" (The Top Floor), shout B.A.'s housing shortage, or "Los Innuedados," a satirie but poigsant look at Argentina's Bood victims, in faver of the Saril film which was guaranteed boxpifice success anyway.

Shaws, Singapore, In 4 Film Fests

Shaw Organization, largest film producer-distributor in 'South-east Asia, is going full awing to participate in four international film festivals in Asia, Europe and Australia this year. Representation at these feats, per Publicity Director, william H. Goodwin, is proof of the increased development and quality of films produced by Shaw with Asian (mostly Chinese and Malay) players and technicians. "We've been very successful in Asian Film Feativals for the last many years," said Goodwin, "and this time, we anticipate as good a luck as before."

many years," said Goodwin, "and this time, we anticipate as good a luck as before."

The four major film fests with Shaw product:

(1) Cannes (May 7-21) where Shaws put up an Orlental-styled stail complete with Singapore-made Chinese lanterns and vases to lend charm and publicity to their entry there. "Yang Kwei Fei" (The Magnificent Concubine), in Eastman-color. This is one of four extravaganzas by Shaws based on the life stories of famous women of ancient. China; collectively called "Beauty of Beauties." Li Li-hua, doyen of Chinese actresses, stars in this with hubby Yen Chun.

(2) Berlin. "Empress Wu," another big production from Shaws Hong Kong studios, will be at fest from June 22 to July 3. Again Li Li-hua plays the No. I role as Empress Wu of bygone China.

(3) Sydney Film Festival (June 1-14) will see Shaw's "The Deformed"—winner of the "best black and white photography" and the "best scenario" awards at the last Asian Film Festival in Manila. (4) 9th Asian Film Festival in Manila. (4) 9th Asian Film Festival in Scoul, South: Korea (May 12-16). Unspooled were Mandarin's "Love Without End" (starring Lin Dai) and "Her Sistier's Keeper." Both were Hong Kong productions. From Shaws Malay. Film Productions here went "Lubalang Daik" (Unexpected Revelation) and "Senima Bujang Lapok." the latter a sispstick comedy with P. Ramlee, veteral Malay actor and multi-times. Asian Golden Harvest (Oscar) award winner, in the lead.

Harlan, 'Jud Suess' Prod., In Trouble in Germany Over His Stageshow

SIX MONTHS THAT SHOOK TV

CBS Taking Over Republic Studios

Hollywood, May 22.

CBS-TV is negotiating a longterm lease with Republic Pictures for a takeover of its Hollywood studios. Presently shooting all over town (and adjacencies) the tv network by late spring of '63 will be locked in tight at Republic with a complete takeover of its facilities. Deal is expected to be finished this week.

Initially CBS will move "Rawhide" into the Republic lot with shooting to start in June. By next May, however, the network will be utilizing the entire lot for as many of its film properties as the studio can provide.

Couple weeks ago CBS also negotiated for the purchase of the Red Skelton Studios.

'See My Lawyer' Finds Directors (East vs. West) in Guild Snarl-Un

& Ballon has become the centre of a new controversy between Coast and eastern members of the Di-rectors Guild of America, it is

reported.

The law firm was hired last week by the Hollywood-based national board of the guild to represent the eastern regional board of DGA. What's caused most of throuble is that the Coast, it was learned authoritatively, did not first consult the east as to whether it wanted the law firm to be engaged in its behalf. Charles Ballon and Benard Anter are the specific lawyers assigned to handle the eastern board.

They were hired to explain the specific lawyers assigned to handle the great was the specific lawyers.

the eastern board.

They were hired to replace Mortimer Wolf, fired by the national several weeks ago, allegedly without the advice of the east.

This the national leaders can do, since Hollywood is in charge of all weeks. regardless of whether they are lowly secretaries or high paid lawyers.

are lowly secretaires of the lawyers.

Another point in contention this week is whether Phillips, Nizer, Benjamin, Krim & Ballon is not actually involved in a conflict of interest—first in having representation on the board of United Articles and then in representing.

Interest—first in having representation of the board of United Artists and then in representing a guild that at one time or another must negotiate with UA. New Yorkers have contended that while this may not be a legal issue it is an ethical issue.

It's understood, through various sources, that the Eastern Regional Board of DGA is anxious to keep peace with the Coast and yet seeks to regain control of pald administrators for the east, even if it ultimately requires legal action.

Something that has many of the New York directors, associate directors and stage managers worled at this point is whether the national board will seek a referendum of all members of DGA to break the two Coasts once more endum of all members of DGA to break the two Coasts once more into two separate guilds. The na-tional board, headed by George Sidney, reportedly makes a dis-tinction between a guild and a union, preferring to remain a guild

(Continued on page 43)

Purex TV Plans Still Up in Air

Whether Purex will do any original programs on NBC-TV next season is up in the air, but odds are against continuance of the

season is up in the air, but odds are against continuance of the original policy. It depends, evidently, on the Purex budget.

One thing is certain—there'll be no further "Woman" specials done by Irving Gitlin's creative projects staff or anyone else on NBC. Subject matter is about exhausted, and it's known that George Lefferts, who produced and wrote the "Women" daytime specs, is not going to continue in that capacity any longer.

longer. Turex is going to rerun 13 spe

The Uke & the Ukase

The UKe & The UKase

The public has vetoed ABC
news chief Jim Hagerty. A
couple of weeks ago, he suggested that Jan Crockett,
weather gal on WABC-TY,
N.Y., stop playing her ukelele
and sing during her reports.
Hagerty said it wasn't dignified and the ABC oko flagship
went along with the ukase.

A large write-in vote and a

A large write-in vote and a special poll conducted by the station indicated that the public was verying to hear the station indicated that the pub-lic was yearning to hear the uke together with the latest barometer reading. So Hagerty bowed to the public mandate and the uke came back last

Webs' 4th Qtr. '62: Everything's **Coming Up Roses**

The mathematics of fourth quarter (Oct, to Dec.) business for the three television networks now adds up to better than SRO. At the present time, there is still some \$35,000,000 in open time on the three webs. But there is \$40,000,000 in advertising coin for this period still floating around to be locked up. The inability of the vebs to squeeze in all the business during the fourth quarter signifies, that there will be a substantial overflow of sponsor money into spot television.

Tightening up of the network

Tightening up of the network availabilities in the last couple of weeks has cued some advertisers to drop a holdback stance and get in while it's still possible. During in while it's still possible. During the past few days, Helene Curtis cosmetics bought a \$1,500,000 deal on NBC-TV in an exceptionally early commitment for this company. Similarly, Pharmacraft bought \$1,200,000 worth of business of ABC-TV.

ness of ABC-TV.

Hopes by some advertisers that they would be able to pick up some fancy bergains at the tall end of the selling season have actually boomeranged. Not only are minute prices holding up strongly, but the prime time availabilities have now dwindled to the point where it's a seller's market.

This a far can form this time a

where it's a seller's market.

This a far cry from this time a year ago. At that time, availabilities were abundant on the three webs and price-cutting was rampant. In order to wrap up major deals, last year, the webs were also giving all sorts of "extras" by way of advertising commitments, on the sir promos, etc. Nowadays, the webs are telling the time buyers: "We'll try and fit you in."

DON FOLEY TO ABC AS AD-PROMO V.P.

Donald Foley has joined the ABC Broadcasting Division as vice-

NORM AIN'T EASY

By GEORGE ROSEN

An ominous quiet fell on the to dustry last week, and the shock from the almost overnight inertia that set in was more than many could stand.

could stand.

For nearly six months the tv industry had been put through the torture mill with a veritable succession of "blood, sweat & tears" episodes. After months of living through crisis after crisis, with a continuing six months of N.Y. to D.C. shuttling, the return to a "business as usual" modus operandi had become almost alien to their thinking creating, notably their thinking, creating, notably around the three networks, a kind of built-in nervousness.

of built-in nervousness.

The trials and tribulations of Operations Dodd & Minow out of the way (at least for the time. belng), the executive commands around the networks were rubbing their eyes in something akin to bewilderment, as though wondering what to do with themselves.

wilderment, as though wondering what to do with themselves.

It was a six-month period which saw the Frank Stantons, the two Bobs (Kinther and Sarnoff), the Leonard Goldensons and their executive henchmen and key aides deploy thousands of man hours into the turbulent hearings and crises that built up one on top of the other as the ty industry was put through the FCC-Congressional (and sometimes NAB) wringer, with an occasional breathing spell and classional breathing spell and the networks—ABC and CBS—to resolve their own internal crises in masterminding a couple of top-level executive reshuffles. These saw, Hubbell Robinson return to the Columbia fold (with a subsequent overhauling of the Coast programming operation), and the exiting of Oille Treyz, as ABC-TV prexy with the moveup of Tom Moore as the No. I network man.

Meanwhile all the other problems around the three webs had benear around the three webs had

Moore as the No. 1 network man Meanwhile all the other problems around the three webs had to be resolved; a little matter, for example, of the '62-'63 programming schedules and squaring away on the new selling season. For CBS the pressure and the tension mounted as the Government tossed an anti-trust suit in its lap, while all three webs got themselves enmeshed in the sensitive area of establishing new compensation formulae for their affiliates.

formulae for their affiliates.

Not that the industry is out of the woods by a long shot. NBC's legal heavers still have to wrestle with their complex and vexing multiple-station sway-buy situation involving. Washington, Philadelphia, Boston, etc.; the whole question of whether the networks or the NAB Code Authority shall prescreen programs; that CBS antitrust rap—these are still ripe on the upcoming agenda. But these are matters that, in contrast to the six months that shook the tworld," can almost be played by ear, with most of the legwork out of the way.

For the balance of '62 the In-

For the balance of '62 the in-dustry can just sit back and grow nervous all over again, simply be-cause nothing seems to be happen-

ROY ROGERS SET AS **ABC-TV HOUR ENTRY**

The hour-long Roy Rogers show The hour-long Roy Rogers show, which, has been on-again and off-again on the ABC-TV 1962-63 schedule, is definitely set for next fall in the Saturday night 7:30 p.m. period. Rogers, who'll front a live variety musical stanza, was picked to fill the slot which became open when another variety show, "Circus-By-The-Sea," could not be sold. Rogers show has already picked up one bankroller in Bulova Watches.

Rogers had been nencilled in by

ova watenes.
Rogers had been pencilled in by
ABC-TV for a half-hour show on
Sunday nights at 7 p.m. This slot
has not yet been filled by the
network.

GETTING BACK TO Spence Harrison Exiting Top CBS Exec Slot for Ashley Expansion

Sponsor Bumps Deejay

Sponsor Bumps Deejay
A sponsor has dictated the
firing of WINS late-night deejay Jack Lazarre, who left his
Monday-Friday, 12 p.m. to 6
a.m. disk strip as of his Friday (18) turn.
George Tucker, who had
been handling the Sunday fill,
took over Monday (21). He'll
took over Monday (21). He'll
toohtinue the Sunday stirl,
Station's general manager
Ted Steele said that a building
materials bankroller that
started on the show this week
came in with a big enough
contract to dictate the choice
of deejay. The sponsor figured Tucker as a better merchant and plans to use the
jock in merchandising pitches
at building cites.
Lazarre, wik with New
York's owl listeners, once handied the 'Milkman's Matinee'
on WNEW, the Metropolitan
indie.

CBS Greenlights Twilight Zone' **As Hour Series**

"Twilight Zone" still is very much alive as a series at CBS-TV. Production of a full hour version of the series, under exec producer Rod Serling, will start in late June

The half-hour science fiction out The half-hour science fiction outing failed to make it on the web's
'62-63 nighttime schedule. Its failure to return next season, though,
wasn't because of any web dissatisfaction with the show, but
rather to the juggling of the schedule which found the half-hour
skein squeezed out for the new
season.

Serling submitted two scripts for Serling submitted two scripts for the 60-minute project and it was decided late last week to give him the greenlight. Thirteen hourlong "Twilight Zone" episodes will be produced designed for the '63-'64 season, with possibility that they may even be used if time opens up in '62-'63.

CBS-TV Gives Colgate The Brush on Rate Cut For 'Dobie' Sponsorship'

CBS-TV has rejected a request for a reduction in rate from Colgate for its sponsorship of the "Doble Gillia" series next season.

Colgate made the pitch because it didn't like "Doble" being moved it didn't like "Doble" being moved from its current Tuesday sot to Wednesdays, 8:30 p.m. In the new slot, "Doble" will be opposite ("Going My Way," Gene Kelly starrer on ABC-TV, and "The Virginian," 90-min. seties on NBC-TV. In addition, seonsor doesn't think "Doble" will kraw much inheritance from ties pubservice show, "CBS Reports," which will precede the comedy series which sproduced by Rod Amateau, and stars Dwayne Hickman.

CBS NEWS WINS AFFIL ENDORSEMENT

CBS-TV affils in a resolution recently made public rendered a pledge-of-allegiance and a harty pat on the back to the CBS News operation under the direction of Richard Salant.

Resolution commended CBS News for reestablishing "its dominance in television news during the past season." It also praised the web's news operation for its Genn coverage and for its program, "A Tour of the White House with Mrs. John F. Kennedy,"

Spence Harrison is resigning his post as vice-president and business manager of CBS to join the Ted Ashley Agency, where-he becomes a stockholder and general executive. In his 10-year tenure in the CBS post during which he negotiated all the talent deals and contracted for properties, Harrison has supervised practically every major deal made by the network. As one of major execs among the 19th floor top echelon at 485 Madison Ave. hgs. it was Harrison who, among other things, helped (in which CBS puttup all the production money for a 40% ownership stake) and negotiated the \$5.500,000 sale of the property to Warner Bros.

In joining the Ashley organization with the production was the contraction of the contraction of the property to warner Bros.

\$5.500,000 sale of the property to Warner Bros.

In joining the Ashley organization, which has emerged as the third most profitable talent agency (topped only by MCA and Wm, Morris) Harrison will in effect be doing more of the same except now hell be selling instead of buying.

Shift of Harrison too, is keyed to an era when a talent agency is much more than a 10% flesh peddler; when it's obligatory to put all the pieces together in translating creative talent, whether actor, producer, director or package owner, into one-man capital gains corporations.

Addition of Harrison to the top-level post incepts a new expansion

Addition of Harrison to the top-level post incepts a new expansion program for the Ashley company (coincident, with its moving to larger Madison Ave. quarters). While the legal dept. will report to Harrison, he will also be operat-ing in other administrative areas in his primary role as general executive.

in his primary role as general executive.

Ashley expansion is timed with the spinoff of MCA, with the prospects of acquiring new personalities and properties. Over the past couple of years Ashley has absorbed four other agencies — Milt Goldman, Miriam Howell, Herb Jaffe and Lillian Small, in diversifying his agency activity.

Ashley's stake in tv programming encompasses eight hours perweek of network exposure as the sales agency for the properties along with their key components. These, representing multi-million billings per year, include "Defenders" (Herb Brodkin, Reginald Rose); "The Nurses" (Brodkin); Rod Serling's "Twilight Zone," on which CBs stars full hour productions next month (designed as a '63-64 entry, though it may go sooner); "Candid Camera" (Bob Banner and Alan Funt); "Alvin," which moves to Saturday mornings with '11 new installments set; both "Dr. Kildare" and "11th Hour." out of Metro, with Ashley representing Norman Felton's Arena-Productions; ABC-TV's "Camouout of Metro, with Ashley representing Norman Felton's Arena Productions; ABC-TV's "Camou-flage" strip and ABC's "Make A Face" which returns Sept. 29 to Saturday mornings.

Chemstrand Buys New Judy Special

Another Judy Garland tv special, slated for telecasting sometime in slated for telecasting sometime in February, has been t a b b e d for sponsorship by Chemstrand, which will take half of the projected hour show. As yet, a network is to be selected. Chemstrand's agency Doyle Dane Bernbach said it has worked out an atrangement with Sara Lee to nick

Bernbach said it has worked out an agrangement with Sara Lee to pick up the other half of the sponsorship tab John Egan, radio-tv director for the agency, said the special would contain a clause for a rerum. Chemstrand and Sara Lee sponsored this season's Judy Garland special

sponsored this season's Judy Garland special.
Egan said Chemstrand may desire color for Miss Garland's next to outing, but as yet is undecided. Egan said the agreement had heen made with David Begelman, coproducer of the first show. Begelman and Freddie Fields are business managers for Miss Garland.

FCC Commissioner Lee: We're On Threshold of a Teach-Vee Era'

Washington, May 22.
Federal Communications Commission is about to unveil significant rule-making which would open a new band of the spectrum educational telecasters.

Commissioner Robert E. Lee revealed that FCC's staff is drafting a notice laying down rules for allotting the 2,000 mc band to teach-

Describing the move as of "breakthough" significance to educational broadcasters. Lee said it also offers relief for the congestion that might best the UHF television band ultimately.

television band ultimately.

FCC has already okayed an experimental tv operation on this band in Plainedge, N. Y., to see how it'll work. Lee said "very substantial" economies can be achieved by transmitting on the 2000 me band with equipment costing a fraction of that for present telecasting.

The band, Lee explained, can be sliced into 20 six megacycle channels with the possibility of at least five channels to every community. By using parabolic receiving antennas, the Commismissioner said it's estimated useful line-of-sight service can be

ful line-of-sight service can be rendered in ranges of 25 to 50

miles.

Lee spoke to the Council on Medical Television meeting in merrby Bethesda, Md. With increasing use of closed circuit teleasts for medical education, the Commissioner pointed out the particular significance of the new service to the profession.

In addition to the esonmy possibilities, he noted that the system will have a build-in privacy since no home receivers are equipped to receive signals in the band. He told the medical teleasters:

pant. He there easters:
"I can envision no limitation whatsoever except to insure against interference to other systems or services. I strongly urge that you give most careful consideration to our proposal when it is released for public comment in the near future.
"There can be no doubt in my mind that this proposal will be the breakthrough that your profession and others will recognize as a milestone."

slated next season.
6:30 p.m.
For the fall, "Eyewitness" is
about 80% sold out, with Vick,
Liggett & Myers, Polaroid, and
Union Carbide among the partic-

pants.

In the daytime for the fall,
Squibb also bought participantions
in the web's 11:55 a.m. and 3:55
p.m. news strips.

Pioneers Tap Sparks

United Nations radio officer Jed Sparks has been nominated for president of the Broadcast Pioneers, New York chapter.

Incumbent prexy Phil Edwards is on the new slate as treasurer. Up for veepee posts are May Singhi Breen, Vincent Lopez and Peggy Stone. Lillian Okun is candidate for secretary.

Stone. Lillian Okun is candidate for secretary.
Unless nominees are opposed by a 10-ox-more member petition by June 7, date of the election meeting, the slate will go unopposed.

CBS-TV's Pubaffairs Entries Inspire Flock Of Publishing Ventures

Pubaffairs division of CBS-TV
can now account for a small library
of books growing out of its on-theair efforts. Book deals for the web
are handled by subsid CBS Films.
"The Thinking Machine," a book
based on a CBS News-produced
to broadcast of the same name and
written by John Pfeiffer, was published last month by J. B. Lippincott. On tv, it was produced
and written by Thomas H. Wolf,
as an entry in the net's "Tomorrow" series.

Other books coming out include:

Other books coming out include.

"The Tour of the White House
With Mrs. John F. Kennedy," written by Perry Wolff, who was producer-writer of the special. It will
be published at the end of the
summer by Doubleday & Co. to
retail at \$10. per copy. Book will
be illustrated by some 300 black
white and about a dozen color
photographs.
"Fortunes of War." by Andrew Other books coming out include

ex write and about a dozen color photographs.

"Fortunes of War," by Andrew. Rooney and to be based on four "Twentieth Century" broadcasts on four great battles of World War II, to be published by Little, Brown & Co. in August.

"The Year's Between," by Marvin Barrett and based on several "Twentieth Century" broadcasts that dealt with the years between 1918 and 1939. Publisher is Little, Brown & Co. Publication date is September.

Stown & Co. Publication date is September. "Conquest" by David Alman and based on "Conquest" series. Sched-uled for fall publication, publisher is Doubleday & Co.

PLAYWRIGHT TAYLOR ON HELEN MORGAN & JACKIE

interference to other systems or services. I strongly urge that you give most careful consideration to our proposal when it is released for public comment in the near future.

"There can be no doubt in my mind that this proposal swill be the breakthrough that your profession and others will recognize as a milestone."

CBS-TV Filling Up

Those Fall Holes

New participation buys in the few remaining holes of CBS-TV's fall nighttime schedule were locked up.
Squibb bought participations in "Fair Exchange," "Mr. Ed." and "Password." Polaroid came in on "Dobie Gillis," now less than half-sponsored by Colgate which is dissatisfied with the "CBS Reports" lead-in. Colgate, though, at the same time, mked for a participation in "CBS Reports." Polaroid also bought participations in "Mr. Ed." joining Pepsicola and Squibb on that talking horse skein which is half sponsored by Studehaker. Coty also has joined the participation or "Password," which will be slated next season on Sundays at 6:30 p.m.

For the fall, "Eyewitness" is about 80% sold out, with Vick, Iteget" season of Sundays at 6:30 p.m.

NBC Inferno To

AL MORGAN TAPPED AS TODAY PRODUCER

Al Morgan succeeds Robert (Shad) Northshield as producer of NBC-TV's morning strip, "Today." The novelist, lately a mag editor takes over June 4.

takes over June 4.

Report is growing in authority that Hugh Downs will soon join the stanza as host, vice John Chancellor who seeks to return to straight news assignments for the network.

Morgan was senior editor of NBC's "Home" show back in '54 and before that a CBS Radio producer-writer.

It's Happy Days For All-Channel Bill; 14-2 **Okay**

Washington, May 22. With some of its boosters already crowing in anticipation, the all hannel set bill, television's great white hope, is trimmed for smo sailing through the Senate after breezing through Commerce Committee on a thumping 14-2 vote of

okay. The legislation, in the same form as passed by the House except for a technical change, now has a slot on the Senate agenda where it is expected to win early approval and dispatch to the White House for signing into law.

signing into law.

Regarded as the skeleton key to unlocking the doors to video's potential for good, the measure is calculated to galvanize the UHF band by requiring production receivers for both V and U channels.

Chairman Newton Minow of Fed-

band by requiring production receivers for both V and U channels.

Chairman Newton Minow of Federal Communications Commission and Commissioner Robert E. Lee both saw lofty things in store as result of the all-channel measure, coupled with the recently enacted \$32,000,000 teach-vee aid program.

In separate speeches, Lee and Minow pictured a blossoming of educational programs and more elevated tv generally available for the "substantial minority" whose style departs from the common denominator and allegedly is Ignored by present-day program shapers.

The two dissenters were Sens. Norris Cotton (R-N.H.) and John Marshall Butler (R-Md.), who is sued a minority report objecting to the Commerce unit's approval of the bill.

It would, they griped, set a "dangerous precedent" and amounted to an unjustified interference in the consumers freedom of choice. "It is a forerunner of the consumer control of the three consumers while have to be a consumer would have to be a consumer control of the consumer would have to be a cons

FCC vs. Monroe's Doctrine

Good as the intentions of Newton Minow's Federal Communications Commission might be, the spread of government influence in radio and ty is threatening the journalistic freedom of stations. That's the opinion of William B. Monroe Jr., NBC News director in Washington, D.C., who elaborates the point thus:

"Some people think that if the government attacks ty westerns and radio rock 'n' roll excesses, that won't affect broadcast news. But if you're scared about not having your license renewed because of government policies as to broadcast entertainment, then it's rather understandable that you might not want to run a news stery exposing a government official who might have some influence on your ability to stay in business."

Monroe, who is also board chairman of Radio-Television News Directors Assn., said at a broadcast news clinic in Champaign, Ill last week that broadcasting does not have freedom of the press and is, in fact, "losing what measure of that constitutional safeguards it now possesses." He pointed out that the FCC has actually been encouraging stations to use and assert their rights but noted that, ironically, the Commission has also been working against its own advice by increasing the fear that broadcasters have of government. He maintained that the blame was not entirely with the FCC but also with broadcasters who have been too timid to exercise their rights vigorously. "If broadcasters don't stand up to their journalistic role like men," he warned, "then we won't have the right to be too critical of the FCC for taking our rights away. No broadcaster is going to lose his license from the present commission by doing a good hard-hitting job in the area of news."

The most important thing a communications medium may do, he stated is to report objectively on government and on what public officials are doing, without fearing to criticize. "The bigger our national government gets, the more important it is to keep our press free, unafraid of government and independent of government." He suggested that st

B'casters Must Adapt Themselves To Knowledge Explosion': Mitchell

Fran Allison Back In Expanded 'Kukla' For

Burr Tillstorm's "Kuklapolitans," including a return of Fran Allison out front, have been pencilled into a Saturday afternoon half-hour slot on NBC-TV next season in a Minowized format of "illuminat-ing" programming for young folk.

ing" programming for young folk. The video puppets, which this season are in a 5 p.m. Monday-Friday, five-minute strip on NBC, are being packaged in "updated" format by Spectrum Double D Productions. The company was formed about six months ago by George Pitt, formerly an NBC salesman, and Louis d'Almeida, formerly with Milton Greene Productions (the photog), producer Robert McCleery at CBS in New York and Producers Theatre.

According to d'Almeida, who is

York and Producers Theatre.

According to d'Almeida, who is general director of the firm (Pitt is. president), the new Tillstrom, show was offered to the network with a toy sponsor who was willing to settle for almost any time slot. But the web preferred the participation route with a raft of bankrollers, ala Shari Lewis Saturday morning half-hour. NBC has option, says the director, but the producers have been approached by both ABC and CBS with a prime reason for the all-web interest being the Minow-Dodd expressed interest in upgraded kidvid and the "Kuklapolitans" specifically the points out that vid and the "Kuklapolitans": specifically (he points out that Minow was once Burr Tillstrom's lawyer and still is a "wild" KF&O

fan).

NBC has tentatively set the half-hour for Saturday at 12:30 p.m.
In the new format, the Tillstrom puppets will "explore several worlds of excitement, adventure." worlds' of excitement, adventure and learning." Segments will include the "Kuklapolitans" viewing the news, going through, history, taking a trip and tra-elling throught space in a combo of entertainment and education.

Fran Allison, who fronted the puppet theatre in its Chicago days, is now in the process of moving from Chicago to New York and plans call for her to be on most of the new shows.

STAR-KIST ABC BUY

Star-Kist Foods is launching a major summer campaign on ABC-TV with a buy into eight night-time and eight daytime shows. Leo Burnett agency placed the

tion the way he did 15 or 16 years ago and survive today, and that Sat. Aft. Kidvid Fare will be the case again as many years hence. The world is experi-

will be the case again as many years hence. The world is experiencing a "knowledge explosion" and each of us has to be re-edurated three times in a lifetime. So goes the thesis of Maurice B. Mitchell, former broadcaster and recently appointed prexy of Encyclopaedia Britannica, as he articulated it to the Chicago Broadcast Advertising Club last week. As Mitchell sees it, today's "massive communications" are constantly raising the sophistication level of the new generations and are changing their drives. "And since the knowledge explosion is changing people, it is changing listeners" He said that broadcasters before long will find themselves serving a new society that will be radically different from any previous society on earth because of the "flood of information, or supposed information, on an unprecedented scale."

The present generation, he said, "is being drowned in a flood of knowledge of our own creation." He said that youngsters today come into the classrooms with a greater degree of sophistication than in any past era. "They are not impressed with the miracles of (Continued on page 39)

Estes Slush Fund: Yarborough Link

Washington, May 22.
Sen. Ralph Yarborough (D:-Tex.), one of the Senate Commerce Committee Commerce Committee members taking the keenest interest in broadcasting legislation, has confirmed that he was tuned in with the fantastic Billie Sol Estes for years.

Yarborough, chairman of a commerce subcommittee specializing in political broadcasting, revealed that Estes passed him \$1,700 to help finance the senator's own radio program on numerous Texas stations.

Also, said Yarborough, Estes and his kin folks gave Yarborough political campaign on contributions totaling \$5,055 over several years.

Estes, Pecos. Tex., wheeler and dealer who collected multi-millions from the Agriculture Department, is the center of a national scandal under investigation by two Congressional subcommittees. 76 FBI seents, a herd of Federal tax sleuths and two grand juries.

NBC 'Inferno' Too Hot to Handle

For the first time in the history of the show, one of NBC News' "White Paper" specials was cancelled Friday '(18) on NBC-TV. "The Inferso," an hour about poverty in Palermo, was replaced by rerun of "Red China," and, essentially, the reason was the Italian stanza was in spots too graphic.

There were some thoroughly unsubstantiated reports flying about NBC's environs on Thursday (17) that the Maila, which is described in "Inferno," and Italo-American organizations were after NBC to cancel the show Authorities at the web say "absolutely not true," but what evidently was true was that some of the poverty sequences were stomach turners.

NBC News figures that "Inferno" is good enough to use next season, perhaps. It was to have been the last new "White Paper" of the '61-62 season, but the decision to remove it was made only four days (when brass got to see the finished product) before airtime, leaving not enough time in between to make the necessary revisions.

artime, leaving not enough time in between to make the necessary revisions.

In the past "White Paper" has had its opponents, mostly from political ranks, but exec producer Irving Gitlin and NBC never acceded to any pressures. Ironically, the first time the web or Gitlin ever stopped a show, it was for other than obvious political

reasons.
"Inferno" was shot by Robert Young and Michael Roemer under the supervision of Al Wasserman.

WEBS: 'WATCH THOSE MEMOS'

Elections: a \$1,000,000 CBS Baby

What's the cost of the CBS-TV election night coverage to an advertiser? Gross costs for both time and talent for the full '62 campaign schedule, including two one-hour specials, 'The Fifty Faces of '62," and as yet untitled election special of Sept. 26, is \$1.000,000. Half-sponsorship tag for the same complete sponsorship is \$500,000.

Walter Cronkite dons his political bat in November, once again acting as anchorman for the web's election night coverage. Producer-director of the election might broadcast will be Don Hewitt. Present plans call for the election telectant togo on the air over CBS-TV at 7:30 p.m. (EST) and continue until control of both houses of Congress and the significant Pacific coast contest are determined. Because of the interest in local contests it is currently planned that until late in the evening (probably about midnight) when most of the contests in the east and midwest should be resolved, the network will cut away 10 minutes before the hour and 20 minutes after the hour for 10-minute periods for local station handling of local contests. However, after midnight, network service would be continuous, although provisions will be made for local interruption if the stations desire.

Swezey Deplores TV Timidity, Asks For a Greater Display of Courage

Washington, May 22.
Robert Swezey, outspoken Code
Director of National Assn. of
Broadcasters, gave the broadcast
industry another critical throttling
for not having the courage even
"to squeak up" like a mouse on
sensitive issues.
Swezey who directors

sensure issues.

Swezey, who dishes out stronger eriticism than many non-industry videophobes, said the industry is "groping toward maturity" and "caught up in a climate of cyricism, standardization and conformity, of economic and intellectual pressure groups, of hypersensitive feelings."

pressure groups, of hypersensitive feelings."

Swezey characterized broadcasters as abilding by "don't stick your neek out" and "keep your nose clean" precepts. Too many industryites take the cautious route and wind up sinking "docilely into the deep pattern of orthodoxy and hundrum conformity, to do what is expected of one."

Swezey's remarks, interestingly enough, follow criticism along the same lines directed at him by CBS v.p. Joseph Ream, programming practices chief. Ream labelled Swezey's statement on the "Beneractor" seg of the "Defenders" series over CBS-TV "at best timid and at worse negative."

Swezey said in the rather amhivalent ruling that the program about a sympathetic abortionist was okay by the Code. But he hedged on whether stations should show, it anyway, leaving the deci-

hedged on whether stations should show it anyway, leaving the decision up to the affils.

In a speech to the Advertisers Club here, Swezey declared:

"We must not offend, not so much for any consideration of (Continued on page 39)

CBS-TV Cold On Daytime Specials

CBS-TV, which made an unsuccessful stah at daytime specials last season, has no plans at this time to come in with program special entries for next season.

Web's lack of success was in the nature of not winning sponsor support for some of the daytime entertainment specials it offered last season. These daytime specials varied from a series of Art Link-letter historical shows, Linkletter visiting williamsburg, Boston, etc., to a French Fashion show. Latter had a nibble from Lever, but sponsor pulled back prior to telecasting. Daytime specials concept under daytime program v.p. Larry White falls into the entertainment category ratier than the pubaffairs area of the "Women" series of NBC-TV. Last. season's daytime special entries didn't catch fire along Madison Ave., not because of the nature of the entres, but because of the cost-per-thousand factor. Daytime specials in relation to daytime program costs are high and there's just a handful of advertisers around as a potential pool for such fare. Web's policy is not to telecast daytime specials unless underwritten by sponsorship.

2,000 for 'Kangaroo'

"Captain Kangaroo" set som kind of a network record on CBS show which was launched almost seven years ago.

Recent change in the show's

Recent change in the show's staff setup now has David Connel moving up from producer to exec producer and John Stone, writer, taking over as producer.

Gen. Foods Sets These Are Our Stars' Sept. Bow

24 on CBS-TV will have a two-hour spread, sponsoring two specials running from 8 to 10 p.m.
Opening born

spread, sponsoring two specials frunning from 8 to 10 pm.

Opening hour at 8 pm. will be titled the "Five Star Special," the program featuring stars of General Foods sponsored shows on the web. It will be utilized as a kickoff for the GF sponsored roster for the new season. Talent to be featured for the "Five Star Special" will come from the following GF roster on CBS-TV: Andy Griffith, Danny Thomas, "Father Knows Best," "Real McCoys," and "Tve Got A Scoret." Understood "Five Star" will be utilized by the sponsor specifically for its Jello product. The other GF special the same night starting at 9 p.m. will be a Girl Scouts anniversary one hour pic. Both specials are being handled by Young. & Rubicam, although GF has its account split between Y&R and Benton & Bowless Latter agency handles the Andy Griffith and Danny Thomas shows which will be preempted that night.

Berg Gets Astaire Nod

Hollywood, May 22.

Dick Berg has been named producer of eight hourlong episodes of Revue Studio's Fred Astaire anthology series for next season. The series will be called "Alcoa Premiere" one week, and "Fred Astaire Presents" the other.

Berg was producer of Revue "Checkmate," and altogether turned out 45 hours in that series in a 14-months period.

Dick Lewis will produce most of the Astaire series segs. Produc-

STEWART & FORD ON ALCOA JEWARI & FORD ON ALCOA.
James Stewart and director John
Ford will team up for the first
time on tv next season in a dramatic stanza for the Fred Astaire
anthology series on ABC-TV.
Story, titled "Flasting Spikes,"
is based on a baseball novel by
Frank O'Rourke, It will roll as the
Revue Studios.

BUT NOBODY'S

Despite this spring's parlay of FCC and Senatorial committee FCC and Senatorial committee hearings about what's wrong with television, the three networks are showing no signs of running scared in their program offerings for 1962-63. At the most, continuity acceptance may be more conservative in evaluating questions of taste, but action-adventure series will be back, either with hooves flying or scalpels gleaming, in full force on the autumnal prime time. prime time

The only thing that Sen.
Thomas Dodd, the investigating
Democrat from Connecticut, has
changed is the habit of some net-

changed is the habit of some net-work execs to express their ideas in written memos. "You can bet," one web bigwig stated, "that there's gonna be a heavy cutback in paper work from now on and a lot more verbal instructions wherever possible,"

"But," the network exec said, "our program content will not be materially affected by the Sena-torial hearings. Unless the Senate or the FCG try to dictate that we should no longer program action-adventure series, we will continue to make our shows as exciting as possible.

"The form of the action-adven ture series may be changing, but only because some of the old cops-and-robbers and western sagas have come to the end of the line. Nowadays we're getting our sus-pense in brain operations which can pack as much action as a bar-room brau!" brawl

room brawl."

Sen. Dodd, and the FCC, however, have made the networks more sensitive to the excesses on some of the dramatic shows. The margin letween daring and bad taste may sometimes be difficult to define, but there are now sufficient guidelines to permit the networks to operate with some confidence. The depiction of a psychotic killer and a nymphomanic, drunk on a "Bus Stop" episode or some sadistic beatings on a "Route 66" show will be sure to raise a critical furor about television's "irresponsibility."

However, when the question of

sion's "irresponsibility."

However, when the question of abortion was recently handled on "The Defenders," there were disagreements about the point of view but no complaints in high places about the propriety of the network in presenting it. In short, the network exec observed, "we have as much scope as we need for the widest variety of dramatic ideas,"

RTES Goes Int'l: Lons Stuffy 'Exec' Title In Bid to Broaden Scope

Radio & Television Executives Society went ahead last week and, as expected, changed its name offi-cially. New organizational title-to "broaden its scope" is Inter-national Radio & Television So-ciety.

clety.

Key omission is the word executive. Group reportedly seeks to attract persons heretofore intimidated by the "stuffy" word. It could be that IRTS seeks a better grip on some of the talent people in radio and tv, and also there evidently is no ban on trying to attract foreign industryies into the ore.

One of the stated objectives of the new org has already raised eyebrows in the Academy of TV Arts & Sciences. IRTS says it seeks to "provide an assembly for persons engaged in communications through radio and tv, and for their professional advancement through the development of their arts, science and commerce", it is felt that ATAS would seem to have somewhat the same function.

New prexy of IRTS (replacing Matthew Culligan) is Bill McDaniel, NBC Radio topper.

Burden of Nov. Election Returns (& Analysis Thereof) Uniquely TV's

More 20th TV Axings

Hollywood, May 22.

Four 20th-Fox TV producers have exited the studio, the after-math of four of the company's series being axed this season.

series being axed this season.

Departed are Tony Wilson, one of the producers of "Follow the Sun"; Gene Levitt, one of the producers of "Adventures in Paradise"; Hal Goodman and Larry Klein, producers of "Margie." Bob Blees, who produced "Bus Stop." has exited to produce "Combat" for Selmur.

Only ty producers left at the Westwood lot are Roy Huggins, Art Wallace and Jules Bricken, the latter currently vacationing in Europe.

Pubaffairs Still Not Eligible As **Prime TV Lure**

By HERM SCHOENFELD

Public affairs shows, though ap-Public affairs shows, though appearing to grow in stature during the past couple of years, still don't pack enough punch with network brass to break into the prime night-time hours next seasoh. As before, the actuality fare has been squeezed to the perimeter of the network schedule, hitting the screens for most part in the post 10:30 p.m. slot when sets in use have already gone into sharp decline.

cline.

The one big exception is "CBS Reports," which at 7:30 to 8:30 p.m. on Wednesdays, cap be considered to be a primetime entry. But here again, this show is regarded as having been thrown to the wolves in competing against such a proven blockbuster as "Wagon Train" on ABC-TV and NBC-TV's new western 90-minute lure, "The Virginian."

Virginian."

No matter how much paraded and pampered by network exes on ceremonial occasions, public affairs has not yet passed the network test for the cream primetime which falls between 8 to 10 p.m. "At the prices that we must impose in these hours, public affairs is just not a good per-thousand buy for an advertiser," is the standard explanation for the current state of public affairs shows.

The plantic of a charged attitude.

The play-it-safe network attitude towards such shows has been seconded by the advertisers and their agencies. The latter, like the networks themselves, have often voiced the idea that qualitative audience factors in public affairs shows should be taken into consideration in rating measurements. However, when it's time to buy the agencies fall back to the straight numbers game where public affairs shows do not rank high. The play-it-safe network attitude

MAP 20 NEW SEGS ON PERFORMING ARTS

David Susskind and James Fleming, co-producers of "The Festival of Performing Arts," are currently, projecting a series of 20 additional hours for next season. Show, currently being shown in the New York (WNEW-TV) and Washington (WTTG-TV) markets, is in the process of wrapping up the 10 stanzas which the bankroller, Jersey Standard, has committed for.

mitted for.

Paul Scoffield and Joy Parker,
who were featured on the "Festival" preem five weeks ago, have
agreed to do another show if Susskind and Fleming go ahead with
their plans in the fall. A pitch has
been made to Fredric March to do
one of the shows in the new series.

CBS-TV, in organizing a year-round election unit and opening up new domestic bureaus, appears equipped as never before for this non-Presidential election year which reaches its climax with the November vote throughout the country.

country.

Bill Leonard, exec produces of the web's election unit, feels that the function of rendering election returns, analysis and commentary has fallen on the shoulders of the tw medium. With the country tuped to tw on election night, newspapers now trail tv, as the election night medium for Americans. He added that a publisher friend of his confessed that his newspaper has a tough time to do the encore bit after the tv act. Leonard, talking about tv's func-

fessed that his newspaper has a tough time to do the encore bit after the tv act.

Leonard, talking about tv's function in reporting election developments and his own web's plans, made two things clear: 1. Politics in the U.S. is a year-round affair and tv should treat it as such, reporting on developments via news and pubaffairs shows throughout the year; 2. In the inter-web competition on election night, the emphasis at CBS-TV will be on analysis of returns from as wide a sample as practical.

He said he and CBS-TV on election night will not be engaged in a numbers race with the competing webs. That won't be the orientation, he said, although CBS-TV will be well represented in the field securing numbers on the yotes, state by state. "People want to know who is elected, why and what it means," he said. "That will be our job." He cited an example of posting a 50,000 vote figure for one candidate which might be meaningless for his election, whereas a 25,000 voting return from a particular area may be of great meaning, if interpreted correctly.

Leonard heads up a 10-man permanent election team, head-quartered on the 21st floor of CBS Madison Ave. home office. Consultants for the unit are Theodor White, politico author and journalist, polister Louis Harris, and H. Meade Alcorn, Jr., former chairman of, the Republican National Committee.

The team will conduct a dry-run in the California primaries June 5, covering the election returns on the bid of former Vice-President Nixon, as if it were the more fateful November night.

Helping the election unit will be the recently opened domestie bureaus of CBS News. The new bureaus, currently in operation, are headquartered in New York, (Continued on page 38)

(Continued on page 38)

ABC-TV Nixes Defiant Ones

Hollywood, May 22,
ABC-TV rejected at least four
post-1948 United Artists pix in the
package offered by UA when the
network bought product for beaming next season. Among those given
the ice were some of the industry's
better nity.

the ice were some of the industry's better pix.

"The Defiant Ones," Stanley Kramer production starring Tony Curtis and Sidney Politier, was one of the quartet, and this was reported nixed because of sales department uneasiness over the reception by 30 southern outlets at film involving a white man and Negro.

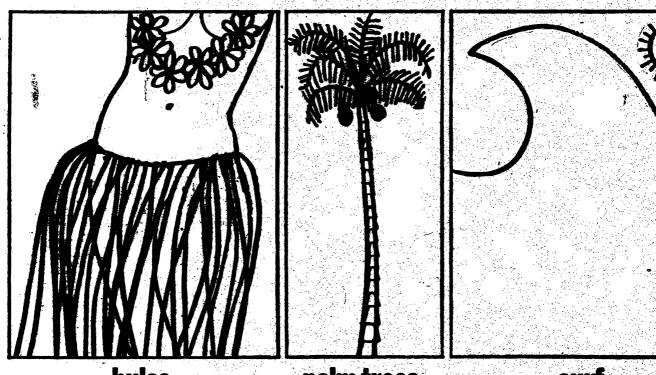
Negro.

Also rejected was "I Want to Live," starring Susan Hayward. Web continuity acceptance felt this was not acceptable fare for tv viewers. For the same reason the net nixed "Sweet Smell of Success," Hecht-Hill-Lancaster film starring Tony Curits and Burt Lancaster.

Another reject was "The Fugitive Viewers."

Another reject was "The Fugitive Kind," starring Marlon Brande and Anna Magnani. Too much sel was reason given by continuity acceptance for the turndown.

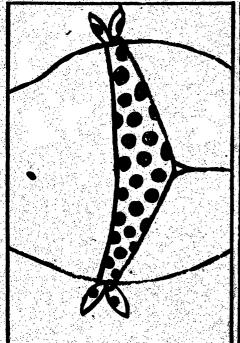
What's the big deal about Hawaii?



hulas,

palm trees,

surf,







bikinis,

pineapples.

and Troy Donahue,

co-starring this Fall on 'Hawaiian Eye.'

And all in a new time slot (8:30 Tuesdays). Popular Troy Donahue is a new eye. But the girl he eyes, between other suspenses, is the same Hawaiian eyeful—Connie Stevens. Hawaiian Eye, now

tooking into an average of 11,300,000 TV homes, will be coming on strong right after the new series <u>Combat</u> and just before <u>The Untouchables</u>. Even more eyes figure to be turning its way.

ABC Television

Groucho's WPIX Late-Nite 'Scouting' Factor in Thrower-Allen Marriage

Not that it wants to, but NBC can take a bow for helping New York Daily News independent WPIX establish its new foray into late-night programming.

The new after (prime) hours lineup is a major part of WPIX's expansion for the new season that includes 35 additional hours of programming and 60 hours of new programming from 9 a.m. to 12:45 a.m.—an expansion that will call for an outlay of more than \$3,000.000.

\$3,000.000.

WPIX veepee and general manager Fred Thrower says that Groucho Marx, whose reruns, "The Best of Groucho," are from NBC Films, was the out scout who convinced the station they could successfully swing from the standard late feature pix format to WBC's Steve Allen in what the g.m. calls the "Parr period."

Stripped experimentally at 11

fomat.

Also set for the new daytime hours that replace the Regents educational spread is Art Link-letter "People Are Funny" package. Otherwise, the sunshine hours are still to be settled, with a kid block likely for early morning. New kid shows include a Hanna-Barbera strip, and "Jungle Boy" as a Sunday night half hour.

There slee will be a major ex-

day night half hour.

There also will be a major expansion in news, pubaffairs and documentaries with new shows like "Local Issue," a weekly half-hour featuring local civic and political figures, and "Great Teachers of Our Time" and "Great Theologians of Our Time," featuring men from the respective fields.

nen from the respective nears. Several documentary specials have been set and new pubaffairs series include "Sea War," concerning Britain's naval battles of World War II, and "Frontiers of Knowledge." half-hours on science developments.

KCOP's 450G For WB's 'Off-Network'

Hollywood, May 22.

Beefing up its night time schedule to compete against the networks with its own kind, KCOP has bought three hour series from Warners for first off-network run for \$450,000. Estimated that the sale price per segment was \$2,500 for two runs. In the block buy were 181 episodes: 74 of "Surfside 6"; 68 of "Bronco," and 39 of "Bourbon St. Beat."

Three series start their resumants Beefing up its night time sched-

"Bourbon St. Beat."

Three series start their reruns in September. Bob Guy, Channel 13's program director, said the network shows were bought to upbeat the station's programming to compete with the webs and indie stations that are stocking up with repeats of shows that failed to win renewals. Joe Kotler, formerly with Ziv, and now heading up WB's own syndicate division, negotiated the sale with Guy.

'Restless Gun' as Syndie

Restless Gun," which had a nightime network run on NBC-TV and a daytime rerun ride on ABC-TV, is being put into syndication by MCA TV.

John Payne starrer consists of 7 half-hour episodes. Skein concluded its ABC-TV daytime reruntation.

Picasso Tribute **Into Syndication**

Films, was the out scout who convinced the station they could successfully swing from the standard late feature pix format to WBC's Sieve Allen in what the g.m. calls the "Parr period."

Stripped experimentally at 11 p.m. earlier this year, the rerunhalf-hour G roue to hos from NBC Films have managed to give WPIX a firm rating edge over New York's other independents — WNEW-TV and WOR-TV, and have cut into WABC-TV's late feature pix spread, actually topping the motion picture during a couple of weeks in the 11:20 to 11:30 windup period.

With Groucho solid, Thrower made a fast deal for the upcoming Allen show.

Groucho will be moved up to 10:30 to give Allen a strong leadin, and the WPIX nightly newcast will go over among local stations. At first, they'll be sold one by one, as supplements to the regular off-network series handled by the distribution any other of these cultural one-shots he figures will go over among local stations. At first, they'll be sold one by one, as supplements to the regular off-network series handled by the distribution any other of these cultural one-shots he figures will go over among local stations. At first, they'll be sold one by one, as supplements to the regular off-network series handled by the distribution any other of these cultural one-shots he figures will go over among local stations. At first, they'll be sold one by one, as supplements to the regular off-network series handled by the distribution any other of these cultural one-shots he figures will go over among local stations. At first, they'll be sold one by one, as supplements to the regular off-network series handled by the distribution and the well and the proper of the color shows with four already purchased. As yet to be set fir the schedule are "Adventures in Paradise." "Thriller" and "Frontier Circus." Thrower says the case with CBS and ABC. In the next couple of weeks, as well and the proper of the parent network's closed-circuit lines to affilis, intends showing with the production of the color show. However, N

Pepsi Goes Out of Town (Detroit) for a Tryout Of New Whoopee' Lyrics

Of New Whoopee' Lyrics

Detroit, May 22.

A unique combination of advertising, sales promotion, merchandising and customer relations on behalf of Pepsi-Cola is getting a tryout in this area with a series of 60-second spots on seven station — WXYZ, CKLW, WCAR, WWJ, WJBK, WKMH and WQTE.

Using Pepsi's nationally known adaptation of the standard tune, "Makia' Whoopee," the local development here will feature new lyrics especially written for Detroiters. The lyrics highlight 10 of Detroit's best known sports and recreational spots where, not accidentally, Pepsi is on sale.

The 10 sites isculude Olympia Stadium, Hazel Park Race Track, Cobo Hall, Detroit Race Course, the cruise, the cruise ship Aquarams, Greenfield Village, the excursion boats to Bob Lo Island, Belle Isle Park, State Fairgrounds and the Detroit Zoo?

"This novel approach enables us to plug important dispensers of our producis, while simultaneously stimulating public Pepsi - Cola awareness," said James G. Knight, prexy of the bottling company. The tune, "Makin' Whopee, is instantly recognizable in its commercial conversion, and the 10 activities selected for refrain mention are locally famous places visited by hundreds of thousands of Detroiters annually," Knight added. "We consider our interesting public relations project a definite mutual benefit."

Program, developed by BBDO, will run 17 weeks.

penent.
Program, developed by BBDO, will run 17 weeks.

Paradise' Sales

20th-Fox TV has corralled over \$1,000,000 in sales on the hourlong series, "Adventures in Paradise," since putting it into syndication three weeks ago. Total covers 23 markets.

Educ'i Channel 13 Elects Meyner, Others

Former Goveront Meyner of New Jersey, who initially fought the purchase of WNTA-TV to the educational tv group, but who finally was won over in a compromise formula guaranteeing some tv programming specially for New Jersey viewers, has been

promise formula guarantempersome to programming specially for New Jersey viewers, has been elected a trustee of WNDT.

Educational ty station, call letters of which are WNDT, begins its telecasting on Channel 13 in the fall. Meyner was one of 13 new trustees elected to the board of Educational Broadcasting Corp. Others are James E. Allen, commissioner of education of the State of New York, Joseph F Cullman, III, prez of Philip Morris; Robert W. Dowling, City Investing Coprez; Frederick N. Raubinger, commissioner of education of New Jorky, John D. Rockfeller, 3d, chairman of the Rockefeller Foundation and chairman of the Lincoln Center for Performing Arts; and William Sanders, Commissioner of Education of Connecticut.

TAP WCN (AM & TV) **FOR SLOAN AWARDS**

Chicago, May 22.
WGN and WGN-TV both received the Alfred P. Sloan award
this year, understood to be the
first time sister independents won

nrst time sister independents won in concurrently.
It's the fourth straight year that WGN Radio has gotten the award for the promotion of highway safety, through its trafficopter reports and regular series. "Signal 10." WGN-TV was cited for its new live safety series, "The Other Guy.

CBS Film Distribution Setup for Canada Maris

Setup for Canada Maris.

CBS Films' properties in Canada will be distributed by a new company, called Page One Limited.

Prexy of the new company is Kenneth Page, formerly prez of S. W. Caldwell, Ltd., which transferred all rights to distribute CBS. Films programs to Page One Ltd., effective last: April 26. Page One Ltd. also has takes ever the zervicing of all existing contracts between CBS Films and S. W. Caldwell, Ltd., which has represented CBS Films in Canada for 10 years. Ralph Baruch, director of international sales for CBS Films, said that Page One Ltd. will be the exclusive distributor of CBS Films properties under a longterm contract, just concluded Caldwell, owner of S. W. Caldwell, Ltd., swheads up the new CTV network in Canada.

Caldwell's considerable new responsibilities as head of the new CTV network made it necessary for him to withdraw personally from the distribution of CBS Films programs, Baruch explained.

KMBC Personnel Shifts

Kansas City, May 22. Major shift in mike personnel as brought in Dick Martin to the diskers staff at KMRC. Martin has a number of awards and accolades for his "Moonglow with Martin" midnight show which he miked for 13 years over WWL, New Orleans The show is now on the KMBC schedule from 9 till 1 a.m. Monday through Saturday,

Station also has brought in Wil

liam Crable from KODA AM-FM, Houston. He is spelling a number of vacationing announcers.

David Andrews has resigned after two decades as an announcer. Andrews, who is George Cirotto off the air, is leaving the industry for a business post. Station also recently appointed Mark Foster as assistant program manager.

WPIX's 500-MILER

For the fifth year New York indie WPIX will present the 500mile Indianapolis automotive speed classic in a follow-up half-hour special slated for Wednesday, June 6, at 10:30 p.m.

p. at 10:30 p.m.

Produced by Racefilms Produc-tions of Covina, Calif., the filmed version of the Memorial Day road race will be narrated by Dick Tufield.

Eurovision TV Fest Awards

The Eurovision Television Festival, which unspooled within the Cannes Film Fest, May 9 to 15, handed out its awards with the winning vidpix shown in the Film Palace before the main features. Top fietion prize went to Hungary for "Prison Break" of Inne Nimalyi, best documentary to Japan for "The Story of the Falcon Hunt" of Nishio, with a special jury prize to Great Britain for Ros ald Kelly's "The Tearaways." Twinning of this fest at Cannes is a move to bring about a modus vivendi between films and video. Kudos are called The Golden Suns.

Minow to Mayors: Find Out If You're **Short-Changed on Local TV Shows**

CBC's MGM Pix Buy

MGM-TV made its first out-of-U.S. sale of post-1948 films in a five-picture deal with the Cana-dian Broadcasting Corp. CBC plans to run the films one time apiece on Sunday nights starting in June in place of the heckey games. Pro-gramming of films on its English-language network represents a de-parture from CBC's previous policy.

The MGM films in the package

policy.

The MGM films in the package are "The Bad and The Beautiful," "Mogambo," "Don't Go. Near The Water," "Scaramouche" and "The Last Time I Saw Paris."

MCA TV Jumpin' On 60-Min. Sales

On 60-Min. Sales

MCA TV, in its most recent report on hour vidfilm series sales, reports 27 new station deals on seven of its off-network properties. Seventy hour episodes of "Checkmate" have been bought by KRTV, Calarodo Springs; WFFA, Dallas-Ft. Worth: WTIV. Bloomington-Indianapolis; WREB, Kansas City; WCCO, Minneapolis; WBRE, Wilker-Barre; WRCB, Schenectady; KXTV, Sacramento; WFMJ, Youngstown; KYW, Cleveland; and WBZ, Bostosa.

Twenty-six hour segments of Trontier Gircus" have been sold to WPTV. Palm Beach; WCHS, Charleston, W. Va.; WLVA, Lynchburg, W. Va.; KIMA, Yekima; and KCOP; Los Angeles.

"Thriller," consisting of 67 hour segments, has been purchased by WFFAA, Dallas-Ft. Worth; WEAR, Pensacola; and KOMO, Seattle.

MCA TV's initial off-network hourlong vidfilm series, "Suspicion." Citsarron City." Riverboat, and "Overland Trail," have added new markets. KTVB Boise, bought "Suspicion." WCHS, Charleston, W. Va., inked for all four series; KHSL, Chico-Redding, bought "Cimarron City" and "Suspicion." KDUB Lubbock, all four programs; WLVA, Lynchburg-Roanoke, "Riverboat." "Cimarron City." "Overland Trail;" KSL, Sait Lake City, "Suspicion:" and KLFY, Lafayette, La., "Riverboat."

Walt Schwimmer's 10-Pin Strike on Syndication **Cost-Per-Thousand Tally**

Cost-Per-Thousand Tally
Chicago, May 22.
On the basis of a survey made recently by Forward Research Inc., Walter Schwimmer is claiming the lowest cost-per-thousand in all syndication for his "Championship Bowling" series, which will soon go into its ninth edition
Survey covered 32 markets and showed an average \$1.76 cost per 1,000 homes for each commercial minute, with WSOC. Charlotte, N.C., registering lowest at 92c. On that basis, cost per thousand viewers breaks down to 40c. Highest CPM (homes) was only \$2.57 on WJXT. Jacksonville, Fla. where the kegler series gets a 13.5 Nielsen cathing in Class C time.

CPM (viewers) was shown to be 86c or less at WXYZ-FV. Detroit, WEWS, Cleveland: WDSM-TV, Duluth: WSPD-TV. Toledo; wOW-TV. Grand Rapids, Mich.: WHEN-TV. Strandard, St

Washington, May 22.

The nation's mayors have been urged to mobilize civic forces behind the crusade for "more responsible" local programming so that television can drop the "Tale of Two Cities" habit.

Federal Communications Chairman Newton Minow, in a speech released here for the Mayor's Conference in Miami, told the municipal leaders to find out whether they are being short-changed on local programming. He said:

"I think you owe it to yourself and to your constituents to speak out. You can let the station owners know when you think they've defaulted on their public service responsibilities and you can mobilize support within the community for more responsible local programming.
"On the other hand, when a local"

lze support within the community for more responsible local programming.

"On the other hand, when a local station breaks through the crust of conventional and routine programming to report; and interpret a local problem with skill and imagination—and many of them do—let them know that you believe they've contributed something to public awareness and understanding.

"Let us know, too—we save those letters for license renewal time."

Minow angled his pitch at the publicity appetites of the mayors. He deplored that, according to the Municipal Yearbook, only 57 cities used radio, ty as motion pictures for programs about city problems during 1969.

"Tralevision stations are licensed."

during 1966. "Television stations are licensed

(Continued on page 39)

Peter Frank's New 100G Jingle Spree

Further emphasis of the importance of Jingles in today's radio station operation was indicated this week with disclosure of formation of a major new company, PFO Radio & Television Productions, Inc. (PFOP). Outlit, of which Peter. Frank is president, is the result of a merger between IMN Productions, Inc., of Boise, Idaho, which Frank is tup a year ago. New company, headquartered in Dallas, in addition to merging the other two companies, represents other two companies, represents a considerable expansion in per-sonnel. Total deal is said to in-

sonnel. Total deal is said to in-volve over \$100,000.

Veepees of PFOP are Tom Mer-riman, longtime jingle writer-pro-ducer, and Rod Kinder, who had been operating head of IMN while (Continued on page 38)

LOOK, MA, NO RERUN SALESMEN

What's New in the Marketplace?

Two factors are currently at work to bring about a new trend in advertising interest in syndication, in the opinion of M. J. (Bud) Rifkin, Ziv-UA's exec v.p. in charge of sales. He listed those two factors as releasing of quality programs with which major advertisers are desirous of identifying their image, and the increased availability of prime time slots returned to affile, (That's happened in the ABC-TV and NBC-TV to some extent, although the local time situation remains tight compared to previous years). As an example of what is happening in the marketplace, Rifkin said that more than one national sponsor through its agency has asked for the purchase of the Ziv-UA entry "The Story of:;" in over 40 markets. Ziv-UA, he said, is currently approaching stations and station representatives to work out full presentations of the desired availabilities.

This type of broad interest, Rifkin added, constitutes a healthy trend, which holds out hopes for the increasing future syndication. "In recent years," he said, "advertisers in the syndication field have been doing almost exclusively selective buying, one program in one market here, another program in another market there. But, with the new conditions of time available and preduct offered, more and more advertisers are looking for one everall program with which they can identify their image is a multiplicity of markets."

Corinthian Hot About Freeze

Tower Tells Ky. B'casters Radio Barn Door Locked After Horse Is Stolen

Louisville, May 22.

Louisville, May 22.

Kentucky Broadcaster's Assa.
beld its Spring meeting in Louisville May 16-17-18. Kenneth A. Cox, chief of the FCC's Broadcast Bureau made the principal address Thursday (17), telling the broadcasters that the FCC's partial freeze on granting new applications for radio licenses and power increases will last at least one year. He stated this as a prediction, not as a factual pronouncement.

Charles H. Tower. Corinthian

He stated this as a prediction, not as a factual pronouncement.

Charles H. Tower, Carinthian Broadcasting Corp., New York vp told the Kentucky Broadcasting group that in his opinion, the FCC's radio freeze "locks the harm door after the horse is stolen." The problem, as he saw it, was that in many multi-station markets, where there are already so many stations that about one-third markets, where there are already so many stations that about one-third markets, where there are already so many stations that about one-third markets money, one-third break; eyen, and one-third lose money.

The freeze was not a solution, according to Fower, in that it marks another case of government intervention into what is essentially a private enterprise situation. Station mergers was one of the possible solutions put before the meeting by Tower.

Vince Wasilewski, vp of NAB, told the Kentucky group that the NAB will soon announce a nine-man committee to look into the crowded radio situation, and to advise the FCC.

Heritage Peddles **26 Segs on Sking**

A 26-week quarter-hour vidtape series on skiing is being peddled by Heritage Productions for use next season. Fronted by Skitch Henderson and being shot this summer in the Italian Alps, where the snow evidently sticks right through the hotspell, it'll be tv's first regular series on the sport. Show is owned by Telemark Productions, and it's understood that the blueprint calls for a short states the production of the production of the production of the production. It's understood, too, that Telement by Henderson.

ment by Henderson.

It's understood, too, that Telemark, in which former NBC gabber Ron Guzik is partnered, has made tleups with several of the major manufacturers—Hart Skis, White Stag elothers, Lange bootery, and other snow outlets. First of the stanzas will be available for October airing.

WHAT TAPS DIXON
Philadelphia, May 22.
Randy Dixon has become director of news and special events
for WHAT, the Negro market station here.

Dixon has been

Chow Chin

Chicago, May 22,
WBKB found some aly ways
to plug the ABCTV network
at a dinner tossed for time
buyers last week, Here's how

the menu read:
Fruit Cocktail ("Hawaiian Eye")
Mostaccioli ("Untouch-

ables")
Filet Mignon ("Ben Casey")
Green, Beans, Brown Potatoes, (a la ABC-TV color)
Spumoni (no-cal a la Alex Dreier)

Framer's Payoff Into Syndication; 59-Market Sale

Walt Framer's "The Big Payoff," which once had a network run, now is being offered in syndication. Kroger Co., supermarket chain, has inked for the game series in 58 markets in the midwest and south.

Inking as the New York outlet is WNEW-TV.

As before, "The Big Payoff" will be a half-hour abow, stripped across the board. Show will be taped on location and distributed on tape or film to subscribing stations. First air date will be Sept. 3. Pre-production work has already begun, with actual production to start Aug. 1.

The major prize group, accord-

ready begun, with actual production to start Aug. I.

The majer prize group, according to Framer, "The Big Payoff" itself, has been expanded to include five items, such as a mink coat, a trip for two, a car, a refigerator freezer with a year's supply of groceries and a boat and trailer combination.

In preparation for the market-by-market push, the Framer Corp. has hired Gerry Corwin and Lee Stone as v.p.'s for sales-production. Corwin was recently prexy of his consultants, of Minneapolis; Minn. Stone of Chicago had been with CBS Films six years.

WCBS-TV Music Grants

A grant of four scholarships of \$1,000 eich to outstanding students in the All-City High School Chorus and Orchestra has been announced by WCBS-TV, N.Y. The monies are earmarked for the purpose of continued study in the field of music.

Since Nov. 1959, high school students have particiapted in the workshop of WCBS-TV's "American Musical Theatre." Their interest in music was said to have brought the need for such scholarships to the attention of the station. Weekly series is presented in cooperation with the New York Board of Education.

BIG STAFFS VS.

Vidfilm rerun distribution, for most companies, is marked today by fewer salesmen handling more product. It's a situation, especially characterized by the syndie thrusts

characterized by the syndie thrusts of new outfits, posing many problems which have wide ramifications in the industry.

Warner Bros. Metro tv, 20th-Fox and Desilu exemplify the majors which have entered the syndie rerun of network yidfilm field. Each is characterized by a small sales force, a comparative handful of men.

oree, a comparative handrill or men.

On the opposite side of the coin is an established operation such as MCA TV or ZU-UA, to mame two, both of which have a comparatively large sales force. (Even they incidentally, have cut back their sales force from the heyday of syndication).

Divorced from the merits of the product, suestion posed by some

sales force from the neyaay of sayndication."

Divorced from the merits of the product, question posed, by some men in the trade is whether a handful of men can function nearly as effectively as a bigger sales organization. Those holding the viewpoint that a larger domestic sales force is needed for an effective, fruitful sell-off of off-network properties make the following points. Unlike the selling of feature pix to stations, series selling, especially in the hour field, requires a savvy of the market which can only come with having menteter aquainted with their particular territories.

Coatention is that it's easy enough to sell the larger markets, where the syndie outfit has a representative. Selling of N.Y. Los Angeles and Chicago and the few other key markets can even be done by phone. If a series, however, is to earn tall grossing dollars, more key markets than can be secured via phone calls are needed. Also needed are the middle markets and some of the smaller markets.

Market intelligence — knowing station needs, programming, competitive factors — is ammunition for sales representatives. Question posed is how can a salesman know these factors intimately hopping from city to city in a wide swing through the territorie? In short, it's contended sales become a hit and miss proposition, with the potential sales hardly gleaned under such selling conditions.

In reference to companies whose salesmen pitch both hour vidifims and features a travelling greated under

such selling conditions.

In reference to companies whose salesmen pitch both hour vidfilms and features, a troubling question is where the salesman's efforts will lie—will it be selling a feature bundle for a gross of \$1,000,000 to become the boss here or sell an hour vidfilm series for \$100,000?

It's not a one-sided argume this matter of how many salesn make an effective sales force. (Continued on page 39)

Parent-Kid Poll at Assn. Meet Votes Romper Rm. In and Bumps 'Popeye'

Desilu's 2-Years-Ahead Cleanup Of RKO Debt: \$20,000.000 Biz Written

CBS Films' Wide World

CBS Films' Wide World
Underscoring the growth of
the foreign market, CBS
Films' new product catalog
has been printed in five different languages.
The catalog, the languages
of which are English, French,
Spanish, German and Japaness, details '70 series being
sold abroad CBS Films' product is dubbed or subtitled in
12 different languages and is
currently being played in 60
countries around the globe.

400G 'Hennesey' Regional Sales **Via Syndication**

Two large regional sales, rarities in these days of tv film syndication—were made this week for the "Hennesey" reruns. One was to Bowman Biscuit for 36 small to middle steed markets and the other was to Foremost Dairies for 23 middle to large tv towns.

The off-CBS half-hour comedy series, fronted by Jackie Cooper, picked up over \$400,000 in estimated program charges, via those two substantial regional sales. Series is distributed through NBC Films, which also picked up nine other markets for "Hennesey," these latter ones through strictly local sales.

Bowman's 36 markets, worth about \$100,000 in gross to NBC Films, are in the Southwest principally, via the Durey Ranch agency. The \$300,000 Foremost deal was reported to cover the south and the southwest principally.

The nine "indie" "Hennesey" deals included WABC-TV, N.Y., war, WRC, Washington; WGN-TV, Chlcago; WJBK, Detroit, and WHDH, Boston.

WDSU Program Exec's Contempt Conviction

day (21) overturned the contempt convictions of six persons who had refused to answer questions at Congressional investigations on the ubject of Communism.

subject of Communism.

One was connected with broadcasting. He is Herman Liveright, former program director of WDSU-TV. New. Orleans. Called before the Senate Internal Security Subcommittee March 19, 1956, when it was probing alleged Communist infiliration into communications. He was sentenced to three months in jail and fined \$500.

The other five cases acted on by the Supreme Court include three newspapermen, one labor leader

In and Bumps Popeye

That veteran salt of the cartoor world, "Popeye" ran out of spinach in Madison, Wis., and got himself is tomped by "Romper Room."

Following a three-day session of the Wisconsin Asan. of the American Council for Better Broadcast of kidvidd at Madison, local station wmTV decided to scrap longrum "Popeye" cartoons for the syndigated "Romper Room," the kinderigarten program now playing some in 100 markets.

WMTV decided to scrap longrum "Popeye" cartoons for the syndigated "Romper Room," the kinderigarten program now playing some in 100 markets.

WMTV decided to scrap longrum "Popeye" cartoons for the syndigated "Romper Room," the kinderigarten program now playing some in 100 markets.

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WMTV decided to scrap longrum "Popeye" cartoons for the syndigated "Romper Room," the kinderigated "Romper Room," the kinderigated "Romper Room," the kinderigated "Romper Room," via da deluge of suggestions, was voted in. The plot should be ready for screenings in mid-June. Skein, which is being shot in Central and South America, is, and the first-run syndig hopper for the hall.

Hollywood, May 22.

Final payment for purchase of the RKO Gower and Culver City studios has been made by Desilu Productions, two years ahead of schedule. The lots were bought by the Dest Arnaz-Lucille Ball company from RKO Teleradio in 1988 for \$6,150,000, and according to the deal made then, final installment was to have been paid in 1994.

ment was to have been paid in 1994.

Disclosure that the studio has cleaned up its debt ahead of sked was revealed by Edwin E. Holly, veepee, in charge of administration and finance, and secretary-treasurer of Desilu. Last payment, which wiped the RKO Teleradio debt off the books, was for \$1,650,000.

Holly explained that Desilu was

\$1,650,000.

Holly explained that Desilu was able to do this via a 20-year reable to do this via a 20-year re-financing program accomplished with a \$4.000,000 loan from the Jefferson Standard Life Insurance Co. of Greensboro, N. Car. With this coln Destiu liquidated all its long-term and short-term financ-ing, and winds up with \$3,000,000 in net working capital, Holly said, Desilu will pay \$12% interest on this loan.

besid will pay 57225 interest of this loan. Net working capital is the dif-ference between current assets and current liabilities. "This moved a lot of our debts down to long-term financing, which is payable in 20 years instead of one year," Holly

financing, which is payable in 20 years instead of one year," Holly said.

Deal with the southern insurance company calls/for Desilu to repay the loan at the rate of \$200,000 ayear over a 20-year period. Jefferson gets an option on 60,000 shares of Desilu stock.

Holly said that although Desiluwas down to one series the past season—"The Untouchables"—the company's financial postito is highly optimistic. That's because of the refinancing plus the operation of its newly-formed syndication arm, Desilu Sales, which is now converting resticula values from Desilu's film backlog into a cash flow.

In addition, Desilu has approximately \$20,000,000 in gross bustness written for the coming season. This includes Desilu's series, "Untouchables," "Fair Exchange," the

(Continued on page 42)

Upset by High Court Washington, May 22. The U.S. Supreme Court Mon-Branch in Tokyo

Tokyo, May 22.
Ziv-United Artists will soon open a Tokyo branch for sales of its telefilms. It will be housed within the
United Artists m.p. setup, according to Manny Reiner, veep in
charge of foreign operations for the
ty company.

charge of foreign operations for the tv company.

Managing director of the new office will be Leon Britton, who will also supervise telefilm sales throughout Southeast Asia for Ziv-UA. A w.k. show biz figure in these parts, Britton was formerly supervisor for RKO in the Far East and more recently repped various to distribs here.

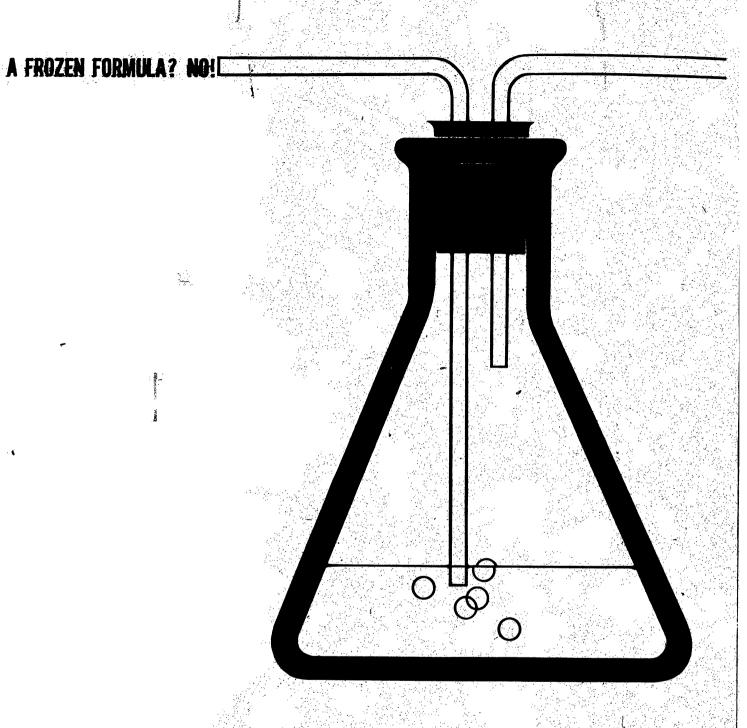
In Japan for the sixth time, Reliner is in negotiation for sale of "Keyhole." "Ann Southern Show" and "Story of ..." Prize of his package, he indicated, was rodeo oater sans guns called "Story Burke."

Ziv-UA now has 27 regular pro-

"Stoney Burke."

Zit-UA now has 27 regular programs (including reruns) on the air in Japan. Its most popular shows here are "Miami Undercover," the "Popeye" cartoons and a package of WB features. The company recently sold "King of Diamonds," "Ripcord" and "Everglades" to Nippon Television Corp. (NTV) in sets of 38.

On an eight-week swing, Reiner will also visit Taipei, Hong Kong, Manila, Bangkok, Singapore, Kuala-Lumpur, Australia and New Zealand. The tour closely follows six weeks in Europe for the globetrotter.



Because people are different.. markets are different. They require tailored programming to meet the difference. That's why Storer Broadcasting Company's formula is to have no single formula for its 9 key markets.

NEW YORK	LOS ANGELES	PHILADELPHIA	DETROIT	DETROIT	MILWAUKEE	CLEVELAND
WHN	KGBS	WIBG	WJBK	WJBK-TV	WITI-TV	wjw
				2025		

DIVIDUAL FORMULAS? YES

Instead, an individual format is created for each station to meet the needs and desires of that community. Small wonder a Storer Station gives you so much for your advertising dollar. Important Stations in Important Markets.

CLEVELAND WJW-TV ATLANTA WAGA-TV MIAMI WGBS

TOLEDO WSPD

TOLEDO WSPD-TV STORER BROADCASTING COMPANY

Bates Axing of WBC Campaign **Cues End of Product Protection** -On Other Madison Ave. Fronts

By BILL GREELEY agency list est limits out the later protection for tv advertises in significant the time spread sponsors demanded and relating products came into be uring the medium's experity of the state of the Product protection for tw adver-sers is finished. The time spread tisers is finished. The time spread that sponsors demanded and received between commercials for competing products came into being during the medium's experimental days. Felevision is now a proven advertising force and its strong enough to withstand sgency and advertiser pressures in the complex of participating network clients and spot campaigners and their multiplicity of products that have thrown competions together.

their multiplicity of products that have thrown competitors together. That anyway, was what some broadcasters were saying—off the record—last week after Ted Bates notified Westinghouse Broadcasting that it would withdraw its clients' spot advertising from the group's stations.

The Bates' notice was in answer to a polley memo from WBC circulated among advertisers and geneies March 29 that cut product protection from 15 to 10 minutes and further stated that there would be no guaranty of protection for advertising in or adjacent to network spot carriers (also no protection promises on local specials, etc., but the web adjacencies are the important ones).

It's been learned that other

cials, etc., but the web adjacencies are the important ones). It's been learned that other groups, reps and the networks received a written request from Bates for a clarification of their stand on product protection. The agency is likely to receive a number of statements similar to the WBC proclamation of a couple months ago.

As regards product protection for spot campaigns on the network o&o's, for example, both NBC and CBS told Vaniery that the individual stations are allowed to dictate their own policy. In other words, an effort is made to allow 10. (NBC) or 15 (CBS) minutes between competitive blurbs, buthere is no longer guaranty of rebates or make goods.

tween competitive initios, there is no longer guaranty of rebates or make goods.

In network programming, both ABC and CBS guaranty a 15-minute spread between competitors from show to show. NBC about a year ago instituted a policy of so-called siding protection, allowing product protection of 10 minutes. The "Sliding" factor allows a competitor to come in at the beginning of a show if the blurb in question is more than 10 minutes back in the preceding show.

The network policies are fairly well established and it was two years ago that Ralston Purina went to court and gained a restraining order pagainust ABC that forced the network to back up a competing Genéral Foods commercial that followed a Ralston-sponsored show.

But for the major station groups

competing General Foods commercial that followed a Ralston-sponsored show.

But for the major station groups and for top stations in all important markets, the complexity of providing protection in adjacencies to network shows with six advertisers (and possibly as many as a score or more over a few weeks) and their diversity of products has become next to impossible.

As WBC put it in answer to the Bates pullout: "The growth of network spot carriers and the multiplicity of products advertised are changing facets of the industry that require this revision. WBC does not expect any increased revenue, nor will there be an increase in commercial frequency or volume or in the number of commercial positions. The effectiveness of the advertiser will not be changed in any way."

In rejoinder, a Bates exec told Variety that the agency's research, and more than one study, abows that the effectiveness of their commercials when competitive adjacencies exist is greatly decreased. Reportedly, the withdrawal of spot coin from WBC will cost the group something like \$2,000,000 and affects products of two Ted Bates clients. One is involved in a current campaign tor Caydon Tableware opens on TWW on Friday (25). Sadents Thompson have arranged mammoth support from on Tww on Two Intended the Thompson have arranged mammoth support from Johnson the ward from Johnson have arranged mammoth support from Johnson kert Thompson have arranged mammoth support from Johnson kingents who will also use the medium . Kraft Foods Ltd. Is used in the medium . Kraft Foods Ltd. Is used in the medium . Kraft Foods Ltd. Is used in the medium . Kraft Foods Ltd. Is used in the medium . Kraft Foods Ltd. Is used in the medium . Kraft Foods Ltd. Is used in the medium . Kraft Foods Ltd. Is used in the medium . Kraft Foods Ltd. Is used in the medium . Kraft Foods Ltd. Is used in the medium . Kraft Foods Ltd. Is used in the medium . Kraft Foods Ltd. Is used in the medium . Kraft Foods Ltd. Is used in the medium . Kraft Foods Ltd. Is used in the medium . Kraft Foo

predicts that the Sabbath may become the biggest retail day of the week.

Weiss believes that giant retailers in particular, are on a "hot tin roof" off the issue, and that many haye already entered Sunday retailing via side routes.

He's convinced that a sophisticated public will no longer stand for abue laws that are centuries old any more than the public tolerated prohibition. Citing numerous examples of blue-law loopholes and retailer gamblis, he points our that the U.S. Sugreme Court didn't actually rule "never on Sunday."

Always on Monday

Nervous flactus servicing ad industry papers are increasingly using the "keep" em all busy "Monday release date for their blurbs. The Monday date allows Advertiging Age and the AM New York daily ad columnist to bresk even. Tail end of last week saw a storm of Monday-dated flack from Benton & Bowles; Donahue & Coer Radio Adventising Bureau; Ted Bates; Peters, Griffin, Woodward Atlanta Media Planners; Publicity Consultants (for Lipton Tea); Ruder & Finn; and others.

Never on Wednesday, boys.

London Agencies

London Agencies

London, May 22.

Agencies this week are studying a new distinction of airtime put out jointly by the commercial ty contractors. Gone are the "peak" and "off-peak" time periods. In row are four new terms: afternoon time (noon-5 p.m.): evening time (5 p.m. 7 p.m.): night time (7 p.m.-11 p.m.) and late night time (after 11 p.m.). Reasons for the change, says George A. Cooper, chairman of the Independent Television Companies Association advertisement committee, are the strong possibility of more air time and a big variation in attention values in what hither-to have been termed "off-peak" hours. It was also felt that the term "peak" had been inclined to denigrate all transmission time outside the peak period. Test campaign for Gaydon Tahleware opens on TwW on Friday (25). Agents J. Walter Thompson have arranged mammoth support from local retaillers who will also use the medium. Kraft Foods Ltd. launching Kraft Hollday Food fetival during June and July Gillette is to spend more than \$725,000 on a summer video drive for its razor blades.

tation men are calling themselves the 34th market.

Three Webs Can Piay
TAC, the Television Affiliates
Corp. which runs a library of pubservice shows produced locally and available for exchange among stations, says, the diversity of participating outlets is truly, democratic.
Breakdown of corporation members, says TAC, shows 14 ABC affiliates, 15 CBS affiliates and 14 NBC affilia slong with three indie stations:

stations.

There are currently more than 100 shows in the TAC library.

Briefs: TvAR has a new audience dimension study on "Drugstore Spending and Viewing," emphasizing importance of video to clients who sell drugstore custom-

Canada Relaxing 55% Content Rule

Ottawa, May 22.

Because it believes Canada's new television stations are heading for a rough summer, commercially, the Board of Broadcast Governors has okayed a reduction in its "Canadian content" rule from May 27 to Oct. 13. Regulations of BBG originally set a 55% minimum Canadian content in all ty programming from April 1 but, to relieve the financial strain on new tv'ers during the low-revenue summer months, this minimum will be 45% in the period. BBG said in Ottawa it had found the "second" viedo stations' financial position "less satisfactory than they had anticipated it would be; the stations generally are reducing their losses."

on Canadian program content be-tween 6 p.m. and midnight instead of the proposed 45% set for Oct. I preem and 55% a year later.

N.Y. Emmy Winners

There were five winners named this week for Emmy Awards in the New York City area. Two awards went to WCBS-TV, two to WNBC-TV and one to WABC-TV.

The local Emmys, which report-edly are a "trial run" for the na-tional tv awards by the Academy of Television Arts & Sciences, this year banished categories and merely named nominees sans cate-gories. Five who got the top votes were:

merely named nominees sans categories. Five who got the top votes were:

"The American Musical Theatre," on WCBS-TV, cited for "being outstanding series created to entertain children and inform them of the history and significance of the musical theatre. "; Charles Collingwood, "for his editorial independence and courage-ous presentation of WCBS Views the Press"; Eichmann Trial, WABC-TV series (based on footage supplied by Capital Cities Broadcasting, "for coverage of an event of worldwide significance in concise and complete reportorial fash-tom; "Open Mind," on WNBC-TV, "for bringing to viewers in spontaneous exchange the leading minds of our time"; Gabe Pressman, of WNBC-TV, "for his consistently energetic and aggressive daily spot news reporting."

The national Emmys were not available since winners' envelopes were opened last night (Tues.) after deadline.

One For the Record

One For the Record

Cleveland, May 22.

John Richards is a one-man show business, He's both film buyer and continuity acceptance director for WEWS-TV, the local Scrippe-Howard station. He's also part owner of the suburban Hi-Brow Record Shop and the Shaker Music Shop.

On Sunday. (20), Richards bought WEWS. "Great Music From Chicago" taped show for his record shops. Richards own ad, agency. Azelband & Brown, worked out a co-op deal with Columbia Records Richards wrote his own commercial whigh, as continuity acceptance chief, he approved and then delivered on camera. It was a one-time sponsorship of a Sir Thomas Beecham concert.

TV-Radio Production Centres

IN NEW YORK CITY . . .

CBS Radio press chief Sid Garfield into Mt. Sinal Hospital this week for surgery (gall bladder). Larry White, CBS-TV vp. of daytime programs, off to Coast for a week. Stowe Phelps, editor in CBS-TV's program practices department, addressed the American Medical Writers Assa. at the Statler-Hilton, N. V., Saturday (19) on "Men in White: New Horizons in Medical Communications". Martin Carrto direct. "The Fifty Faces of '62," the hourlong CBS News special May 30. Jerry Leider, CBS-TV's director of special programs, back Monday (21) after a Caribbean hiatus. CBS News writer Jeff Grainder into the Army for six months. Bill Lodge, CBS-TV vp. of engineering and affil relations, back from a week's vacation in Bermuda. Dave Williams, ex-Wilt'A, joined CBS-TV press into department. Dave Williams, ex-Wilt'A, joined CBS-TV press into department. Balph Edwards and Warres Hell in town for confabs re their upcoming CBS-TV summer series, "Face to Face." Bill Todman to accept Distinguished Alumni Award May 26 at Valley Forge Military Academy. Barbara Baxley doing fronter's role tonight (Wed.) on CBS-TV's

CBS-TV summer series, "Face to Face.". Bill Todman to accept Distinguished Alumni Award May 26 at Valley Forge Military Academy. Barhara Barley doing fronter's role tonight (Wed.) on CBS-TV's "Armstrong Circle Theatre". Steve White, who recently split with WNBC (the NBC flag in N. Y.) as its program director, joins the web as a director on "Monitor". Jan Murray, currently hosting "Tonight" for a week, will tape his NBC-TV "Charge Account" strip far enough in advance to take time off to do the July strawhat circuit in "Bye Bye Birdie". Robert Goulet will guest again for Garry Moore next Tuesday (29) and he's also been signed as featured guest on the first of the Jack Paar NBC-TV primetimers come next Sept. 21. Jan Peerre appearing tonight (Wed.) on Casper Citicow's FMier from the Pierre Hotel Grill. Jack Fenster, who has been a WQXR salesman these eight years, moving over to Good Music Broadcasters (formerly tited with the station) as peddier for the chain ... Darby Nelson becomes veep over production (vice Hamilton Holton) for Empire Broadcasting Corp. Dane Clark narrating Sunday (27). "Hurricane" pubaffairs offering on "DuPont Show of Week" ... Jerry Lewis hosting "Tonight" (like Arthur Godfrey, he was signed for the stin by NBC dalent veep Dave Tebet) week of June 25. Bud Palmer and Chick Hearn commentating for the Thunderbird golf classic come June 10 over NBC-TV ... Howard Riley of the William Morris Agency tele dept bedded with a heart attack at the University hospital ... Lee Stevens of the William Morris Agency, father of a daughter.

Shelly Manne Quintet set for the pilot of "Jazz Scene U.S.A." which rolls June 4 under Steve Allen's Meadowlane Productions banner ... Fred Robbins interviews Jimmy Stewart, Sophis Loren, Maximillian Schell, Pamela Tiffin and Sal Minee on his "Assignment Hollywood" show this week ... Peter Donald pinchhits for Don MeNelli on latter's ABC Radio "Breakfast Club" June 11-29 ... American Asso. for Jewish Education presented an award to WABC-TV, N.Y., last week for its coverage

Fruty Snow, a tony by Ira marton about a pie-Civil war save who fought for freedom.

Sam Cook Digges, administrative v.p. of CBS Films, will speak in behalf of the Assn. for the Help of Retarded Children tomorrow. Thurs.), when the association presents its Humanitarian Award for 62 to Attorney General and Mrs. Robert F. Kennedy. Walter Cronkite will serve as toastmaster of the Hotel Astor affair. "Lamp Unto My Feet" series will produce a number of special religious broadcasts in England this summer for presentation this summer and fall on CBS-TV. Producer Prentise Childs, host Dr. George Crothers and "Lamp Unto My Feet" production staff will vidtage the special programs in Coventry, Bristol and other selected places. David Connell named exec producer of CBS-TV's "Captain Kangeroo" series. Jon. Stone, formerly associate producer of the program, will succeed Connell as producer . Jacques Belasco, composer, has just completed the musical score for Robert Ruarks "Africa" color special, set for NBC-TV, May 25. Cab Callowsy joins Jack Sterling on June 17 for the Bill Vance Memorial program at Greenwich High School, Greenwich, Conn. Vance wrote special material for Sterling for more than 20 years.

than 20 years.

WLIB's Evelyn Cunningham has received a YMCA Drama Workshop Award... Mala Peron will do the straw-hat circuit this summer in several musicals in New England... Brune Zirate Jr., CBS Radio producer for 18 years, named producer of the nighttime edition of "To Tell the Truth," to be telecast on CBS-TV this fall, Daytime edition will have Willie Stein, who had been the nighttime producer of this Goodson-Todman package... Paul R. Kaufman named associate for program utilization of the National Educational Television and Radio Center.

Radio Center.

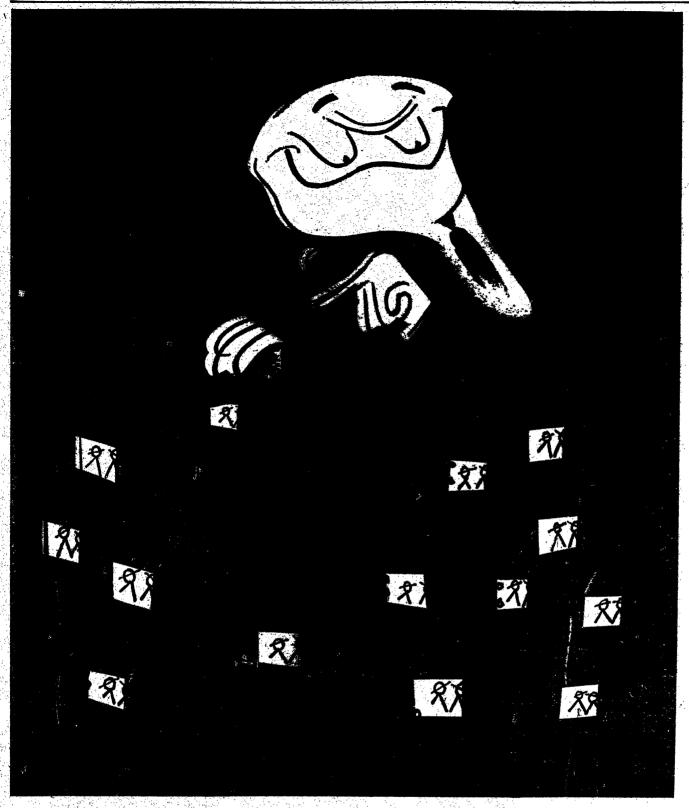
WOR sportscaster Stan Lomax will get honorary membership in Adelphi College Hall of Fame in ceremonies tonight (23) in Queens Village... Police Hall of Fame pubservice award, handed out annually by the National Police Officers Assn. of America, goes to DuPont's Show of The Week for this season's "Police Emergency" and "Cops. and Robbers"... Ronald Dawson hits the road with Music Fairs' package, Brigadon." Helli play Andrew McLaren... Agents George Rosenberg, Robert Coryell and Marvin Josephson have merged their firms, the Rosenberg-Coryell Agency and Broadcast Management. New firm will use Rosenberg-Coryell shingle on the Coast and Broadcast Management in New York.

IN HOLLYWOOD

J. Nell Reagan moved up as administrative manager of McCann-Erickson L. A. office. He has been a veepee since 1942. Two coasters who have been through the 30-year wars of radio and tv. had reason to celebrate last week. Cal Smith ended 30 as manager of KFAC under the same ownership (E.L. Cord) and with the same secretary (Lucille Blake). Al Jarvis, who originated "Make Believe Baliroom," started his fourth decade with a late night strip of KHJ. Stretch Adler, KTLA topper, is dealing with CBS for the mobile color equipment into which Red Skelton sunk \$1,200,000. He wants to be the first Indie to colorcast a live show . . Apple Valley (Cal.) radio station KAVR, formerly part-owned by the late John Charles Thomas, passed to new owners for \$200,000 . . Golden West Broadcasters added its fourth coast station with purchase of KEX, Portland, for \$900,000 . . Bill Andrews, up from Dallas-Fort Worth, named sales manager of KOOP to succeed Amos T. Baros, resigned . . Hollywood Chamber of Commerce tabbed Lawrence Welk as the town's main tourist attraction . . Lou Edelman and his Rita took off for a two-month pleasure swing of Europe . . You'd never guess what the makeup experts at NBC finally used to make 40 people look like they're eye-less in Balph Nelson's production for DuPont, "Richest Man in Bogota." See if you can figure it out when it airs on NBC-TV June 17.

IN CHICAGO . . .

WBKB screened Beb Lewandewski's documentary on Warsaw, "Walk Through the Curtain," for local Polish civic leaders and press who, without prompting, pledged themselves to finding suitable sponsors for it ... Pat Sheridan joined WBBM Radio from WCAR, Detroit, and gets a three-hour Saturday night show titled "Sheridan's Ride", James R. Roel has been upped to local sales manager of WRBQ, viee John Hauser who's switching to another market ... Matt Vieracker, former WBKB general manager and now with ABC Interna-(Continued on page 42)



TURNED A SET ON LATELY?

And if you have, is it tuned in on you? Only by top consistent programming can you get your audience...and if you don't keep

them you don't keep sponsors either. In Cincinnati* recently, Seven Arts' "Films of the 50's" demonstrated their strength again as Friday night (11:30 PM-1:00 AM) sets-in-use figures

jumped 40% I Further, the stations' share of audience increased from 17% in March 1961 to 59% in March 1962. Would you like to

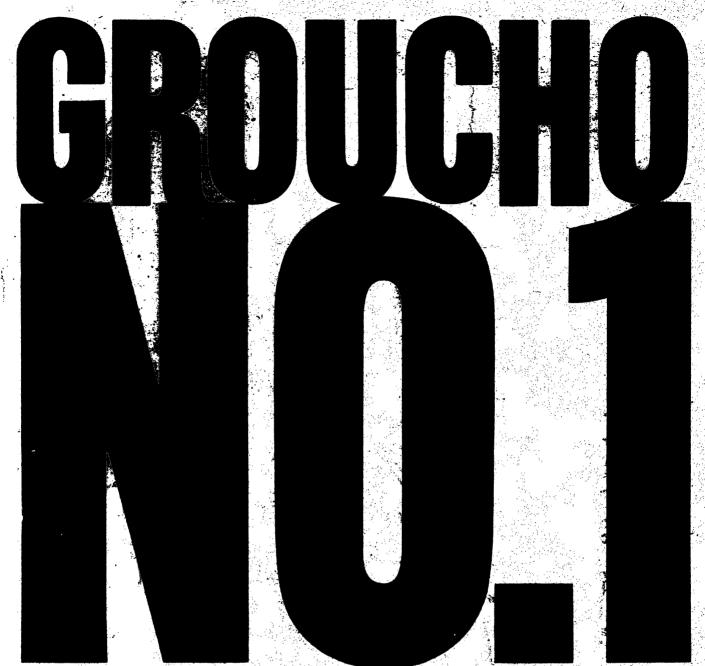
turn more sets on in your market? You can with "Films of the 50's—Money Makers of the 60's."

*For the complete story of WKRC-TV increase of setsin-use contact your nearest Seven Arts sales office.



A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 270 Paik Avenue YUkon 6-1717
CHICAGO: 8922 D N. La Crosse, Skokie, III. ORchard 4-5105
DALIAS: 5641 Charlestown Drive Abams 9-2855
LA: 232 So. Reeves Drive. GRanite 6-1564—STate 8-8276

For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)



BALTIMORE/FLORENCE/JACKSON PROVIDENCE/SEATTLE/SPOKANE

to be a smash as an NBC Films syndicated series. Not only first in his time periods in the above market, but tied for first in Boston... Columbus: Ohio...and Washington, D.C.

THE BEST OF GROUCHO—keeps on gaining rating points wherever he goes. Take Boston. An immediate hit on Thursdays at 7:30 PM, he went up 7 points since November. Now he is tied for first with a 24 rating.

And in Washington, D.C., as a Mon.-Fri. strip (1-1:30 PM), Groucho is tied for first as a result of a 5 point rating climb since November.

THE BEST OF GROUCHO—strong in every time period. In Wichita Falls, Texas (Mon.-Fri., 12:30-1 PM)—an 83% rise since November.

In Detroit, he's gaining day and night! As a Mon.-Fri. strip (1-1:30 PM), up 3 points since October.

In a Wednesday night slot (7-7:30 PM), up to an 18 rating.

Chicago (Mon.-Fri., 11-11:30 AM)—rating doubled since October. Jacksonville—up 67%Portland, Maine—up 5 rating points... both since November.

THE BEST OF GROUCHO—on the rise in market after market, He'll win over your market, tool

THE BEST OF GROUCHO -250 episodes of the very best from Groucho's 11 year network comedy hit, continues

NBC FILMS

Foreign TV Reviews

DIARY OF ANNE FRANK.

With Rob de Vries, Martine Crefcoeur, Jeany van Maertant, Kitty
Courbols, Hans Tiemeyer, Enny
de Leeuwe, Jules Croiset, Jacques Snock, Bernard Droos, Mia
Goossen others
Director: Willy van Hemert
Writers: Francis Goodrich, Albert
Hackett
140 minutes; Fri., 8:30 p.m.
Dutch NTS (National program),
from Bussum

On the alight before the core

On the night before the com memoration of liberation, Dutch television produced Francis Goodrich and Albert Hackett's adaptation of the diary of a Dutch Jewish

rich and Albert Hackett's adaptation of the diary of a Dutch Jewish girl, that became known all over the world and became a symbol of youth in hiding during the German occupation.

Special permission was given by 20th Fox for this tv production, and it was the same cast that with a theatre group put the play on the stage at the end of 1956. The actors, though grown too old in the interval, became believable by the singerity that accentiated their performances. Most of them had been on a low calories diet for months to achieve the hungry look that goes with the period, and can not be faked on tv.

This was a serious and impressive tv program. The millions of people watching, re-experienced the war-time years and could understand the agony, fear and hope that the Frank family went through, because for so many it was a projection of their own feelings on one level or another. Stripped from the artificial dramatic incidents and the story of Otto Frank returning from a concentration camp through an always glamorous Amsterdam, as George Stevens incorporated in his film, the stage play as adapted for the television medium went back to the simple story of an ordinary family under infamous war circumstances.

Direction of Willy van Hemert

stances.

Direction of Willy van Hemert was top, while Tine Crefcoeur and Rob de Vries; as Anne and Mr. Frank, repeated their stage roles, in which myth and symbol became reality and heart-rendering every-day-life in 1942.

Saal.

PROBATION OFFICER

with Windsor Davies, Bernard Brown, Martin Honsey, Kevin Fraser, Robert Carlland, Goof-frey Paget, Stewart Guidotti Billy Militon, Jahn Carlin, John Horsley, Dallas Cavell, Elizabeth Horse

Howe Producer: Rex Firkin Director: Geoffrey Nethercott Writera: Stephen Grenfell, Pete

55 mins., Men., 9:45 p.m. Associated TeleVision, from Birm

Associated TeleVision's drama tised public service type skein has been reinstated on the commercial network following the actors' strike settlement. Most noticeable thing about this return is that videotape leaves a lot to be desired after feature film, some vintage editions of which replaced this

contons of when replaced this series.

Comeback piece was a mild tale of "probationers" on a mountaineering course in Wales. The bad lads all responded to the open air life—except one bully. He was subsequently proved a coward and decided to skip, only to slip and fail on the mountainside. His small sidekick successfully made his way back to camp and led a rescue team back to his pal. Latter was carted off to hospital while the former decided to stay on the course, having shaken the influence of the hood.

Bow of Windsor Davies as main

ence of the hood.

Bow of Windsor Davies as main probation officer was unsensational although this initial role was handled adequately. His strong features fit the part and, given time, Davies looks capable of getting some depth into the character. Thesping of Martin Horsey as the cocky sidekick who saw reason, showed promise. Others waded in as best they could with a few lines. Majority of the production was taken up with a wind machine, studio mountains and an unconvincing blizzard. Blurred film was used on occasion to give impressive views of Mount Snowdon, but

EMERGENCY.—WARD 10
With Charles Tingwell, Jill
Browne, Desmond Carrington,
David Butler, Paula Byrne,
others
Producer: John Cooper
Writer: Diana Morgan
38 mins., Tués., 7:38 p.m.
Associated TeleVision, from London

Associated Television, from London
Associated Television, from London
Another casualty of the artists' dispute, this twice-weekly sex and surgery show came back to the commercial web at and well. Skipping the five month gap cleverly—life at the Oxbridge hospital was shown to have been going on regardless of no video exposure—producer John Cooper staged a hitting first episode.

This involved an operating the atre fire, caused by a vinitor's cigaret, in which a ward nurse was badly burned and a leading doctor cut about the wrist. This sever may or may not prove the end of his medical career.

The clean, brusque production, which arbanned the skelin's gen-

or may not prove the end of his medical career.
The clean, brusque production, which enhanced the skeln's general sense of purpose before it went off the air, returned and the emotionally loaded script stood the program in good stead.
Actor's weighed in with the usual competent performances, Jill Browne with her pouting interpretation of a staff nurse, Desmond Carrington as the doctor in jeopardy and Charles Tingwell as the loveable specialist whose bedside manner was a cert to throw the ladies.
This easy-going but at the same time compelling site of medical life, diced with love-interests and sub plots—but nice ones—seemes set to take up it's old stance at top end of the popularity poll.

SEE SCANDINAVIA

top end of the popularity poll.

Wait.

SEE SCANDINAVIA
With Johnny Morris
Producer: Dennis Towler
Director: Rennis Wester
30 mins., Wed., 10 p.m.

BBC-TV. from Bristel
Warmiy talented Johnny Morris,
whose eye for interesting detail
and his quick, kindly wit is the
hallmark of his radio and its sucess, is at it again. BBC-TV supplied him with a film unit and the
scruffy charmer ambled through
Scandinavia to pick up some magnificent, scenery, impressions and
atmosphere which have been tailored down to three programs.

This first one toky off at London
Airport, landed at Copenhagen
moved through Denmark and
across to Sweden. Of particular
interest was the birthplace of
Hans Christian Anderson, preserved intact, but with an ugly
museum tacked on for tourists.

Morris, whose commentary
laughed gently with the locals, not
at them, picked out native peculiarities, held them up for observation and then tossed them aside
with some choice, or funny, guip
Object of this first visit, apart from
meandering through the newpin
countryside of the north, was to
catch the midsummer relebrations
at the small town of Leksound.

This consisted of erection of a
heaven-high Maypole and the dancing about underneath it. At night
was the fun of the lighted Tivoli
an usement gardens.

Editing and general compilatior
of the program was excellent. An
interesting documentary with wide
appeal for which all concerned
should take a bow.

Wait.

NO HIDING PLACE

NO HIDING PLACE
With Raymond Francis, Eric Lander, Jack Smethurst, Eric Dobson, Peter Dyneley, Kevin Stoney, Garfield Morgan, Renny Lister, Mairhi Russell, Karen Lea, Barrington Hunt, Edward Rees Producer: Ray Dloks Director: Geoffrey Hughes Writer: Peter Yeldham 69 mins., Tues., 5 p.m.
Associated Rediffusion, from London

gon.

Back in harness after a lengthy leave, enforced by the recent thesps' strike, P mond Francis (Continued 1) page 38)

F.D.R.—The Voice of Chang With John Daly Director: John Alan Kane Writer: John O'Toole 60 Mins; Mon. (21), 10 p.m. WOR-TV, N.Y. (film)

Writer: John O'Toole
60 Mins.; Mon. (21), 10 pm.
WOR-TV, N.Y. (film)
First of a two-parter in this series produced for the syndie market by Hearst Metrotone News was an effectively entertaining recapitulation of the first two Rodsevelt terms with stress on their revolutionary character in terms of the Washington mood and resultant legislation. But, perforce, the hour waded in shallow reportorial water, making for an essentially nostalgic lookback rather than probing in depth.

Its most compelling component was F.D.R. himself. Choice and juxtaposition of film clips served as a cogent remainder of his personality and the power of his speech. Otherwise, the hour was good newsreel documentation, affording scenes of Roosevelt and/or his times dating back to pre World War I: There were shots of F.D.R. awimming at Warm Springs, declaiming at his inaugurations, spreading his charm on the political hustings, being cheered by Demo conventions. There was TVA and NRA the court-packing efforts, the opposition both throughout and way out. Again, an entertaining retrospective, albeit a viewer might have wished for more dimension.

John Daly rave it his usual big-league narrative skill, from a competent if mexciting script by John O'Toole. The two-parter was skedded by WOR-TV, the New York indice as a sort of ornelude to its fall inclusion of "Perspective" in its regular sked.

A BIRTHDAY SALUTE
With Senators Jacob Javits and
Kenneth Keating, Martin Weldon, Mark Evans
Producers: Weldon, Evans
Director: Staart Cameron
30 Mins, Prl., 8:30 p.m.
New Yor, N., (tape)
New York Senators Jacob Javits
and Kenneth Keating have birthdays on the same day, so the
Metropolitan Broadcasting chain,
which owns WNEW-TV in N./.C.
had both men on the air, in what
was called a "Birthday Salute," to
talk about themselves. The idea
was fine, the execution of the
half-hour not so fine.
Both Senators came across as
warm human beings, which was
certainly one of the things that
WNEW-TV intended to bring out,
but matters were unwarrantedly
obfuscated by the resence of one
too many questioners. Exact purpose of having news chief Martin
Weldon and pubaffairs chief Mark
Evans' both ask questions was puzzling as their presence merely detracted from the two Senators'
tune. Since Weldon is a good
newsman and on-the-air personality, he should have been left to do
the q&a himself.

While Evans' thoughts were in
the right vein, they tended to be
muted by redundancies. But nothing could stop the humor, modesty
and obvious worth of the two solons from coming through. All in
all, WNEW deserves a commendation for this original program
thought.

Y & R SPECIAL Producer-Director: Joseph Stand

Y & R SPECIAL
Producer-Director: Joseph Standart
5 Mins., Sun. 5:45 p.m.
YOUNG & RUBICAM
WWJ-TV. Detroit
Television advertising need not
be dull, noisy, repetitive, or tasteless. To prove that point, Young &
Rubicam pointed with justifiable
pride to a group of two or three
one-minute tv commercials it has
created.
Format was simple, Y&R's vp
and head of the Detroit office,
Joseph Standart, simply spliced together a clutch of tv commercials.
Commentary was simple and direct, merely stating that these examples of Y&R commercials were
aimed to prove that tv advertising
doesn't have to be irritating or
nonsensical to move products
This is a unique way of selling
advertising here and, perhaps,
nationally. Standart has bought
three five-minute soots on successive Sundays on WWJ-TV to tell
his story. If the experiment provess
successful, Y&R probably will use
the idea in other markets.
Commercials shown on show
caught included fresh and interesting treatments for Johnson
Baby Powder, Beautyrest mat(Continued on page 38)

Tele Follow-Up Comment

Broadway run in 1945 under the same title and served as a pic, titled Eight Iron Men."

Grant this to the play and the vidversion. It did attempt to project an honest brush with war and the men, engaged in battle. The hour, though, was a little more than a snapshot, with too much gloss in the settlings and with characters lacking the dimensions to give it echoing depths. Another defect, which few "live" on tape plays are able to overcome, is that the key action took place off-stage—in this case the fate of a buddy thought to be trapped by machine gun fire.

Peter Falk's individual acting style served him in good stead as a member of the patrol. He brought with the served him in good stead as a member of the patrol. He brought role, giving it a breadth which was broader than the script. Sal Mineo never got beyond his overstrident concern for his trapped buddy. His was a one-dimensional part. Richard Shepard as the captain seemed to affect a nasal tone for his lines. He portrayed a man wearled by war and lack of sleep that his youthful, untired face, belied the character. Gene Wilder as the GI with the cake brought some pathos to his role. Michael Tolan looked war weary. Others in the cast including Robert Lansing as the squad leader and William Hickey were competent.

Producer Lewis Freedman director. Seymour Robbie, in this

liam Hickey were competent.

Producer Lewis Freedman and director Seymour Robble, in this outing, werent, able to overcome the tv-defect in depicting war drama "live," the fire of guns sounded more like cap pistois than the deadly rat-tat-tat they really are.

Tonight

Tonight

Comedian Jack Carter bounced and shouted through last week's strip of the NBC "Tonight" talent relays like a ball of india rubber wired for sound, It was a fast often very funny turn, if enervating for a viewer in depth.

THE YEAR ONE
With Col. Shorty Powers, Jin
Axel
Producer-Writer: Sam Weiss
Director: John Black
30 Mins., Friday 9:30 p.m.
SUSTAINING
WAGA.TV. Attack

WAGA-TV, Atlanta (tape)

A compact review of the first year of manned space flights by V.S. astronauts, this documentary was scheduled on the eve of Navy Lt. Comdr. Scott. Carpenter's orbital flight originally scheduled for Saturday (19) at Cape Carpenter's orbital flight originally scheduled for Saturday (19) at Cape Carpenter shot would be delayed.

WAGA-TV true to show biz tradition, put the show on the electronic road anyway. (It was just as well, in view of past experience with the protracted delays that accompany these Florida fireworks.) Taped program showed Alan Shepard's ballistic trajectory of May 5, 1961; and includes Virgil Grissom's flight as well as those of grinning Enos the Chimp and John Glenn, which were shown on film.

Utilized to good advantage were U.S. astronauts, this documentary

video Luce. throughout country.

DuPont Show of the Week
Drama took its turn on NBC
TV's "DuPont Show of the Week
Sunday (20) night, rendered mixed
results, A war story, "A Sound of
funting," proved polgnant in the
final few moments. The finale,
though, was insufficient to over
the final few moments. The finale,
though was in the settings and over his show biz visitors most
of quests. Carter talked through
and over his show biz visitors most
of quests. Carter talked through
and over his show biz visitors most
of the time, and even had the guis
to do a Marilyn Monroe impresh
with Edie Adams standing by. It
was still a funny bit. Hugh Downs,
seemed lucky to get in his commercial spiels. There were times
when nothing but his nose was on
view from the back-forty guest
chair. And Carter had a ball with
some of the blurb intros, especially the one featuring a miniature foam-rubber mattress, bouncproper to the companied by introse, especially the one featuring a miniature foam-rubber mattress, bouncproper to the companied by introse, especially the one featuring a miniature foam-rubber mattress, bouncproper to the finale to do a Marilyn Monroe impresh
with Edie Adams standing by. It
was still a funny bit. Hugh Downs,
seemed lucky to get in his commercial spiels. There were times
when nothing but his nose was on
the same title and served as a ple,
titled "Eight Iron Nicotom
to do a Marilyn Monroe impresh
with Edie Adams yad even had the guis
with Edie Adams yad eve

head accompanied by innuendoes as regards the use thereof.

Guests were primarily show folk, with a number of Carter's vaude and comedy friends. The last half hour of the show, what the host called the "nutty spot," provided some of the highlights via Don Rickles. Doodles Weaver and others. There also was some entertaining nostalgia in the interview segs with Phil Foster (another Brooklyn boy) and Frank Fontaine (a Carter pal from the theatre circuit). For contrast, there was a quick exhibit of the sculpt and art of Luis San Guino (who belted a Flamenca vocal which marked him clearly a sculptor) and some gentle and witty blarney from Dublin's Mayor, Robert Briscoe.

Notable on this and other till.

Mayor, Robert Briscoe.

Notable on this and other till. September weeks to date is the sophistication of the musical segs, which may be for better or for worse depending on general viewer tastes (a women in the live-aud interview segment of a Joey Bishop show rose to specifically squawk about Woody Herman's backing of a vocal. Anyhow, the Carter stripfeatured such genuine singers as Miss Adams and Damilo Jo, and the studio 802ers under the direction of Skitch Henderson were inclined to swing occasionally.

Bill:

Featival of Performing Arts
Seventh offering May 15 (with a repeat on the 20th) in this hourlong longhair, series undertaken by WNEW-TV, N. Y., brought the culture vultures top classic guitarist Andres Segavia. Nuff said, from the standpoint of artistry.

As a production, it also was firstrate. Kirk Browning's astute direction made it an exciting session of
intimate closeups, capturing in
generous measure the virtuoso's
finger dexterity and his own profound rapture. This time, the artist himself delivered extemporized
brief intros, the outling's repertoire
ranging from a Bach gavotte to
compositions by Albeniz, Boccherini and Villa-Lobos, among others.
Segovia was solo with one exception, when he performed an excerpt from a cello concerto, backed
by a string quartet. Aliway, of
course, it was primarily an aural
experience, but again, those closeups gave the recital an engrossing
added dimension, especially, since
Segovia is a seldom televised performer.
Sponsor Standard Oil's money

Segovia is a school former.

Sponsor Standard Oil's money couldn't be better spent in terms of burnishing a responsible corpo-

Perry Como Show

Perry Como Show
Dennis Weaver, a regular on the
CBS-TV "Gunsmoke" series,
turned up on Perry Como's outing
on NBC-TV last Wednesday night
(16) as a well-tailored city slicker,
trained at the Actors Studio, with
a song-and-dance act under his
waistcoat. Although his talents in
this department are as an attractive personality with an unassuming manner
His comedy hyplay with Como

of grinning Enos the Chimp and John Glenn, which were shown on film.

Utilized to good advantage were tapes, special NASA films and an exclusive interview with CO. Shorty Powers, astronaut project spokesman, taped in the WAGA-TV studios.

Sam Weiss, WAGA-TV news department staffer, assembled and edited the material into a cohesive program that was both interesting and informative. Jim Axel a new-comer, gave the program alift with his migration of Welss' crisp stript. This is the second-space documentary produced by film director Angelo Mangialetta. Armed Forces liked it and said so, and it is being should not be seen throughout country.

Lucc.

sam define as well as those personality with an unassuming manner this come in a mediey of colors. He also demonstrated some talent as an eccentric hoofer some talent as an eccentric hoofer that he was strictly a bathtub singer.) He also demonstrated some talent as an eccentric hoofer that he was strictly a bathtub singer. He also demonstrated some talent as an eccentric hoofer and the second in the personality with an unassuming manner.

His comedy hyplay with Como masses the fault of the delivery than the lines to be delivery. Weaver indicate his comedy with Como in a medley of old with Como in a medley of vicine hits in a corny setting which had both performers struming guitars while sitting in bathtub singer. He also demonstrated which had both performers struming guitars while sitting in bathtub singer. He also demonstrated some talent as an eccentric hoofer that he was strictly a bathtub singer. He also demonstrated which had both performers struming guitars while sitting in bathtub singer. He also demonstrated some talent as an eccentric hoofer that he was strictly as bathtub singer. He also demonstrated which had both performers struming guitars while sitting in b

Drama and the Psyche

Then "The Eleventh Hour" bows in next September, it will be TV's first regular, full-hour drama series to have psychiatry as its central theme.

Does this entitle NBC to some sort of medal for courage beyond the call-letters of duty? Don't be silly,

"Courage" is a vastly overworked word. (Ask any combat soldier how it feels to read about the "courage" of the ball player back home who struck out Dixie Walker with the winning run on second base).

Nope. "The Eleventh Hour"—produced by Arena Productions in association with MGM-TV and NBC-will be breaking new ground in programming, but heroism doesn't have a blessed thing to do with it.

The truth is that we foresee the series as one of the major popular successes of the new season not only because the dramas will be so darned good, but because the subject of psychiatry has long ceased being too esoteric or too forbidding for general taste.



Dr. Theodore Bassett (played by star Wendell Corey) is a forensic psychiatrist whose professional activity runs a wide gamut, covering as it does his private practice, his staff work at a large urban hospital and his services as a courtroom alienist.

With his young associate (co-star Jack Ging), Corey will be exploring a broad range of conflict involving people at the most critical juncture (the eleventh hour) of their lives.

Executive Producer Norman Felton is determined that each week's drama be both an arresting hour of entertainment and a valuable lesson in the probing of emotional difficulties and mental stress.

It isn't generally known, for example, that the greatest cause of death among college students is suicide. So "The Eleventh Hour" will dramatize one such case; examining some of the pressures (parental, social, academic) that sometimes prove intolerable to a troubled student.

Another "Eleventh Hour" script will deal with an aging but vigorous newspaper editor whose life loses meaning when his newspaper folds from under him. As a long-time crusader against his city's criminal element, he now suspects that his courage never had anything more solid behind it than his newspaper's backing. And that thought is crushing.

Occasionally, the series will serve up something on the lighter side, such as the forthcoming tale of an off-beat artist whose inheritance of a steamship line is contested by covetous relatives eager to equate his eccentricities with mental incompetence. This one has a sizable measure of comedy, but its psychological lesson is a very real one.



Whatever the story-line, the Wednesday night series will have no truck with sensationalism or half-truths. Nor will any of the dramas pretend to be a medical study-in-depth. Rather, each play will seek to *indicate* a reasonable approach to a particular problem.

But these approaches will be based on thoroughly sound principles, for each script will be subjected to professional psychiatric approval.

In fact, while "The Eleventh Hour" was still on the drawing board, Executive Producer Felton and aides spent many weeks interviewing physicians for suggestions as to the avenues such a series might most wisely explore. For hour after

hour it was the psychiatrists who did all the talking while their visitors made all the notes. As they say in the better journalism schools, that's news.



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RIETY-ARB SYNDICATION C

VARIETY'S weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week six different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in Variety. Coupled with the rating performance of the top ten network shows on the local level, the Variety-ARB charts are designed to reflect the rating tastes of virtually every to market in the U.S. ARB ratings cited are metropolitan area ratings.

(*) ARB's Feb. March 1962 survey covered a multi-week period Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period riven.

TOP TEN NETWORK SHO PROGRAM—DAY—TIME		AV. RTG.	TOP SYNDICAT	ED PROGI	BAMS DISTRIB.	AV. A'	TOP COMPE	TITION STA.	AV. RTG.
zel (Thurs. 8:30-9:00) Danza (Sun. 8:00-9:00)	KRBC		1. Yogi Bear (Tues. 5:30)				78 News; Wea; CBS News		8
nanza (Sun. 8:00-9:00) Kildare (Thurs. 7:30-8:30) gon Train (Wed. 6:30-7:30)	KRBC		 Quick Draw McGraw (Mon. 5:30) Brothers Brannigan (Wed. 9:00) 				81 News; Wea.; CBS News 44 Steel; Circle		29
well; Hope (Tues. 8:00-9:00) tlaws (Thurs. 6:30-7:30)	KRBC	(e.4.1b)	3. Huckleberry Hound (Thurs. 5:30)				82 News; Wea.; CBS News	The second of the second	5
ramie; Loren (Tues, 6:30/7:30)	KRBC	50 4	4. Phil Silvers (Wed. 9:30)	KRBC	. CBS Films	18 3	38 Steel; Circle	KPAR	29
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BUQUERQUI		1	6. M Squad (Mon. Thurs. 11:30). STATION				33 Jack Paar EY DATES: FEBRUARY		—— H 15.
			1. Ripcord (Sat. 9:00)			•		КОВ	17
nanza (Sun. 7:00-8:00)		40 11 7	Z. WHICE DIAW MCGITAW (MON. 3:30)	LUB	. Screen Gems	21 5	55 To Tell The Truth	KGGM	10
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rry Moore (Tues. 8:00-9:00) Three Sons (Thurs. 8:00-8:30)		39 39	5. Assignment Underwater (Tues. 6:30) 5. Bold Journey (Mon. & Thurs. 6:00)	KOB	. NTA . Banner	16 3 16 3	30 Dobie Gillis	KOB	20 25
al McCoys (Thurs. 7:30-8:00)	KOAT	38	5. Pioneers (Tues. 6:00 & 7:30)	KOAT		16 2	Report; Weather 28 Huntley-Brinkley	ков	21
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ARRISBURG,	PA.						EY DATES: FEBRUARY I		
en Casey (Mon. 10:00-11:00) erry Mason (Sat. 7:30-8:30) agon Train (Wed. 7:30-8:30)	WGAL	39	1. Everglades (Wed. 7:00). 2. Death Valley Days; JFK (Fri. 7:00). 2. Sea Hunt (Thurs. 7:00)	WGAL	U.S. Borax		55 Hour of Stars	WTPA	16 15 14
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d Sullivan (Sun. 8:00-9:00) arry Moore (Tues. 10:00-11:00)	WGAL	37	4. Flying Doctor (Fri. 7:30)	WGAL	. TV Marketeers . NTA	21 4	41 Rawhide 45 Matty's Funnies	WHP	18 22 24
awrence Welk (Sat. 9:00-10:00) urfside 6 (Mon. 9:00-10:00)	WPTA	341	6. King of Diamonds (Mon. 7:00) 6. Manhunt (Fri. 8:00)	WGAL	Ziv-UA		38 Exped; Correspond 29 Hathaways	WIPA	24 27
Flintstones (Fri. 8:30-9:00)	WPTA	33	7. Sea Hunt (Mon. 6:30)	WPTA	.,Ziv-UA		40 Sports; News Huntley- Brinkley	· • • 5 1 2 4 1	21
1 Sunace Derib (Liv. D.On. 10.00.	WPTA	33 33	8. Champ Bowling (Sun. 1:00)	WGAL	Schwimmer	15	75 Pinbusters	WGAL WTPA	4
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1	. Benanza (Sun. 9:00-10:00)	51	d. Oversand; Chinarron (Mon. 7:00) WFBC MCA 20 46 Ripcord	
	. Wagon Train (Wed. 7:30-8:30) WFBC	49	2 2 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	ŝ
			2. Sea Hunt (Tues. 7:00)	3
3	. Dr. Kildare (Thurs. 8:30-9:30)WFBC	39	3. Third Man (Wed. 7:00) WFBC NTA 24 52 Straightaway WSPA	j
4	. Price Is Right (Mon. 8:30-9:00)WFBC	33	Whiplash WLOS)
	i. Int'l. Showtime (Fri. 7:30-8:30) WFBC	22	4. Shannon (Thurs. 7:00)	Ŀ
			5. Mike Hammer (Sat. 7:00)	Ł
	L Car 54 (Sun. 8:30-9:00)	29	6. Beachcomber (Fri. 7:00) WFBC ITC 19 44 Tightrope WSPA	ï
•	Disney's World (Sun. 7:30-8:30)WFBC	29	7. Yogi Bear (Tues. 5:30) WFBC Screen Gems 16 53 Early Show WLOS	j
•	Laramie; Loren (Tues. 7:30-8:30)WFBC		8. Deputy Dawg (Fri. 5:30)	2
	. Outlaws (Thurs. 7:30-8:30)WFBC	90	8. Miami Undercover (Fri. 10:30) WFBC Ziv-UA 15 42 Target-Carnival WLOS 10	Ì.
		25	9 Everelades (Thurs 7:00) WI OC 7::: IIA 14 91 Channel Will OC 9::-	Ė
	L Powell; Hope (Tues. 9:00-10:00)WFBC	29	9. Huckleberry Hound (Thurs, 5:30) WFBC Screen Gems 14 48 Early Show WLOS 11	
			있는 하는 사람들은 사람들은 사람들은 가득 하는 것이 하는 것이 없는 사람들은 사람들이 되었다. 그런 그래 하는 것이 없는 것이 없는 것이 없는 것이 없는 것이 없는 것이다.	Ē

BRIT. TV YENS 'THINK PIECES'

Germans living in England and those of their countrymen who have heard about the recent anti-German felevision film "Night Conspirators" that appeared on the British commercial tv net, ABC, have been raising protests here.

Protests have appeared in the West German newspapers, been forwarded to the foreign ministry at Bonn, and have also been sent to the German Embassy in London about the dangerous implications of this tilm.

to the German Embassy in London about the dangerous implications of this film.

"Right Conspirators," a film by Daily Mail film critic Robert
Muller, presented the theme that the Nazis in West Germany are
not dead, but merely waiting for the chance to rise to power again.

And, the play continued, if Hitler would reappear—the people
would follow him as before.

The play showed the meeting of an industrialist, a general, a
politician, a bishop and a newspaper publisher who were invited
to the mythical state of Latinia to meet Hitler, who is still alive
and coming out of exile with his 'IT-year-old blond blue-eyed son.

The "Ewhere" is ill and senile, but the prominent Germans decide that they car rebuild the Nazi Party by using him as a symbol
and his son as the leader of a new "Third Reich." Nazi songs, clips
from the Hitler speeches, and newsreel shots of the mass hysteria
inspired by Hitler were all included in the television drama.

Many of the traditionally anti-German British papers picked
up the performance and cited it as credible, and the Germans
feel that the drama was an unfair and unreasonable play.

Unfortunately, it was reported in Germany, not a single member
of the German Embassy in London had seen the production.

West Germany TV News Service Takes Cue From a Booming Economy

Wiesbaden, May 22.

A brand new television news service, and a six-year-old television production studio that's represented a multi-million dollar investment, are both booming here. And the combined management expects that with the growing interest and need for more television news emanating from Germany and the surrounding lands, and the development of the German-Second Television net and expected Third Television net here, the giant project will soon be entirely in the black.

European Television Service Wiesbaden, May 22.

Buropean Television Service, based as part of the sprawling Internationale Fernseh - Agentur GmbH (that's called IFAG, and it International TV Agency

cimbH (that's called IFAG, and it means International TV Agency Corp.) just got into business six months ago.

It is the only enterprise on continental Europe with a permanent news service setup, supplying television news and feature material. With its easy access to the nearby Rhein-Main Airport, it is competing with the international press services in supplying fast news stories.

Todate, it is selling television news and features to 40 stations throughout the world, including Canada and the United States Manada Canada and the United States: Mafor competitors, including United
Press International, and the British
Commonwealth TV News called
Vis-News, are feeling the competition because this group, by concentrating on a certain area, with
20 fulltime employees plus freelancers, can often get the scoop on
world news developing here.

The ETS, under the head of Gerhard Rejche, former chief: editor
for Germany and Austris for
Continued on page 43)

Canada TV Sets **Brace of Serials**

Toronto, May 22.

BBC on Royalty Kick

Glamis Castle, Scotland, May 22.

The BHC is on a Royalty kick with the televising of Scot country dance programs direct from historic castles and houses.

toric castles and houses.

Latest program in the "Kili Is My Delight" series was transmitted from Glamis Castle, home of the Earl of Strathmore, Glamis has many Royal links, a long line of history from Kings Malcolm and Duncan to the British Queen Mother and Princess Margaret. Queen Liz spent vacations here as a sirl.

Moira Anderson, one of the pro-gram's singers, warbled a tune di-rect from the Queen Mother's

BBC-TV Shuffles Program Sked To Meet Indie Threat

London, May 22.

What promises to be one of the most interesting phases in the now open and more eyen battle for viewership between the commercial network and the BBC is on Britain's video doorstep. Return to commercial web of many strike-hurt entries which have been given the old, primetime slots and, in some cases; even better placings has been met with some reshuffling of the BBC schedule.

has been met with some reshuffling of the BBC schedule.

Corp's changes, activated by program topper Stuart Hood before he planed out to the U. S. to see the way the Yanks do it, have not been drastic, but subtle. For instance the mighty "Rag Trade" situation comedy which built from experiment to extirpator of all competition has been swapped with "Dr. Kildare" on Fridays. "Rag Trade" now faces the comeback of exchamp entry "Emergency—Ward 10" at 7:30 p.m. "Dr. Kildare" now opposes Associated - Rediffusion's "Gunsmoke." Situation is one of the few in the entire schedule where either the indies or BBC have not tried to gain a five or 10-minute start over the competition. Instead, they have decided to let the skeins fight it out from the bell.

Corporation did not fancy a Toronto, May 22.

Two new series of 30-minute to arrive the two serials will be carried over the two poposes Associated - Rediffusion's opposes Associated -

London, May 22.
Outstanding success of the Intertel project, which chalked upratings as high as 47 and held as much as 78% of the audience, seems to have whetted the Britishers' appetite for non-fiction video fare. Besides the five highly-rated Intertel outlings from Associated-Rediffusion, Granada has recently had a lengthy documentary in No. 5 spot in the pational ratings and A-R's pubaffairs thinkpiece, 'This Week,' has been beating off strong opposition from BBC to gain the lower reaches of the top 20.
Stations' attitude towards non-fiction programming appears to have changed too.
Associated TeleVision set a rend for documentaries in depth with its "Four Freedoms" series. Program spread over five hour-long segments. Granada scheduled the same length for its "For Richer, For Poorer" probe into British monetary habits, first segment of which was peeked in the unusually high number of 5,561,000 British homes.

On the commercial web, documentaries have been slipping into prime time. The topical "Here and Now" series on A-R has been retained because it makes a bigger dent in BBC's "Tonight" than did the fictional "Home Tonight" which died with the actors' layoff.
Whole of Saturday afternoon is given over to sports by the independents who found that dramatic akeins, etc. were no match for the Corporation's sporty segs which dominated. Saturday p.m. More than two hours of non-fictien program is fed out by the commercial outlets from 5 p.m. on a Sunday, although it is mostly congested in the early part of the evening.

BBC-TV, always strong for documentaries and the like, in line with its theme "inform, instruct entertain," has a hefty output of serious product through the week. For instance, Monday prime time currently features "Points of over to fictional shows.

Indicative of the frend toward non-fiction, is the fact that regional rations are also proving keener to get in on the actual. For the spirit of the loads on this level, Anglia-TV-may be taken as typical. Contractor is producing "Survival," anature show,

Second Channel Would Mean Better Programs Sez BBC's Stuart Hood

Manchester, Eng., May 22.
Stuart Hood, BEC-TV program controller, said here that a second BBC-TV channel would mean "Bet-ter tv programs." He claimed it would relleve the present difficulty

Protest Anti-German Brit. Vidfilm HOT RATINGS FOR BBC-TV Revamps Upper Echelon, Miall as Key Aide to Adams

Equal Time for Eskimos

Ottawa, May 22.

With thousands of Eskimos eligible to vote in Canada's June 18 federal election, the northern service of the Canadian Broadcasting Corp. has extended its offer of free air time to stumpers to the Canadian north for the first time.

Canadians in the Arctic and sub-Arctic, including Eskimos, are included in the new enlarged constituency called Northwest Territories and, for most, their June 18 vote will be their first. Campaign gabbers will address northerners via shortwave from CBC's Sackville, N.B., station plus tapes shipped from Montreal to the northern webs. Some shows will be aired in the Eskimo language. larged constituency Northwest Territoric

British Com'l TV In 1962 Heading For \$300,000,000

London, May 22.

British advertisers are placing more and mere emphasis on com-mercial television. As a result, a mercial television. As a result, a new record ad expenditure for the 12 months ended March 31, 1962 has been recorded by Media Rec-ords, Ltd. At \$271,358,400, the in-dies ad revenue totaled a 19% in-crease on the \$228,041,200 spent during the same period a year ago. This is .aiso 4% higher than the calendar 1961's record \$261,172,600.

calendar 1961's record \$261,172,000.
According to Media Records, if gains continue at this rate throughout the year, it is possible that the total expenditure on commercial ty in 1962 could be in the range of \$295,000,000 to \$300,000,000, a rise in the region of 15% over 1961. (It should be noted that a large slice of the gain will be taken by the excise duty on video ads and, therefore, the contractors will not benefit to any great extent.)

not benefit to any great extent.)

If such a gain is achieved it will still represent a slowing down of the rapid expansion British commerical to has known in its sixyear existence. For instance, collective gain of the web in 1960 and was 32% and in 1961, 21%. But in view of the unstable status of the indie stations at this pre-Pilkington time, it is clear that their source of income is still strong.

Ad expenditure for the past

sington timest is clear that their source of income is still strong.

Ad expenditure for the past quarter, January, February and March, compared with the first three months of 1961 was 16.4% up. but compared with the fourth quarter of 1961, the total was 6.7% down. In January the 13 commercial outlets took \$24.712.800 (\$18.866.400); February \$22,450.000 (\$18.866.400); And March \$25.177.600 (\$23.226.800). Total therefore, was \$72.340.800 for the first quarter of this year, compared with \$62,157,-200 for the corresponding period last year. Estimated to tax claimed by the excise men for the first 1962 quarter was \$7,170.800.

BBC-TV Scot Relay

Glasgow, May 22.

Instead of spending coin on pro-gramming, the British Broadcast-ing Corp. will spend \$6,000,000 on building relay tv transmitters in Scotland, Andrew Stewart, BBC Controller in Scotland, said here.

"By 1964, the BBC-TV service will achieve 98% coverage in Scot-land," he said.

rand, ne said.

"We will be transmitting to places like Shetland and Lewis, islands which have no tr at all just now. The policy of the BBC is to share its service with as many people, as possible."

London, May 22,
BBC-TV is in the process of regearing its upper echelons. Move
is seen by some trade sources as
directly related to the Corporation's expectation of a second
video channel although, officially,
the web will not admit to anticipating the Pilkington Report and the
government's attitude towards it.
Most important new appointment is that of Leonard Miall who
steps up to assist the Director of
Television, Kenneth Adam, in
work concerned with the develop-

ment is that of Leonard Miall who steps up to assist the Director of Television, Kenneth Adam. in work concerned with the development of the BBC service. One of Miall's Jobs will be to coordinate a central committee believed to be made of departmental heads. Sources report that it will be a committee such as this that will centrally control the "twin" BBC to channels, should the Corp. be granted a further web.

Miall's old Job as to Talks and Current Affairs chieftain is taken over by Mrs. Grace Wyndham Goldie, who has been assistant to the job since 1954. Two new excepositions have been created, Assistant Head of Talks (Current Affairs) and associate head of talks

positions have been created, Assistant Head of Talks (Current Affairs) and associate head of talks (General). These will be filled by Alastair Milne, hitherto editor of "Tonight," and Huw Wheldon, till now editor of "Panorama." Antony Jay is upped to the "Tonight" vacancy and Humphrey Burton swings into Wheldon's old chair. The Pilkington report will not now be ready until the latter part of June, although the Postmaster to the government will want to rush the report through if only to clear the decks for a full debate on the European Common Market, due shortly.

Scots Explode Some TV Myths

Glasgow, May 22.
The myth that commercial television in the U.K. is full of American film was exploded here by Noel Stevenson.

American film was exploded here by Noel Stevenson, managing-director of Scottish Television, in a speech to Glasgow Publicity Club. Over the whole commercial network last year, he said, the use of American film amounted to 13.4% of the output, and was generally less than that.

The blegger much of all he said.

The biggest myth of all, he said,

iess than that.

The biggest myth of all, he said, was that television was an all-powerful medium which would crush independent thought and mental exercise. Television, in fact, had very limited effects, except in advertising, where it was high-lighting approved goods and there was nothing to fight against.

Exce said anyone who believed that television was full of crime and sex never watched it. He admitted that a lot of second-rate material had been imported while the television industry was finding its feet, "but this was five years ago. The people who were discussed by what they saw then still talk as though television has never changed."

BBC's RIRMINGHAM RADIO-TV CENTER

London, May 22.

BBC is planning to build the world's first combined radio and tv centre at Birmingham. It will be the centre of the Corp's Midland Region operations and is expected to be in action by 1965. Centre will house all the scattered BBC departments which currently dot Birmingham.

According to H. J. Dunkerley, Midland Regional Controller, architect's plans for the centre are now under discussion. BBC-TV, Corp.'s video limb, is now largely centered in the new \$30,000,000 home at White City, London.



Record Breaker!

"THE CAINE MUTINY"

Just shattered all ratings records...

NEW YORK CITY 34.2 PHILADELPHIA 31.1 SALT LAKE CITY 27.0

Source: ARB, Trendex

Now Sold In These Markets:

NOW Sold In These Markets:

WCBS-TV New York • WTCN-TV Minneapolis • WTMJ-TV Miiwaukee • KCMO-TV Kansas City. Mo
WCAU-TV Philadelphi. • KLZ-TV Denver • WBBM-TV Chicago • WLW-A Atlanta • MXXT Lus Angeles
WBTV Charlotte • WTIC-TV Hartford • WOAI-TV San Antonio • WKBW-TV Buffala • WSYR-TV Syracuse
WAPI-TV Birmingham • WTPA Harrisburg • WHBF-TV Rock Island • WOOD-TV Grand Rapids • WKRG-TV
Mobile • WGAN-TV Portland, Me. • W-TEN Albany, N.Y. • WTVD Durham-Raleigh • KLAS-TV Las Vegas
WTVJ Milami • WFGA-TV Jacksonville • WLOS-TV Asheville • KVOS-TV Bellingham • KMJ-TV Fresno
KPHO-TV Phoenix • WNEM-TV Bay City-Saginaw • WRBL-TV Columbus, Ga. • WKBN-TV Youngstown
KMVH-TV Honolulu • WBRE-TV Wilkes-Barre • KOIN-TV Portland, Ore. • KMOX-TV St. Louis • KTUL-TV
Tulsa • KAVE-TV Carlsbad • WCCB-TV Montgomery • WREC-TV Memphis • WTVT Tampa • KCPX-TV
Salt Lake City • WTOP-TV Washington, D. C. • KPLC-TV Lake Charles • WITN-TV Washington, N. C.
KALB-TV Alexandria • KGGM-TV Albuquerque • WSAU-TV Wausau • KFVS-TV Cape Girardeau
WKYT Lexington • WEAU-TV Eau Claire • KCTV San Angelo • WJHG-TV Panama City, Fla. • WALB-TV
Albany, Ga. • WBAY-TV Green Bay • KKTV Colorado Springs • KFMB-TV San Diego • KSBW-V Salinas
KHSL-TV Chico • KGO-TV San Francisco • WTVW Evansville • WNDU-TV South Bend • WWL-TV New
Orleans • WXYZ-TV Detroit • WBZ-TV Boston • KETV Omaha • WTAR-TV Norfolk • WTAE Pittsburgh
KING-TV Seattle • KREM-TV Spokane



"ON THE WATERFRONT"*

When "The Caine Mutiny" records are broken, the odds are this will be done by another of the more than 200 great

COLUMBIA POST-48's

Exclusive Distribution by



SCREEN GEMS, INC.

Foreign TV Reviews

Opening gambit in this series, more interested in the genteel side of police work than the blood 'n

or interested in the general side of police work than the blood in guts, was a neatly turned yarn by Peter Yeldham. If the script, a whodunit, lapsed in places, it never hinted at the murderer until the vital moment and thus made for some suspenseful tv.

Francis, as the sharply dressed Lockhart who seldom soils his hands, played his role with precise aplomb and the starely exterior of his personality suited the image of a typical British Detective Superintendent. Lander's Inspector Baxter, it seems, sid not offer great cope to the actor. However, Lander got over a feeling of efficiency without winding up as purely a yes-man.

yes-man.

Yarn saw the cops scientifically work out a burglary case which led to the murder of an underworld ringleader. Producer three win a plenty of film clips which let the show move outdoors. Crisp direction by Geoffrey Hugher made good use of close up at pregnant moments.

nus. supporting actors dropped occa-nal fluffs but, in the main, never the side down. Watt.

THE OTHER AMERICANS With James Monmon Producer, Director: David W

THE OTHER AMERICANS
Wife James, Meanism
Producer, Director: David Wheeler
55 Mins.; Tues, \$25 p.m.
BBC-TV, from Lenden
BBC-TV is rapidly developing
in the documentary field. This
ambitious project, which set out
to determine whether the Indians

ambitious project, which set out to determine whether the Indians and poor people of Latin America will have a bloody or bloodless revolution, while not entirely successful had immediate impact.

James Mossman an able and clear voiced reporter, delved into three S. A. states, Peru, Bolivia and Brazil, to smash Europeanheld illusions about the grandeur and spiendor of the Latin people. Enlightening pictures of the introvert and downtrodden peasants in all three countries were offered upus as a barometer for the rest of the continent except, of course, in such cities as Rio or Brazilia.

Overriefing impression gained from Mossman's adroit questioning was that too few people seemed to care about an agrarian revolution although certain factors were shown to be battling the Communistic threat which seems to be growing in the country.

Scenic values of the countries



and Eric Lander have stepped once again into their roles of top-cop- and-assistant.

Opening gambit in this series, splicing in of pertinent interviews more interested in the genteel side of police work than the blood 'n alive.

alive.

Mossman drew the conclusion that the Latins have a gove-splashed future ahead of them despite Latino egglicad insistence that the people are kind, peace-loving and tolerant.

An enlightening program which had a clear purpose and drew its own opinion, rightly or wrongly.

Watt.

TOP SECRET
With William Franklya, Patrick
Cargill, Allan Rothwell, Frieda
Kaor, John Athlasu, Lynn
Furjong, J. Mark Roher S.,
Michael Forrest, Meurice Darant Edward Bursham, Gray
Hope, Gerry Riben, John Abineri, Dennie Rusby, Richard
Montes, June Murphy Roger
Bisley,
Producer: Jordan Lawrence
Director: Ian Fortyce
Writer: Lawrence
Se minn, Well, S. p.m.

Writer: Lawrence 80 mins., Wed., 5 p.m. Associated-Rediffusion, from Los

Return of this lightweight actionadventure skein to the commercial to network, following the actors fee dispute, was not made with any great inpact. The unlikely intelligence set up, somewhere in South America, remained as implausible as formerly but this segment had one saving grace—a well constructed plot.

Peter Dulles (William Frankfyn), bright boy of a pro-west secret service, had hidden two fugitives from behind the iron curfain, they were important enough for the Return of this lightweight action

service, had hidden two fugitives from behind the iron curtain, they were important enough for the Commies to spring a reactionary from jail in order to secure their return. Despite many efforts to force Dallas to contact the runaways, including the kidnapping of Mike, teenage member of the intelligence outfit. Dallas and his boss, Miguel Garetta, kept mum. Mike was subsequently rescued, mainly through his own wooing of a blonde Commie side, and the enemy cell was cleaned up in true he-man style.

Pfot called for more words than action, however, and the production never really got outdoors which, if it had, would have generated the atmosphere of the Latin locale far more forcefully. One shot of Franklyn crossing a busy Argentinian street/and a backprojection to put over a car ride was not enough for a skein supposed to bring out the steam heat of South America.

Direction and acting were not out of the too drawer, but were

South America.

Direction and acting were not out of the top drawer, but were adequate to carry this episode which was pedestrian.

Wat.

CACCIA AL NUMERO
(Humi the Number)
With Mikus Bengierne
Director: L. C. Ripanalelli
20 Mine; Sun. 2:10 p.m.
RALTV 22 Program, from Rome
This local adaptation of a foreign number game, in which contestants first win prizes if they
pair hidden figures, then get a

chance to return if they solve a composite riddle, has turned into a surprise hit for RAI, confirming the continued local interest in the quiz format. To date, more than 61,000 requests to participate in show have been registered.

show have been registered.

Prizes per game can total some \$1,500, mostly in goods, in addition to gold tokens for participation. Vet emcee Mike Bonglorno who has helmed most major RAI quiz games, lends his easygoing technique to this one as well. One major psycholigical flaw in game is the difficulty of the final riddle coupled with the rule that if, neither accumulated prizes are lost. neither contestant solves it, all their accumulated prizes are lost. This has happened often in the opening weeks, and it left the viewer with disappointed feeling at the sign-off. RAF has played down his show, which also runs shorter than previous local quizzers. Popularity has resulted in requests for longer running time, so far not longer running time, so far not granted. Hawk.

JIGTIME JIGTHME With Calum Kennedy Producer: Liam Hood Director: James Sutherla

Director: James Sutherland
Cheresgrapher: Brees McClure
38 Minat; Bri., 16:18 p.m.
Scottish Television, from Glasgow
Calum Kennedy, Highland singer with a flair for lilting songbrought a native swagger of the
kilt to this modest but bright program of Scot song and folk-dance.
It was put over at a fast pace,
with a minimum of gabbing between tunes and dances. While the
program would have benefitted
immensely if ataged in color, it
severtheless captured much of the
cheerful galety of Scot celebrations.

The Jimmy Blair orch added to the fun, and Bruce McClure ar-ranged his girl and boy dancers in happy groupings and movements. happy groupings and movements. For comedy, there was a toothless eccentric in Jimmie Fletcher, a little Scot funny-man who played the harmonica and looked deliriously happy, while Colin Meiklem on the penny-whistle, and Orleary & George, male twosome on clappers, added to the rustic earthiness of the layout. The Arthur Blake Singers were caught in various close-ups as they gave out with well-loved Highland melodies. Program had its quota of Geelic numbers, which would appeal to Geelic-speaking members of the Scotland community.

numbers, which would appear to Gaelic-speaking members of the Scotland community.

Himmy Sutherland, director recently returned to Scotland after a two years' solowrn in London, directed with a feeling for things Highland, and the program was produced by Liam. Hood. It's currently beamed on the Scot commercial network to central Scotland, and merits attention by program ontractors interested in an authentic drop o' Scotch for their stations. On videotape, program is an obvious export item to certain overseas territories. It's in weekly at the moment for a six-week's trial run, and is likely to return to the local network in the fall.

Gord.

Nev. Election

tinued from page 21 S

Washington, Atlanta, Dallas and Los Angeles. The New York bureau covers the northeast and the Washington bureau covers the mid-Atlantic states. Both operate as separate units within the CBS News organizations in their re-spective cities.

spective cities.

Additionally, CBS-TV is in the process of further augmenting its liaison with the news rooms of its affils. For instance, for the upcoming special "Fifty Faces of Ca", 75 affils sent in film clips on local politics. As part of the web's plan to-boost its liaison with affils, CBS will hold a series of regional conferences with affil newsmen, the first of which will, be held May 26 in N.Y. for the northeast area.

area. It should be added the new bureaus of CBS News weren't formed simply to act as adjuncts of the CBS election team. The five bureaus, staffed with permanent camera crews, function as news bureaus in the widest sense of the term and since they've been set up, each has been supplying news coverage for the wide'n news shows, and, in a number of instances, have come through with clean news beats.

Inside Stuff—Radio-TV

WGN Radie, Chicage, toused Reelf 2 40th birthday celebration on the air last Friday (18) with a three-hour live broadcast that incorporated excerpts of memorable old programs it had originated, reportorist highlights and guestahots by WGN performers of bygone years. Among the oldtime shows that had been preserved on wax were "Sam". Henry" (eriginal version of "Amos and Andy," renamed when R moved over to NBC, "Little Orphan Annie," and "The Chicago Theatre of the Air." Guests included Quin Ryan, Bob Elson and Raiph Ginsburgh, prominent names on the station in the pre-video days.

Second quarterly N. T. membership meeting of the American Federation of TV & Radio Artists will be held tomorrow (Thurs.) night. There is a resolution on the voting agends that is almed to strengthen AFTRA's anti-discrimination code for hiring practices in radio and tw. The key phrase, which some AFTRA's want included in the next contract with producers, is: "The producer agrees to give AFTRA the right of prior review of any script before casting such production may knowledgeably and effectively supervise the casting procedure is insure that discrimination does not occur."

The Social Security Administration has produced a 14-minute, color film available to twist outlines the services and protection of the government agency.

Produced by Milase-Fenwick, Inc., of Baltimore (where the SSA is headquartered), "The Social Security Story" was directed by Ed Levy, accord by Ron Nelson of Brown Univ. and narrated by Norman Ross.

Both 35 and 16m prints are available via local Social Security offices.

Roy Huggins assertion as quoted in Variant May 2 that Sen. John Pastore (D-R.L). Chairman of the Communications Subcommistee, had not seen the Fabian "Bus Step" segment before teeing off on it last Feb. 25 was in error. Pastore, speaking before the State Broadcasters Assa. Presidents in Washington, had viewed the show the day before at a special screening, courtesy of ABC, and said so in giving his speech. Huggins made the statement in a talk to the Prisco State College banquet for radio and to producers, in which he criticized Minowisse and like philosophies inhibiting creativity in the medium.

Chet Huntley has been appointed to a VIP panel to lay plans for a temorial to Weedrow Wilson. President Kennedy named the NBC commentator to the Wilson Momerial Commission along with these there etitisens: Walter Lippman: Dean Francis B. Sayre of the Washigton Cathedral; New York Times publisher Arthur H. Sulzberger, and National Parks Service director Course Wirth.

Television Reviews

INQUIRY
With Davidson Dunton
Director: Edinmad Reid
Writter: David Gay
38 Mines. Tues. 18-38 p.m.
CRC, from Ottawa
Ottawa freelancer David Gray
found plenty of debt-dogged
families in Vancouver, where he
and Ed Reid went to film this seg,
with Vancouver photog Jack Long
(whose work was standout) But
none of them would confess it on
camera, and the team almost had
to fall back on "experts" when
Gray's mother, who lives there,
found them a \$299-a-month deckhand and his wife, Fred and Betty
Norfolk; who hesitantly agreed to
talk. They did, with great effect,
especially the wife, a vivid personality who candidly admitted
their mountain of debts—\$11,380—
was due to "bad judgment and
lack of will power."

As a result of Gray's research, a
little-known law was dug up under
which the Norfolks are now expected to sue to get their reported
26.8% finance-company effective,
rate of interest (stated as 12% in
their contract) cut to 5%. Show's
only weakness was the failure to
re-emphasize this law near the
end, to leave it in viewers' minds.
Gray's questions were sharp and
probing and like his commentary

Gray's questions were sharp and probing and like his commentary atrongly spoken by Davidson Dunton, president of Carleton U.

tresses. Mrs. Filbert's margarine, Libby's milk and the familiar-to-New Yorkers Pleis Beer efforts.

It was an effective show and certainly polished the image of Y&R. Emulation by more advertising firms could brighten the image of the entire advertising industry.

Teu.

Ottawa — pulled no punches. This show, bound to raise lot of hackles—and aimed at aiding the cause of controlling legislation—was public service in its truest same, a credit to CBC and all controlling to the controlling legislation was public service in its truest same, a credit to CBC and all controlling legislation. The controlling legislation was public service in its truest same for the controlling legislation.

Jingle Spree

it was in Boise and who has him-self shifted to Dallas in line with the merger. New company will do both station td. jimgles and com-mercial jingles.

mercial jingles.

New company is the third major entity in Peter Frank Organization, Inc., of which Frank, now 36, is president Same outfit also owns Richard H. Uliman, Inc., which will distribute the new firm's product, and which also is exclusive sales rep for Stars International, another division of the parent Frank organization.

PRODUCER - DIRECTOR eriesee in Fib

oung man with new ideas to work ng and hard—start immediately, allly work.

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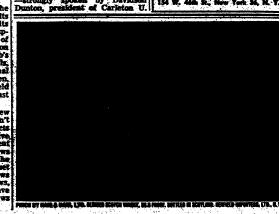
in marvelous Minnesota each one with something to offer in the way of outdoor enjoyment.

> For indoor enjoyment, KSTP-TV is the first choice, providing superiorentertainment for 810,800 television families in this active, growing Northwest market with more than FIVE BILLION DOLLARS of spendable income.



TOO,000 WATTS - NOC MINNEAPOLIS - ST. PAUL

commence of the second



British Com'l TV In Rash of Sports

London, May 22.

Insistence of the Independent Television Authority that the commercial tv contractors should improve their sports coverage—bluntly aired in the ITA's last annual report—has led the indie network into a spate of sporting deals. Latest, and possibly biggest, of these is a \$150,000, three-year padwith two major British horserace tracks, Doncaster and Newmarket, Contract gives the commercial cutlets exclusive rights to such bigtime races as the 2,000 guineas, 1,000 guineas and the St. Legerand, resultantly, the deal gives the indie network access to all classics in the horseracing calender.

Commercial channel has also

Commercial channel has also pacted all video rights to wrestling and has set further, deals in fogtball, cricket, tennis, show jumping, etc. Some of these will be screened during the summer to augment the

during the summer to augment the present schedule covering of football, wrestling and boxing,
Announcing the Doncaster and Newmarket deal, John McMillan, program controller of Associated-Rediffusion, and current chairman of the Independent Television Network Sports Committee, stated that at present the web was not thinking of developing sports programming beyond its "news" level a midweek "special" edition as popularized by BBC-TV.

Minow to Mayors

Continued from page 24

continued from page 24
to serve local needs and interests
and our policy at FCC is based
on this premise. TV need not be
a tale of two cities—Hollywood
and New York. Rather, the Commission has said that local selfexpression is one of tv's responsibilities. And you mayors ought to
be in favor of that.

"In a country as large as ours,
this means there are a lot of dead
microphones. I would urge you to
do better and urge that you respontable that you do newspapermen and
make yourselves available to them
in interviews or in special programs about local problems."

San Antonio-Lone Star Ree San Antonio—Lone Star Beer Co., will sponsor a new statewide series "The Lone Star Sportsman" with Jim Thomas, throughout the state. Series has already been set on KRLD-TV. Dallas on Saturdays and WOAI-TV on Sundays. The 30-minute program will deal with hunting and fishing with Thomas an avid sportsman and outdoor authority.



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Rerun Salesmen

any means. "We wouldn't make any more sales if we put out 20 more men in the field," was the comment of one sales exec, currently involved in selling off-network properties with a limited sales force. Those holding the "handful of men" approach contend that the major source of rerun revenues come from the top 40 markets. One exec frankly acknowledged that he doesn't eare about the small markets. "They just don't pay to service," he stated. For the small markets, it was pointed out, central buying organizations such as TV Stations, Inc., can be utilized. Efficacy of using buying groups in selling off-net hour series, though, was questioned by another distrib. "It's not only a matter of costs," opined another exec. "It's a matter of explication of men covering particular markets wouldn't open up one time period, be argued. Of greater concern to this exec was the current residual payment. formula to the guilds, which calls for rerun payments for the entire country if one market is sold.

A measure taken by Desilu is to Release off-network properties one

is sold.

A measure taken by Desilu is to release off-network properties one at a time, each month coming in with a new off-web release, in order to avoid glutting an already crowded market.

crowded market.

There is a measure of truth on both sides of the argumentative coin. A flip though would indicate that of all companies handling off-network hour series MCA TV is leading the field, having come in first with a large array of hour vidilim series and having more manpower for the selloff.

Mitchell

Continued from page 20 =

science as we are. They expect the rocket to shoot off into space when the button is pressed, and they ex pect the astronaut to come

pect the astronaut to come back safely."

Mitchell, who once had been manager of WTOP, Washington, and was founder of Broadcast Advertising Bureau (now Hadio Advertising Bureau), noted repeated by that the current revolution in education would have its inevitable implications for broadcasting. He advised radio and tv operators to be prepared to represent the advanced communications world. "We have to expose ourselves to continuing education all through our lives, he said. "You can't get a degree at 21 that means you'll never have to study again. With the rapid technological changes going on, all curricula at schools are being constantly overhauled."

To dramatize the need for personal adaptability and growth, he quoted anthropologist Margaret Mead, who said. "None of us dies in the world into which he was born."

Swezev

Continued from page 21

basic human kindness but rather because of personal fear of the consequences, awkward repercussions and retailations; even dangerous reprisals,."

"I think, quite frankly, that influenced by the fears, suspicions, mental blocks and lack of humor of the day many—both Inside and outside the patterns of industry—expect tv, when it dares to open its mouth at all, to 'squeak up."

"What a tremendous tragedy it would be if the mountains of science, of art and of business, have labored so mightly to bring forth a mouse."

At the same time, Swezey told

At the same time, Swezey told the audience that tv shouldn't stray, far from the common denominator target lest it "lose the coverage which is the essential characteristic of its effectiveness."

of its enectiveness."

The Code overseer also hit at the spoiled sophisticates who accept with "an almost incredible casualness and with no real appreciation" tvs good works into which went much coin, sweat and talent.

Knexville - Hal Ernest, WATE radio and tv promotion manager, has resigned to become media di-rector for Charles Tombras & As-sociates, Knoxville ad agency.

DuPont's Summer Buys

Joining CBS-TV's, spring Joining UBS-TV's, spring-mer lineup of participation ci is DuPont which bought 15 mi in a roster of nighttime sl Programs include: "Frontier cus," "Checkmate," "Windov Main Street," "Brenner," "Evewitines:"

Spread will be over the months of May and June.

Consolidation Reforms Putting All Mex TV-Radio Workers Under 1 Union

Mexico City, May 22.

A drastic shakeup of the union structure in Mexico's radio, and television industries is in the making. This the outcome of reforms in Mexican Federation of Labor statutes during recent convention of this body in this capital.

The Federation approved.

The Federation approved a measure calling for consolidation of all radio and tv workers within the Union of Radio and Television

Currently there are some offshoot unions, including a setup controlling Telesistema Mexicano workers, with this directed by Deputy Gonzalo Castellot.

Castellot, a member of the Federation, has bowed to edict from the top, accepting the consolidation reforms. Mexican radio and ty personnel now allegedly runs approximately 10,000 throughout the republic.

Ulster-TV's 'Tonight' Show, But It's Educ'l

London, May 22.

London, May 22.
Unprecedented step in adult education is being taken by Ulster-TV. Irish commercial tv outlet which currently serves about 180,000 people. The indie is to introduce a latenight series "University Of The Air" on July 2 in association with Queen's University.

Plan is to screen more than 40 lectures on six hights of the week, from 11 p.m., lasting about 30 minutes. Subjects will range from medicine, law and literature to music, physics, history and economics.

nomics.

The station, which made more than \$700,000 profit last year, is soon to be given additional facilities which will enable it to hike its audience to about 1,500,000

NAB and Educ'l Broadcasters Unite **To Map Collaborative Ventures**

Re-Runs Have Re-Runs

programs, 32 of them film repeats. programs, 32 of them film repeats. The fights will continue live on Saturday, the web says, and "Your's For a Song" will be a live half-hour entry on Tuesday. (ABC, however, will offer viewers something they didn't get to see during the regular season—repeats of "Law of the Plainsman" instead of repeats of "Riffeman," the latter being the regular season entry Tuesday evenings.)

CRS-TV will have six new pro-

CBS-TV will have six new programs on the air this summer, NBC-TV four, and both will manage a few other new shows, placed sporadically in what are essentially repeat series.

CBS will have 37 prime timers, its summer lists reveal. "Face to Face." a Ralph Edwards entry, is a brand new half-hour serving as Jack Benny's summer replacement.

Jack Benny's summer replacement.
Also, CBS will move "Accent"
from a weekend daytime slot into
7:30 Thursdays and most, if not
all, the half-hour pubaffairs tapes
will be new. Web will continue
with "Eyewitness" stanzas on Friday nights, since 'that half-hour
calls for up-to-the-week news coverage. Other new show, which will
be entirely live, is a summer 60minute version of "Talent Scouts"
on Tuesdays vice Garry Moore.
Other new CBS summer shows

on ruesdays vice Garry Moore.
Other new CBS summer shows will be the live "Password" and "What's My Line," latter entirely pre-recorded on tape, (Incidentally, Ed Sullivan will have three new shows mixed this summer with 10 repeat tapes.)

CBS will have five of its 37 sum

CBS will have five of its 37 summer stanzas on tape, two fully live and one ("Eyewitness") live and film. Of the tapes, only "I've Got a Secret" is all repeat.

NBC will have 29 stanzas, only four new—"Price Is Right," "Play Your Hunch" (both live), Vic Damone in "Lively Ones" (tapes vice "Hazel" for the summer) and 10 mystery hours, produced by Desilu and going in as hotspell sub for Perry Como.

In addition to its two live shows.

In addition to its two live shows, "Price" and "Hunch," NBC will have a total of five shows on tapes, mostly repeats. The films, with the exception of the 10 mysteries, will all the practice.

National Assn. of Broadcasters and the Joint Council on Educational Broadcasting have joined hands in an effort to see what each can do for the other's weal.

A Joint Committee composed of reps of both was designated by NAS prexy LeRoy Collins and Dr. Robert C. Anderson, Chairman of the Joint Council on Educational Broadcasting and exec v.p. of Auburn Univ.

In a joint statement, Collis and Anderson said: "Great progress has heen made in recent years in both commercial and educational broad-casting. While their interests have not always coincided, in many in-stances they have. And there is a growing mutuality of interest."

growing mutuality of interest."

Named to the joint unit were
five commercial and five educational broadcast reps. & follows:
Commercial—Rolland Tooke, exce
v.p., Westinghouse Broadcasting,
co-chairman of the group; Robert
Hyland, KMOX-AM-FM, St. Louis;
D. L. Provost, v.p. for radio-ty.
Hearst; Lee Ruwitch, WTVJ-TV,
Mami; Harold P. See, KRON-TV,
San Francisco.

Educational—Lames Robertson.

Educational—James Robertson Educational—James Robertson, v.p., network affairs, National Educational Television and Radio Center, New York, co-chairman; Dr., Lawrence Derthick, former U.S. Commissioner of Education and asst. exec secretary, NEA, Washington; J. W. Edgar, Texas State Commissioner of Education; Dr. Clifford Hardin. II. of Nebracks. Clifford Hardin, U. of Nebraska; and William Harley, Prexy, NEAB, Washington.

An early meeting of the joint unit is in the works.

GAC Projects '63-'64

Hollywood, May 22.

Hollywood, May 22.

Top brass of GAC have met here
to outline television plans for the
1963-64 season, with the agency
mapping indie packages aimed at
the season after next.

Board chairman Herbert Siegel
and senior veepee Herman Rush
have returned to N.Y. after meeting here with department heads,
including GAC-TV prexy Don
Sharpe and Dave Gerber, a GAC
veepee.



JOE GIVEN Says:

"Who Says a Good Newspaper Has To Be Dull?"

Speaking for

NEW YORK The Herald Tribune

ON THE LATE NEWS, 11 P.M.

WCBS-TV

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ISIVELY ON WBALTVII

THE SUN, BALTIMORE, WEDNESDAY MORNING, MAY 16, 1962 General, State Comptroller, an At Large—Democratic RNET GENERAL 1,317 5,258 606 3,197 2,596 11,48 69 90 3,738 11,5 822 8,0 5 5 2 582 1, 1,814 12,220 4,600 7,710

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DEPEND ON YOUR TV NEWS CENTER OF MARYLAND

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This ad appeared in all Baltimere daily newspapers on Thursday, May 17, 1962

BOFF ENCORES SIN WORKS

WBALTV

MARYLAND'S BROADCAST CENTER

Represented Nationally by (company) Amortisted with WBAL-AM &

From The Production Centres

tional, came back from his Panama assignment last week and heads for Buenos Aires next to set up a station there . . . WNBQ has a grim documentary, "The Costs of Death," skedded for next Monday (28) documentary, "The Costs of Death," skedded for next Monday (28).

John (Red) Madigan will get once a month duty in Washington, D.C., for WBBM-TV's "Capitol Hill to Chicago," which starts up again this Saturday . . . Paul Saliner notched his seventh anni as "The Gadabout" on WGN last week . . . WBBM-TV is staging an original revue, with a non-video cast, for the Emmy Awards telecast. It's being co-produced by Art Thorsen and Bob Link . . Larry Claypool, time buyer at J. Walter Thompson, won WBKB's "award movie" contest for the midwest zone and gets a two-week vacation to the West Indies WWBO replacing "Continued Classroom" (or the west Indies ... WNBQ replacing "Continental Classroom" for the summer with "The Business of Communism," produced by DePaul U.... John Mies, WBBM-TV news writer, authored an original teleplay "The Raid," which was done on "Repertoire Theatre" last Saturday.

IN LONDON . . .

Chairman of the giant Pye electronic group, Charles O. Stanley, called the Pilkington inquiry panel a "sham committee" on grounds they were not qualified to decide on fechnical questions . . . David Finnell, exec with Associated TeleVision for the past seven years, is named managing director of International TeleVision (Pty) Ltd., commercial managers for Rhodesia TeleVision Ltd. . . Maurice Askew, senior graphic designer for Granada-TV, leaves at the end of this month to become a senior design lecturer at the Univ. of Christ Church . . ATV is currently dickering for the rights to a new animation process, Visimottion, which has been developed by film producer Dwid Henley . . Robert Lynn, son of comedian Ralph Lynn, has been laked to direct the "Imposter" segment of the Metro-BBC skein "Zero One" . . Ulster-TV picked up Roy Ward Dickson's quiz game. "Abracadabra". . . . BBC has set up Radio Reading, a further closed circuit experiment in local broadcasting. Test the 15th, will last a fortnight . . . ATV educational exec Robert Webb, and his assistant Astrid Chaimers Watson, are to leave the company pending the switch of educational activities from London to the Midlands.

Steve Allen, headlining Westinghouse's new late eve to series, which preems June 25, in town with WBC programming veep Dick Pack, at press confah, hosted by Joe Ryan, WBZ-TV press chief, Tuesday (22) at Somerset Hotel. WBZ-TV news woman Betty Adams elected first veep New England Women's Press Association. Hour documentary on Peru, to be shown at press screening Thursday (24) at Tiffany's beanery. Phil Doherty, WBZ-TV press head, off to Las Vegas, for vacash. WMAC added UFI audio news service to its news facilities Monday (21), first Hub station to utilize the service. Louise Morgan, WMAC-TV personality, setting a Fashion Day on her show for Memorial Day (30) to be called "Biography of a Separate". "Massachusetts is pinching pennies on salarice for college level teachers and administrator," Paul G. O'Friel, general manager WBZ-TV, said in joint editorials broadcast on the Westinghopse stations this week. Some of the more than 800 commemorative squares around Boston will be explained in story on WBZ's special Memorial Day eve feature program, "Someone Remembers" on station's "Program PM." Tuesday (29).

IN VANCOUVER .

IN VANCOUVER.

N.Y. tv-quiz packager Dan Enright in for talks with CTV producer Rai Purdy re possible vidpanel show built around people with personal "conflicts" to resolve. Purdy has two tv pilots presently in the c.n. one starting offbeat Australian entertainer Rolf Harris, the other with Eleanor Colling and a Seattle choir singing gospel songs. Radiocaster Jack Webster the target for blast at "pollution of the airwaves" by Mayor Tom Alsbury in Kiwanis Club speech. Commentator was not named but mayor referred to the "bow-wow station with the bark of a small Scottish terrier". Marie Chandler named as president and general manager of CJOR following death of her husband George, 'OR founder. . . . CKWX all-night deepay Del Erickson left to promote an LP album he recorded for local Thunderbird label. . . . CKLG has new nightly "Don and Jazz" show, with Don McArthur spinning disks and making small talk from 11 p.m. to 2 a.m. Mondays through Saturday. . . For top work and coverage in safety campaigns, Vancouver Traffic and Safety Council's annual awards went to Jim McDonald, CKWX radio, and Herman Burkart, KVOS-TV.

IN MILWAUKEE . . .

Freitas now in 8 a.m. to noon slot on WQFM, with big band (recorded) jazz, with an infrequent Nat "King" Cole disk . . WRIT gives "news tips" winners personalized press correspondent cards. "Photoscenic America," the Eastman Kodak slide and movie show covering scenic spots in the U.S., shown on three screens at Milwaukee Vocational & Adult School Auditorium, Saturday (19) and Sunday (20).

IN PHILADELPHIA

Chuck Connora, star of ABC's "Rifleman" series, received the annual Torch of Hope Award of the Sportsmen's Club of the City of Hope at Radnor Valley Country Club on Saturday (19). Connors was honored for his work in human relations and in the charity field. Lt. Gov. John Morgan Davis, and Philadelphia radio station owner, made the presentation. .. Station WCAU marks its 40th anni with a special luncheon at the Poor Richard Club May 24. .. Gannar Back, WFIL-TV newscaster is off for a four-weeks news junket in Finland, Germany, France and England ... Joe Early, former WRCA-TV personality, just completed a film. It is tentatively called "Lisa & David" and is scheduled for a September, release. .. wIPs Fair Lanes team won the Philadelphia Major Bowling League title ... Bad Brees has left his disk jockey chores at WPEN and heading back to New York where he will reenter night club work ... Chief Halftown is working on a series of Friday night kid shows for Willow Grove's Casino Ballroom. Winners will be given appearances on WFIL-TV.

IN DETROIT .

"Expedition: Detroit," a 13-show WXYZ-TV series about cultural centers in and around Detroit, was given the coveted "first award" from the Institute for Education by Radio-Television at Ohio State U. WHBK is planning coverage of the May orbital flight. ... Three new Saturday programs are bracketed together in WXYZ-TV's new schedule: "Racing: Detroit Race Course," with Jack Riggs doing the stride-by-stride announcing and Don Wattrick, doing the color; "Sports Roundup," hosted by Wattrick, and "Local News with Martin McNeeley," with the former disk jockey taking over a regular news spot. A new WWJ-TV entry is "At the Zoo with Sonny Eliot" an every Friday evening feature in the 7 p.m. spot.

IN PITTSBURGH .

Ohio State has given a First Award to KDKA and John Stewart for his "John's Other Life" series on "Program PM." Stewart takes up various vacations on this series and reports his experiences for the broadcasts.

A religious instruction show, under the guidance of the Pittsburgh Catholic Diocese, will begin a 13-week run on WTAE on 11:30 a.m. every Sunday, starting May 27. Another religioss by the National Council of Churches of Christ in USA starts on the same station on June 24 and will replace "Directions 62." Show is called "Breakthru". The final show of the year for "fivist Twelve and Twenty" on WIC will have the Airmen of Note and Neil Sedaka as guesters. In addition, host Bill Cardille will have representatives from 73 high schools in formal attire for a giant graduation hop . KQV-FM is now operating on a test basis . KDKA-TV and KDKA are taking a strong editorial stand for the passing of the city's \$35,000,000 bond issue. Tad Revers, g.m. for ty, and Les Rawlins, ditto on radio, are on daily with fine editorials in favor of the issue. Ed Beachler is doing the scripting.

IN BALTIMORE .

Bill Houston has joined receiving department of WMAR-TV. Anne Virgilio is newest member of script department there... John Mason, formerly of WNSB-TV in Peoria, Ill., is new host of Movietime on WJZ-TV. Jim Smith has joined WJZ-TV, as weatherman. He's a member of American Meteorological Society. He was with WLW-TV in Cincinnati... "Comeback," WMAR-TV's public service show which gives recognition to successfully employed handleapped, is now in 10th year... Met Bernstein named news director at WJZ-TV. He was with WBZ-TV in Boston ... WBAL AM and FM is moving to Television Hill. New quarters has a studio fitted with two duckpin alleys for bowling shows ... WCAO Radio celebrated 40th birthday on May 1.... WFBR celebrates 40th on June 3. brates 40th on June 8

IN CLEVELAND ...

Dex Card excited morning spot on KYW Radio, replaced by Jim Runyon. .. Bob Huber's new program director at WJW-TV, upped from pubaffairs director .. WERE narrowly averted an equal time hassle after Mark McElroy, candidate for gubernatorial nonination spoke on Bill Gordon's "Apartment 13" election eve. Station hurriedly invited the other candidates to respond, but they declined. It was particularly embarrassing because of station chairman is Ray T. Miller, county dem bosk, and McElroy, who lost, was his boy James P. Storer, scion of the owners, upped to station manager at WJW Radio on retirement of James E. Bailey, vet Storer veep. Chuck Renwick is the new program manager there, with Bruce MacDonald returning to newscasting.

IN MEMPHIS..

Art Zander now spieling rush hour traffic conditions from WOKY's

"Skywatch" plane. Incidentally, WOKY has "What's Your Favorite
Encore." disk deal, with listeners postcarding Sam Hale's 7 p.m.-midingth record show requesting favorites. Hale will play weekly winning
disks on "All-Time Encore" show later... Trombonist Bob Knudsen,
fronting "live" WTMJ band afternoons at 3, showcased new vocalist
Lynn Elliott... Al Giever & Earl Gisalag handling heavy WAWA
Lynn Elliott... Al Giever & Earl Gisalag handling heavy WAWA
White blasting with sharp jazz aimed at sepia listeners... Ed De
MEMPT 115. - .

Charlie De Vols, longtime radio exec here, on the road to mend
at WMPS, also along the plant of the WIMPS, also along the plant of radio row here, now in her sixth smash week at Frank's
council odowntown emporium here . . Several record distribs in
Lynn Elliott... Al Giever & Earl Gisalag handling heavy WAWA
White blasting with sharp jazz aimed at sepia listeners . . Ed De-

Desilu

Lucille Ball Show; and "Kraft Mys-tery Theater"; lease of facilities to other series, and providing of pro-duction services on a cost-plus-fee

Dasis.

Production outlay on the Desilutowed series will be in excess of \$12,000,000 for the coming season, and billings will be close to \$9,000,000 on series which rent Desilu facilities or/and utilize its production services.

Another upbeat factor is the lease deal whereby George Stevens will produce-direct his "The Greatest Story Ever Told" at the Desilu Culver lot. It's expected that with production and post-production work Stevens will be headquartered there for a year and a half. A three-acre Jerusalem set is going to be built for "Story".

Desilu is also currently in nego-

to be built for "Story."

Desliu is also currently in negotiation for other theatrical films to lense their product at its studios. With Stevens occupying a good deal of space at Culver, plus the shooting there of "Untouchables" and "The Heal McCovs," the lot is SRO.

Other Deally structure with the structure of the structure o

good deal or space at curver, plus the shooting there of "Untouchables" and "The Real McCoys," the lot is SRO.

Other Desilu studios are the Gower plant and its Desilu Cahuenga, and altogether Desilu has 35 stages at its three studios, on 62 acres. Five of those stages are set aside for permanent sets on series such as "Ben Casey," and of the remaining 30 stages 24-25 have been assigned for next season. Desilu's fiscal year ended April 28, but the annual financial report won't be issued until July. Profits in that report may be a bit lower than last year's because the fiscal year won't reflect the effect of the refinancing, the new series sales, syndication and the Stevens deal, Holly pointed out.

Desilu is currently exploring various means of diversification, and a manufacturing company is talking with Desilu exces about purchasing a "small" piece of land on the Culver lot. It's likely if Desilu does go for any such deals, it will be on a partnership basis. Regarding reports which he presisted in the past that Desilu might be sold. Holly said "at the present time, there are no discussions taking place regarding a merger, consolidation or sale. We have hadnumerous overtures presented to us, but none was accepted, and none is being discussed."

Holly estimated that today it would cost \$25-30,000,000 to buy the land occupied by the Desilu studios and equip them with new stages. As for the acreage bought from RKO for just over \$6,000,000 he said that land today is valued at around \$10,000,000.

Ottawa—Antonin Bolsvert named director, French section, corporate affairs, with the Canadian Broadcasting Corp. He was manager of CBC's information services for the French webs. In his new post, he will be responsible to the vp. for corporate affairs for French-language aspects relating to the Board of Broadcast Governors, government and parliamentary agencies and committees.

Now in their third year

OVERSEAS PROGRAMMING COMPANIES. Ltd.

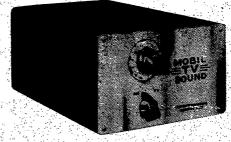
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Freelance Print Photogs. Caught in Mag Squeeze, Into TV Via Filmways

Magnum Photos, a cooperative of top freelance still photogs working the vrint medium, has formed an alliance with Filmways in a first move into pix. Main reason, says Magnum's New York bureau chief Gedeon de Margitay, is the eco-nomic squeeze on big mags that has crimped freelance assignments,

crimped freelance assignments.

In the Filmways link, Margitay says the Magnum roster of 20 member-photogs (and associates) will be assigned to directorial and editorial jobs for specific Filmways productions in both commercial and monommercial production.

Besides regular editorial assignments for magnetic Magnum. Besides regular editorial assign-ments for magazines, Magnum's photographers take on motion pic-ture, promotion assignments (for instance, "The Misfits"), shooting and planting pix stories for maga-sine and newspaper placement.

while admittedly playing it by ear for now, Magnum spokesmen feel that the editorial savvy of their roster will provide the two companies "greater freedom and flexibility in editorial concepts."

The photo firm was founded in 1947 by Henri Cartier-Bresson, George Rodger, the late Robert Capa and the late David Seymour.

Playwright Taylor

thoughts on subjects which are infinitely more difficult to capture than that, and by which I hope to earn a fairly honest living. No. I have sat myself down at my type-writer to say that all the time they were playing. "When You're Smiling," and I saw Jacqueline Kennedy smiling at the Taj Mahal, and the elephants and the camels, and Premier Nehru, my mind kept going back to a night in San Francisco many years ago when Helen Morgan was trying to get back on the piane again, and was having a tough time doing it.

If was in a roadhouse across the Bay, and there was a big fat man acting as master of ceremonies whose name I forget now. Naturally, all the olditures like myself who adored Morgan in the '20s were rooting for her, but it's hard to root for someone who hardly knows you're even there. Then this big fat man, whatever his name was, started to sing "When You're Smiling" and it, seemed to work some kind of magic on La Morgan, and the adulence as well, because she started to straighten up and fly right. I saw all this, for some reason, against the background of Jacqueline Kennedy's "Journey To India," and the combination did me some good, for although nice women cannot always know each other, they can come together some times in the mind of a man who lives long enough.

I hope this letter will not cause any trouble between India and the

I hope this letter will not cause any trouble between India and the man who wrote "When You're Smiling." Dwight Taylor

13th Annual
WHITE MOUNTAINS'
FESTIVAL of the 7 ARTS
July 6th to 23rd

SKY HIGH IN The WHITE MOUNTAINS \$ LAKES . 5,500 ACRES

ation: Walter Jacobs



West Sermon TV

Movie-Tone News, has its editorial and copy and cutting facilities at Wiesbaden, at absolutely new atu-dies with the latest facilities.

dios with the latest facilities.

The group supplies two camera teams for the state of Hesse, a team roving through the rest of West Germany and the western states; in Hamburg, teams cover the southern Scandinavian shores as well as north Germany; in Paderborn, teams secut through the Ruhr; teams in Bonn cover developments in the country's capital as well as in Holland and Belgium; a team concentrate on the Sant as well as in Holland and Belgium; a team concentrates on the Saar and southwest France; in Munich, a team covers the Tyrol, nothern Switzerland, and south Germany; two teams are active in Berlin; and from Vienna, teams explore Aus-tria as well as miking special au-thorized trips behind the Iron Curtain Curtain

Curtain.

In addition, ETS sells a library service, with backgorund shots of cities and personalities—so that, for instance, when the British Prime Minister visits Frankfurt or Bonn or Hanover, a smaller tv station could show sights of interation could show sights of interation could show sights of interation could show sights of interation.

ETS, which will soon be running entirely on the profit side of the ledger, is just about half of the normous IFAG setup that covers 14,000 square meters in a wooded area outside of Wigsbaden called Unten den Eichen (Under the Oaks).

Oaks).

Six years ago, two men—45-year-old Helmut Wisser, who had been in the electric wholesale business in Frankfurt and 51-year-old former lawyer and publisher Karl-Friedrich Frank—started IFAG, as a sideline business for both. Now, with Wisser heading the administration and Frank heading the production, it has become a fulltime business for both, and has 120 full-time employees on its payrolls.

IFAG has been established as

time employees on its payrolls.

IFAG has been established as
the most modern sound studio in
Europe, with facilities so solid that
a jet from nearby Wiesbaden Air
Base can dip as low as 100 meters
over the top of the buildings, and
those working in the sound studios
will hear no noise or reverberations.

Studios for production, synchro-nization, eight cutting rooms plus two for ETS are now busy fulltime working on the IFAG productions plus those of the newsreel com-pany. There are currently 12 docu-mentaries under production.

Toronto—Revised proposal for a \$240,000 pler to the public—to be purchased for a token-price of a dollar after 10 years of operation—plus granting permission of four offshore radio towers in Lake Ontario and a transmitting building on Toronto Island, was accepted by Metropolitian Council. Deal was closed by Shoreacres Broadcasting Co., Ltd. (CKEY, Toronto), owned by The Globe & Mail, Canada's largest a.m. daily.

HONOLULU B'CAST & NEWSPAPER COMBO

Honolulu, May 22.
Formal taksover of the Honolulu
Star-Bulletin and its subsidiary
companies, including the Hawalian
Broadcasting System and the Hilo
Tribune - Herald, by the newlyformed Hawali Publishing Holding
Corp., climaxed an \$11,130,000
transaction. for... Corp., c.

Corp., climared an \$11,130,000 cransaction. China Ho, president of Capital Investment Co. and a key figure in the purchase, was elected president of the Star-Bulletin, the Hawalian Broadcasting System TV and radio chain, and the Star-Bulletin Printing Co.

Other new ocicers are John T. Waterhouse, vicepresident; Porter Dickinson, executive v.p.; A. K. Wong, treasurer and business manager; William H. Heen, secretary, Alta Mae Goffin, assistant secretary. the honors roughly equally. Week-days. on the other hand, have tended to split into "strongholds" with BBC particularly strong on Tuesdays and Fridays; commercial stations on Mondays and Thursdays; Wednesdays about even.

What remains at this point is the nail biting. The upcoming ratings will be more than eagerly scanned by program exees. Commercial contractors will get the short answer as to whether they were justified in reviving the strangled and, in some cases, tired, shows or not. Meanwhile BBC, which doesn't subscribe to the same rating service as the independents, faces a downfall of prestige.

Dickinson and Wong are long-time Star-Bulletin executives, the former serving as president since the reesignation of Mrs. Joseph R. Farrington some time ago.

william H. Hill, president of Hilo Electric Light Co. and current president of the State Legislature, was elected president of the Hilo Tribune-Herald, a daily paper printed in Hilo, Hawaii island.

prestige.

BBC-TV executives have been claiming lately that their programming was bringing an audience swing in their favor and that the actors' boycott of commercial to shows was not the cause of the Corp's increasing popularity. The next few weeks should prove it.

Or otherwise. The tv and radio operations of the Star-Bulletin are CBS affiliates, with KGMB-TV and KGMB radio, Honolulu, as key stations.

Directors Guild

and contending that the east pre-fers a union.

fers a union.

What has New Yorkers on pins and needles is the fact that a draft of the referendum was written in Hollywood on April 17 but still fas not been mailed. One belief is that the national board and Sydney were warned that the referendum, which calls for a permanent split of "live" tv and film directors, is llegal under the Landrum-Griffith Labor-Management Reporting Act, grounds being that a union or guild cannot expel' a member or members without a trial.

BBC Radio's New Look

Following agreement with the Association of Broadcasting Staffs, BBC Radio is to get a new look for the fall. Announcers, hitherto instructed to be formal, will swap stiff upper lipping for the role lof host. They will work on an all-day basis, helming all the shows, on which they will be allowed to comment.

These hoste

or hostesses These hosts These hosts or nostesses will be in each of the BBC's three main sound services, the Light Program, the Home Service and Network Three (or Third Program). The historical "BBC accent" is to fit dropped in favor of regional dialects where appropriate. a Canadian writers will adapt the library scripts by the late Robert Howard Lindsay, a Canadian, whose tv plays appeared on such programs as "Studio One" and "Kraft Television Theatre" on American networks.

Frisco's KGO-TV Earns Civic Cheers For Pitching Summer Student Jobs

BBC-TV Shuffles

ly contested with each side sharing

the honors roughly equally. Week-

Ganada TV Continued from page 35

series. Executive producer of the CBC commitment is Ronald Wey-man. Next he will undertake a six-episode mystery serial. "The Other Man," which has a British back-

The Taylor agreement calls for

The Taylor agreement calls for the production of 39 weekly episodes, plus the CBC optioning to acquire a further 39 segments, both seriese being available for sale abroad. Still untitled, the series centres around the lives of people living in an imanginary Canadian community. Each complete story will construct the complete story will construct the con-

plete story will occupy five con secutive 30-min, periods Monday to Fridays.

Canadian writers will adapt the

however, is going to manifest through the week as opposed to the weekend, which is already hot-

San Francisco, May 22.

KGO-TV, the ABC web's odeo outlet in Frisco, is drawing plaudits for public service campaign to help college and high school students find summer jobs.

Station will kick off drive with one-hour telecast June 10 detailing amployment needs of young people, backed up by repeated airings of special 15-minute programs and saturation schedule of 50- and 20-second spots featuring students making direct appeals for jobs.

David M. Sacks, ABC's Weal Coast vice-prexy, hosted lunch at Mark Hopkins last week for 100 civic leaders from 22 surrounding communities, who passed sesolution endorsing station's effort.

Also present was frving Perluss, director of California Dept. of Employment. He commended Sacks and promised support of state government.

"Many employers de not utilize.

"Many employers de not utiliza the tremendous employment potestial of our students. This campaign can do a great deal to create un terstanding." Perluss said.

KGO-TV tried experiment first time last summer. More than 11,000-Bay Area students found vaca-tion jobs during June-Sentember period, an increase of 63% over the previous year.

the previous year.
"Summer jobs give young elttzens an opportunity to learn and
earn," Sacks said. "Our effort will
be aimed at making businessmen,
industry, farmers and householders
understand the problems of students, the desire for jobs, the jobs
they can handle and the simple
means by which they can be employed."

Or otherwise. On the first show of ratings, the commercial contractors swept back into their all-domineering position with the 'No- Hiding Place," "Top Secret" and "Emergency-Ward 10" shows ripping into the top 20 programs. But much of this audience interest must be put down to curiosity and it is the subsequent ratings that are going to settle the issue. Cliff Hangers' Shorties For National Telepix

National Telepix will have a new kiddle syndle entry for the fall, titled "The Cliff Hangers," material for which has been culled from the old Saturday matines theatrical serials.

theatrical serials.

The 15-minute daily out-actioner will be introduced by a couple of cartoon characters, named Wally Western and his buddy Skeeta. Theme song has been written by Jack Saunders, former musical director for the late Mike Todd, who is also production supervisor for National Telepix.

HARMON'S ABC GRID SLOT

Tommy Harmon, who switches from CBS to ABC Radio Sept. 1 from CBS to ABC Radio Sept. 1 with a daily sports show, has advanced his ABC Radio bow to de the play-by-play coverage of the 1962 College All-Star Football Game from Soldiers Field, Chicago, Aug. 3.

United Motors Service, which is sponsoring Harmon's regular ABC Radio show, is also picking up the tab for this special.

Our Sincere Thanks

WRITERS GUILD OF AMERICA

for their Annual Television Award

CHARLES STEWART

JACK **ELINSON**



BEST COMEDY WRITING

"The Andy Griffith Show"



B'way's Forum, McPhatter's Lover, Chipmunks' 'Songbook' Top New LPs

Capton). Stephen Sondhelm, in his first time out as a words & music man (he did lyrics only for "Gypsy" and "West Side Story"), has delivered a zingy score for the current Broadway click that will give this original caster a firm footing on the bestselling lists for a long time to come. The melodic patterns are bright and lyric angles are novel and winning. The comedy-fashioned material numbers come over best but he has a solid ballad entry in "Lovely" that could work its way into the standard repertoire. Zero Motsel, David Burns and Jack Gilford are excellent,patter delineators and Brian Davies and Preshy Marker get the right ballad mood into "Lovely." Also contributing to the show's overall bounce and galety is Hai Hastings orch and chorus conducting. Packaging is attractive and the amotations serve as a good guide to the stage action.

CLYDE MEPHATTER. "LOVER" (Mercury). With Clyde Picks Sides and Stones, "What is "Sty," "Shout" and others of the PLASE!" (Mercury). With Clyde

stage action.

CLYDE McPHATTER: "LOVER PLEASE!" (Mercury). With Clyde McPhatter back in the hot spinning groove via his single slicing of "Lover Please!", this package, titled after the click, has a readymade aud for a big buying and playing splurge. A versatile vocalist, McPhatter hits a zingy stride as he runs through rock, rhythm, cha cha and Twist tempos. Most of the tunes have already received teen approval and such new ones as "Next To Me" and "Everybody Loves A Winner" are sure to make their mark, too.

"THE CHIPMUNK SONG-

"THE CHIPMUNK SONG-BOOK" (Liberty). Writer Ross Bagdasarian, the father of "The Chipmunks," has taken a flock of standard sing along Stems and fashioned 'em for the novelty styling popularized by his "Chipmunk" group of Alvin, Simon & Theodore with David Seville. The old faves ("The Band Played On." On Top Of Old Smokey," "My Wild Irish Rose" and "Bleyele Built For Two," among others) get an added charm via this offbeat vocalizing. Several sides already have been released for the singles market which helped serve as a good trailer for this happy set.

JIM REEVES: "A TOUCH OF

good trailer for this happy set.

JIM REEVES: "A TOUCH OF VELVET" (RCA Victor). Jim Reeves' disking of "Four Walls" got him over the country wall into pop territory and he's been able to operate easily in both areas. His fine baritone styling is show-cased here on such easy-to-hearagain standards like "Blue Skies," "Have You Ever Been Lonely" and "(It's No) Sin." Among the newies are "Welcome To My World" and "Just Walking In The Rain." All are handled with warm ballad care and are arranged for a large string section to bring added Jush effects. It all works out quite well.

"ROME ADVENTURE" (WB).

"ROME ADVENTURE" [WB].

"ROME ADVENTURE" [WB].

Max Steiner has penned some mellow Neapolitan-flavored melodies for the background of Warner's "Rôme Adventure" pic, currently making the rounds. Side one is given to these themes and includes a nice vocal by Emillo Pericoli on "Al Di La". Side two contains several familiar Italo numbers, including "Volare," "Arrivederci Roma," "Come Back to Sorrento." "Santa Lucia" and others. The package has a pleasant mood, handled with mandolin and other string accompaniment to a full orch.

ERNIE HECKSCHER ORCH:

Keely Smith demonstrates a rhyth-mic savvy in her handling of such hits as "Ya Ya," "Peppermint Twist," "Sticks and Stones," "What I Say," "Shout" and others of the rocking class. A solid background is batoned by H. B. Barnum.

"BIG" TINY LITTLE: "SONGS
EVERYBODY KNOWS" (Coral). A
set of 24 familiar tunes, coupled in
medleys of two songs each, is given
a bright, bubbly honky tonk plano
touch here via the familiar styling
of "Big" Tiny Little. There are
some nice arrangements and the
set presents a rollicking sound in
a happy manner. Among the oldies
Little interprets are "Who's Sorry
Now," "Sweet Rosse O'Grady,"
"Stars Fell on Alabama," "Starlight," "Moonglow," "For Me and
My Gal" and "Wait Till the Sun
Shines Neille," The set fits the
sing along pattern for those so
inclined.
"SPANN" (Monitor). This is the

inclined.

"SPAIN" (Monitor). This is the first volume of Monitor's projected series "An Anthology Of Spanish Folk Music." It's a scholarly effort, conducted on-location by Professor M. García Matos, but it does have entertainment values, as well. Opening package in the series rings with authenticity and the zest and flavor which the native non-pro performers bring to their songs and diances is hard to resist, As an added fillip for the folk buffs, package contains English translations of the Spanish songs.

EARL WRIGHTSON-LOIS

EARL WRIGHTSON-LOIS
HUNT-MARY MAYO: "KISS ME
KATE" (Columbia). Cole Porter's
score for "Kiss Me Kate" is one
of his best efforts and Columbia,
which also has the original Broad-



LAWRENCE WELK

Presents a New Dot Al "YOUNG WORLD" A New Sound—Recorded by the New 35 mm Film Recording Process

made another worthwhile contri-bution to the showtuffe shelf by giving it another workover. Its legit-styled stock company duo of legit-styled stock company duo of Earl Wrightson & Lois Hunt has been successful in the showtune groove before and "Kate" gives them, as well as Mary Mayo, a chance to display robust and win-ning styles, "Always True To You Darling In My Fashion." "I Hate Men," "Wunderbar" and "Another Opening, Another Show" are all good to hear again.

good to hear again.

BOSTON FOP'S ORCHESTRA:
"POP'S ROUNDUP" (RCA Victor).
Arthur Fiedler and his Boston
Pops Orchestra hit the sagebrush
rail for this disk roundup. The
oatunes are dressed up with lush
orchestral care and strut their way
across the grooves in a fetching
fashion. Package opens with a nifty
medley of songs out of the twestern catalog ("Bonanza." "Mawerick." "Gunsmoke," "Rawhide"
and the likel and then travels along
such familiar tune trails as "Red
River Valley," "Tumbling Tumbleweeds," "Wagon Wheels" and "The
Last Roundup."

IEAN REDPATH: "SCOTTISH

JEAN REDPATH: "SCOTTISH BALLAD BOOK" (Elektra). Jean Redpath is a lass from Scotland who handles the tunes of her native land with clarity and feeling. Her delivery is richly authentic—delicate on the frailer ballads and strong on the Justler material. The set is made up mostly of ballads but there are other numbers in a lighter yein. She has a fine soprano voice with which she interprets her material in lyrical and crystalline quality.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

ANDY WILIAMS. STRANGER ON THE SHORE Columbia). I Want To Be Wanted Andy Williams' "Stranger On The Shore" aMellint) is a slow-tempoed class balled which this savuy performer delivers to the hilt for strong commercial impact. "I Want To Be Wanted" (Leeds') is another nifty slice rating across-the-board spins.

SHELLEY FABARESJOHNNY LOVES ME

BARBARA ENGLISH.TA-TA-TEE-TA-TA (Roulette) We Need Them
Barbara English's "Ta-Ta-Tee-Ta-Ta" (Nom-Dominion†) shapes
up a colorful and swinging novelty which should create lots of
noise on the juke circuit. "We Need Them" (Nom-Dominion†) also
has an offbeat sound to grab some spins.

JERRY JACKSON......BLUES IN THE NIGHT (Kapp). They Really Don't Know You Jerry Jackson's Blues in The Night' (Remick') is a cracker-jack reprise of this standard dished up in a rocking production that moves with a powerful gait from start to finish. Could go all the way, "They Really Don't Know You" (Budd-Jimmy McHugh*) is another excellent slice in a quieter ballad mood.

GORDON MacRAE..... (Capitol) Mackae: LOVEL (Capitol) Warmer Than A Whisper Gordon Mackae's "Lovely" (Burthen") is a lovely balled from Stephen Sondheim's "A Funny Thing Hoppened On The Way To The Forum" score delivered with a vocal warmth that will win it lots of play. "Warmer Than A Whisper" (Chappell') is a tidy balled entry handled with the kind of vocal care programmers take to.

THE PLATTERS ... MORE THAN YOU KNOW (Mercury) ... Every Little Movement
The Platters' "More Than You Know" (Millers) gives this combo another chance to work out a great oldie in an updated style that will grab a whole new round of spins. "Every Little Movement" (Witmarks) turns up in a bright rocking format for extra numch

BRIAN HYLAND. SEALED WITH A KISS (ABC-Paramount). Summer Job
Brian Hyland's "Sealed With Kiss" (Post*) gives the "Itsy Bitsy
Bicini" singer another chance to crack the bestseller lists with
a juve-angled seasonal item with strong potential. "Summer Job"
(Pogo*) is a cute, swinging slice due for plays.

AYE P. MORGAN...A HEARTACHE NAMED JOHNNY

(Federal). Texas Oil. Freeddy King's "What About Love" (Tanridge-RT1) scores as a standout item in an authentic rhythm & blues groove handled very effectively by this blues singer. "Texas Oil" (Sonlot) is a straight rocking instrumental.

JOHNNY BOND

STANLEY PAUL...... THEME FROM 'MY GEISHA' (Coral). When I Fall In Love Stanley Paul's "Theme From 'My Geisha'" (Famous'), Paramount pic theme, is a lush, melodic number spotlighting this pianist's highly commercial technique against an orch and choral background. Could be very big, "When I Fall In Love" (Northern's) is another richly textured side.

...WALK AWAY (Reprise). I've Convinced Everyone But Me Al Hibbler's "Walk Away" (South Mountaint) gives this stylist the type of ballad which he can belt very effectively. It could return him to the hit lists. "Due Convinced Everyone But Me" (Ding-Dongt) is a somewhat strained ballad effort.

STAN KENTON-JEAN TURNER....WARM BLUE STREAM

Longplay Shorts

RCA Victor will release the original soundtrack recording of "Bocaccio 70." Score for the pic was composed by Nino Bota and Armande Trovajoli . . . MGM has a special New York area release of Eartha Kitt's "Bad But Beautiful—Eartha Kitt" LP out this week to tie in with singer's current engagement at the Hotel Plaza's Persián Room . . Capitol's original Broadway cast album of "A Funny Thing Happened On The Way To The Forum" went on national release Monday (21).

Kip Walton, CBS-TV music director and Decca disker, has been set to arrange and conduct Lionel Hampton's next Glad Records album. Session is scheduled for July 7 in Hollywood ... Epic is out with six new international releases this month and is offering them at a 15% discount. Diskery is also offering discounts of 10% on its three best-selling albums: "George Maharit Sings," Roy Hamilton's "Mr. Rock And Soul" and Raiph Burns" "No Strings," In addition to the discount, Epic is sending to distributors and retailers special display material which includes individual counter-browser boxes designed to hold 40 LPs.

soriento," Santa Lucia and others. The package has a please has have had not have have had not h

*ASCAP

JOIN DISKERY: SEE THE WORLD

Met Horn Player Cites Fausto Cleva; TOURS KEYED Says Conductor Broke 802 'Fraternity'

Says Conductor Bro

In an attempt to vindicate himself from the Met Opera's charges that he is an "incompetent" musician, Lester Salomon, French horn player who was dismised after eight years by the Opera on that allegation, is bringing Met conductor Fausto Cleva up on charges before a trial board of New York Local 802, American Federation of Musicians. According to the bill of particulars of the charge, Salomon claims that Cleva "misrepresented" his case and that he "advised and acted in concert with other members of Local 802" to have him dismissed. He charges that the conductor inringed on various articles of the Local's constitution and by-laws. Salomon was dismissed by the Met last season on charges that his playing wasn't up to the Opera's standards. The musician appealed his case and it was laterincluded in Secretary of Labor Arthur Goldberg's arbitration proceedings at the time of the Met-AFM wage squabble. Goldberg, however, transferred the arbitration of Salomon's case into the hands of Theodore W. Kheel, a N. Y. transit arbitrator, who upheld the Met's position.

Salomon claims that Cleva's recommendation for dismissal "did not advance nor protect" his interests and "did not enforce good faith, Iair dealing nor adherence to union principles." He further alleges that "this action by member Cleva has not defined Metropolitan Opera standards which he claims Salomon's laying is not up to."

The musician says that on Oct. 3, 1961, Cleva made "misrepresen-

ards which he claims Salomon's playing is not up (o."

The musician says that on Oct.

3. 1961. Cleva made "misrepresentations" to Rudolph Bing, Met director, in which these claims of "incompetence" were stated and that this letter was later given to Goldberg. He feels that both actions were "defaming" and caused him injury.

toolinery. The teels that hoth actions were "defaming" and caused him injury.

The union trial comes up May 31. Conviction c ou I'd result in fines or expulsion for Cleva or both. Salomon says that he is taking this step "to vindicate my situation and to show that this was a complete miscarriage of justice." At the time of his dismissal from the Opera, he was a secretary of an orchestra committee which still exists and acts as a go-between in wage and other matters between the Met and the union. He suspects that his activity on this board had some bearing on his case.

3M Calls Off Its St. Paul **Concerts After Musicians** Union's Picketing Threat

St. Paul, May 22.

Musician's union, Local 30, put
its foot down on three concerts
scheduled by the Minnesota Min-

its foot down on three concerts scheduled by the Minnesota Minning & Mig Co. which has a plant here. It threatened to picket the firm's annual Auditorium presentation because an admission charge was contemplated.

Immediately after the picketing threat (3M) called off the concerts. The company's 15-piece band, tapped the Scotsmen, comprises plant employes who are non-union and mon-pro musicians. In giving the concerts it was to have been assisted by a large mixed choir of other 3M workers. R. G. Meek, Local 30 secretary, explaining the reason for the threatened picketing, said that members took the position that the admissions which had been contemplated placed the events in the professional realm and therefore union musicians should have been employed.

employed.

Proceeds of the \$1 adults and 50c childrens admissions were to have gone to defray the concerts expenses, including compensation for participants. articipants.

Burke & Van Heusen Hit Beecham With Piracy Suit

Beecham With Piracy Suit
Burke & Van Heusen has filed
suit against Beecham Products in
N.Y. Federal Court seeking treble
damages for alleged infringement
of five of the plaintiff's tunes
which, it's charged, were recorded
without a license and without
royalty payments.

The complaint states that prior
to March, 1961, Beecham infringed
by waxing the tunes in violation of
the copyright act, Damages of 2c,
trebled is sought plus an injunction. The tunes are "Aren't You
Glad You're You," "But Beautiful,"
"Like Someone In Love," "Sunday,
Monday or Always," and "I Thought
About You."

Five-For-Ousting Face Mahler Bid For Retraction

For Ketraction

Hartford, May 22.

Editorial pressure from the local press, a resolution by members of the Hartford Symphony Orchestra, and internal criticism by other board members forced five directors of the musical aggregation to drop their move to oust Conductor Fritz Mahler. The conductor has two years remaining on his contract and will decamp the local scene at that time

For weeks there have been efforts to oust the maestro. Local papers supported his retention. Informal claims were made that Mahler was responsible for low attendance figures, through his choice of music for concerts.

Mahler who has been conductor of the orchestra since 1933, is seeking a public apology from the five directors who had sought to oust him. In a statement to the press, he called for a retraction of charges made against him. His foes are Albert E. Holland, Irving S. Ribicoff and Mrs. Frances Bent, all vice presidents of the society. Charles E. Lord, treasurer, and Henry C. White, bne of three members at large of the executive committee.

At a recent meeting, the five dropped their request for an im-

members at large of the executive committee.

At a recent meeting, the five dropped their request for an immediate ouster of Mahler, instead asking that his contract not be renewed at its expiration in two years. Claimed they withdrew their demands so as not to disrupt (further) the society's unity.

In his apology demands, Mahler says that he has never been notified of any charges against him, except what he has read in the newspapers. Says he fails to see how the withdrawal of expulsion charges erases "the invective and innuendo cast by these five persons upon me and my professional reputation."

3 ABC-PAR DISKERS **MAKING GLOBAL TREKS**

Several ABC-Paramount Records diskers are currently on the road, spotted in various corners of the globe.

Chirp Jo Ann Campbell began a tour in the Philippines in the beginning of May which will also take her to Hong Kong and Tokyo, ending around June 1. Ray Charles. his band and the Raelets. left, for Europe last Tuesday (15) for a tour which will include eight days at the Olympia Theatre, Paris, and gigs in Belgium. Sweden, Germany and Switzerland.

Erroll Garner, who waxer for

and Switzerland.
Erroll Garner, who waxer for his own Octave Records which is distributed by ABCPar. is in Germany and will travel from there for his first personal avnearances in England and Switzerland. He will also display his plano stylings in Holland, Haly, and France.

Global disk distribution is not going hand in hand with worldwid going nam in and with workware performer promotion tours. Get-ting the artist overseas has become as important a part of a record company operation as working deals with licensees abroad to market their product.

Overseas junkets have become the modus operandi at RCA Victor and now that Columbia has its CBS label swinging in Europe it's expected that Col diskers will be hitting the jet trail on similar promotional and/or in-person assignments.

MGM, too, is now deeply in-volved in sustaining Connie Fran-cis' overseas image and has its European affiliates alerted to tiels European affiliates alerted to tielingromotions when she hits theigh territories. An indication of 'Col's move in that direction occurred last month when the disk company sent a flock of its U.S.-based artists to London to participate in the launching of the CBS label there. In the junket to England were such possiers as Anita Bryant and Percy Faith, and such lorughairs as violinist Zino. Francescatti and pianist Alexander Braillowsky.

'Meet the Europeans' 'Meet the Europeans'

Meet the Europeans'
On the Victor end, the company has been stirred by the recent success of Paul Anka's "meet the Europeans" operation and is laying out plans for similar junkets for other artists on its roster. Trumpeter Al Hirt already has been set up for a promotional push on the Continent, and singer Ann-Margret was set to go when an assignment for a lead role in the film version of the legitume click, "Bye Bye Birdle," forced the trip to be shelved for the time being.

The company is now mulling

to be shelved for the time being.

The company is now mulling prospects of sending over Neil-Sedaka and is combing the rest of its roster to determine which artists would create payoff impact with a personalized promotion campaign in Europe and elsewhere.

According to Dario Soria, Victor

(Continued on page 46)

Disk Biz Topped \$500-Mil. in '61

The record industry hit an all-time high for retail sales in 1961 with a rackup that went over the \$500,000,000 mark.

According to the Record Indus According to the Record Indus-try Assn. of America, the total volume at list price in '61 came to \$513,000,000 compared with \$480,000,000 in '60. It's an increase of almost 7%.

of almost 7%.

Of the sales total, it is estimated that about \$415,600,000 represents sales of LPs and \$97,500,000 of 45-rpm, 3316-rpm and 78-rpm popsingles as well as extended-play albums. In the previeus year an estimated \$405,000,000 came from sales of LPs and \$75,000,000 from sales of LPs and \$75,000,000 from all other types.

Stereo disks accounted for close to 40% of the total LP sales in 61, compared with only about 26% in '60.

These figures are based on data on manufacturers' sales gathered by the RIAA and correlated with reports. issued by Government agencies.

Jockey Spins to Can

Hollywood, May 22.

Jack Wagner, vet disk jockey who has spon shellac in hitches with KHJ and KBIQ, is changing his spots. He's joined Capitol Records in a newly-created post as national radio services manager.

He'll etch promotional platters which waxery will service to 500 or so stations around the country, starting on KRKD here.

ASCAP Solid Front Broken as Big 3 Forms Hastings Music, a BMI Subsid

Merc Adds Pair to Its Longhair & Art Divisions

Chicago, May 22.
Bernard Braddon, Liberty Music Shops exec for years, has been named administrative director of the classical division of Mercury Records in New York. Mercury also revealed that it had hired Desmond Strobel, formerly with Playboy Magazine, for its Chi art staff.

Magazine, for its Chi art staff.
Braddon was with Liberty for 17
years, during which time he managed all five retail stores and
supervised both buying of records
and merchandising programs.
Strobel is a graduate of the Art Institute of Chicago and worked on
the art staffs of the Chicago SunTimes and Rotary International
magazine.

Columbia A&R On A 'Surprise Pkge.' Sales Campaign

One of the major axioms guiding Columbia Records' artists & repertoire policy these days is "Surprise Selis Records." The diskery is taking artists who've made their mark in one particular form and putting them into a different setting and refashioning repertoire to give it a "surprise" look.

Next month, for example, Col will release a longhair plano LP of music by Poulenc and Rousell. The planist is Andre Previn whose previous LP release was a jazzalbum of Kurt Weill music in collaboration with J. J. Johnson, which was preceded by a pop album featuring Previn's piano, and Doris Day's vocals called "Duet."

Not too long ago, opera diva Eileen Farrell made a splash in the pop field with "I've Got a Right to Sing the Blues" and a couple of followups in that groove. Also, the longhair due-plano team, Gold & Fizdale, recently devoted themselves to a Dave Bruberk ballet score, "Points On Jazz."

Other offbeat setups forthcoming from the Columbia hopper are a kiddie album by pop singer Anita Bryant, a pop album by country singer Marty Robbins, an organ LP performed by classical planist Glen Gould, and a recording of Brahms "German Requiem" by the Philadelphia Orchestra under direction of Eugene Ormandy in English.

S-B CLAIMS TUNE PIRACY IN 3 SUITS

Shapiro Bernstein & Co. has filled three separate infringement actions in N. Y. Federal Court. in a case involving more than 15 copyrighted tunes in a book called "Volume 1, 1000 Standard Tunes." Named defendants are the West chester School of Art, N. Y. Norman Nathan Rosner, doing business as Normandie Music; and John and Mary Caruso, doing business as Caruso Music Centre. New Rochelle, N. Y.

The suit seeks an injunction re-

New. Rochelle: N. Y.

The suit seeks an injunction restraining the defendants from disposing of any copies of the book which, it's claimed, contain the plaintin's tunes. Damages of not less than \$250 per song or a total \$3,750 is asked, plus impounding of all allegedly infringed copies of the book.

The complaint rontends that the

copies of the book.

The complaint contends that the book was distributed during the latter part of 1961. The defendants made a general denial of allegations and ask for dismissal of the suit. Among the allegation fringed tunes are "Lights Out," "The One Rose," "Rose of Washington Square," "Have You Ever Been Lonely" and "Exactly Like You."

A major breakthrough in the solid ASCAP front came about last solid ASCAP front came about last week with the formation of a BMI subsidiary firm by the Big 3 (Rob-bins, Feist & Miller), an old-line publishing house in the American Society of Composers, Authors & Publishers setup.

Publishers setup.

The firm, to be known as Hastings Music, will be a subsid of Robbins and will handle music from feature films and tv series that have been written by Broadcast Music Inc. writer-membera. The Hastings contract with BMI will run for 10 years.

will run for 10 years.

The move by the Big 3 into the BMI orbit has been brewing for some time because of the growing involvement of its parent picture companies, MGM and 26th Century-Fox, with tv series that were using music composed by BMI-affiliated writers. Also, more and more BMI cleffers have been getting assignments to work on feature film properties that were being produced or handled by MGM and 20th.

20th.

The studio music situation has been a sore point at the pic company level for some time because of the loss of publishing revenue. The instance of Lionel Newman's score for the "Adventure in Paradise" tv. series is a prime example. Because Newman is a BMI-tied writer, the Big 3 placed Newman's music in Robbins Lid., its British affiliate, and had Miller Music, its ASCAP firm here, work on the sone and its recorded versions.

sone and its recorded versions.

However, when Robbins Ltd.

tried to collect U.S. performance
fees through PRS Performing
Rights Society). BMI refused to
van. BMT's reasoning was that nerforming rights had hern granted to
it by virtue of its deal with
Negroman

BMI informed PRS that it would pay nerformance monies to a BMI affiliate firm in America active in the ex nloitation of Newman's music. The Hastines firm ic the end result of this hassle which began in 1959 when the series was leurched. How the Rig 3 move will affect other ASCAP old-liners with pic company ties is still mont. At Pamous Music, which is narented by Paramount Pictures, discussions have been held on the move-in of DAT writers into the feature film field. BMI informed PRS that it would

However Famous right row, has
(Continued on page 48)

Decca, Long Inactive In Legit Field, Preps B'way 'Seasons' Orig Caster

Seasons' Orig Caster

Decea Records is prepping an original cast LP of Robert Bolt's Broadway drama, "A Man For All Seasons." The waxing, the company's first main stem platter since it cut "Destry Rides Again" some seasons ago, is being prepared under direction of Milt Gabler.

The American National Theatre & Academy (ANTA) presentation of the Robert Whitehead & Roger L. Stevens production opened at the ANTA Theatre Nov. 22. It has been an award winner this season, copping both a N. Y. Drama Critics Circle nod and an Antolnette Perry (Tony) award, both in the best play category.

The play originally starred Paul Scofield. Leo McKern and George Rose. McKern left the cast after two weeks and was succeeded by Thomas Gomez. Featured are Albert Dekker. William Redfield, Carol Goodner, David J. Stewart, Keith Baxter, Peter Brandon, Jack Creley, Olga Bellin, Sarah Burton, Lester Rawlings and John Colenbach. Except for Gomez, [21] of the original cast is stet.

Decca used to be considerably more active in the legit and spoken word disk field than it has been in recent seasons. The diskery's only other legit effort of the year was a waxing of the Yiddish-American urnduction of "Bei Mir Bist."

VARIETY'S RECORD

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced. ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

-			
		No.	
			Chart Label STRANGER ON THE SHORE
1	1	9.	Acker Bilk
. 2	2	9	SOLDIER BOY
3	2	11	Shirelies
3	•	11	Dee Dee Sharp
4	13	3	I CAN'T STOP LOVING YOU
5	7	6	Ray Charles
J	1		Brenda Lee
6	12	6	OLD RIVERS
7	6	7	Walter Brennan
			Burl Ives
8	15	5.	ONE WHO REALLY LOVES YOU Mary Wells
9,	8	4	Mary Wells Motown LOVERS WHO WANDER
· ·	<u> </u>	1.4	Dion Laurie JOHNNY ANGEL
10	4	18	JOHNNY ANGEL. Shelley Fabares
11	18	8	SHOUT, SHOUT
-	<u></u>	-	Ernie Maresco Seville
12	5	11	GOOD LUCK CHARM Elvis Presley
13	20	7	UPTOWN
14	10	7	Crystals
**	10	•	Jimmy Dean
15	14	9	SHE CRIED
16	29	4	Jay & the Americans
77.	٠,		Blue Bells New Town
17	25	23	IT KEEPS RIGHT ON A-HURTIN' Johnny Tillotson
18	9	11	LOVER PLEASE
			Clyde McPhatterMercury
19	11	12	SLOW TWISTING Chubby Checker Parkway
20	34	2	SECOND HAND LOVE
21	10		Counie Francis
ZI	16	11	LOVE LETTERS Ketty LesterEra
22	22	5	CONSCIENCE
23	- 69	1	James Darren Colpix SCOTCH & SODA
			Kingston Trio Capitol
24	_	1	PALISADES PARK Freddy Cannon Swan
25	24	7	SOUL TWIST
			King Curtis Enjoy
26		1	THAT'S OLD FASHIONED Everly Bros
27	21	11	DEAR ONE
28	17	8	Larry FinneganOld Town SHOUT
			Joey Dee & the Starliters
29	_	1	CINDY'S BIRTHDAY Johnny Crawford Del Fi
30	31	5	DR. FEEL GOOD
	-		Dr. Feel GoodOkeh
31	27	2	MAN WHO SHOT LIBERTY VALANCE Gene Pitney
32	40	5	TO THE COLUMN TWO IS NOT THE OWNER. THE PARTY OF THE COLUMN TWO IS NOT THE OWNER.
33		1	Ronnie & the Hi Lites Joy DON'T PLAY THAT SONG
			DON'T PLAY THAT SONG Ben E. King
34	26	7	TWIST, TWIST SENORA U. S. Ronds Legrande
35	28	3	FOLLOW THAT DREAM
			Elvis Presley
36	30	3	TWISTIN' MATILDA Jimmy Soul
37		1	PLAYBOY
38	19	11	Marvelettes Tamla YOUNG WORLD
			Rick Nelson
39	39	2	I LOVE YOU
40	45	4 .	Volumes
			George Maharis Epic
41	_	1	SO THIS IS LOVE Castells Era
42	_	1	VILLAGE OF LOVE
43	AR	3	Nathaniel Mayer Fortune BORN TO CRY
			Dion Laurie
44	23	5	CATERINA Perry Comp. Victor
45	<u></u>	1	ANY DAY NOW
			Chuck Jackson Wand
46	33	5	MOST PEOPLE GET MARRIED Patti Page
47	32	8	JOHNNY JINGO - Mercury
			Hayley Mills
48	44	3	NUMBER ONE MAN Bruce Channel Smash
49	36	1	IF I CRIED
50	38	9	Wanda Jackson
JU		S.	GINNY COME LATELY Brian Hyland ABC Pat
		-	

BBC Radio 'Anti Modern Jazz' So Dankworth Quits To Protest Net's Policy

To Protest Net's Policy
London, May 22.
Britain's leading exponent of modern jazz, Johnny Dankworth, has decided to quit BBC Radio as a protest against its attitude toward modern jazz. Corporation has eliminated all modern jazz from the Light program—most popular of its four networks—but has increased its exposure in the less popular Network Three.

According to Dankworth, he will not accept any further engagements from BBC Radio (tv is okay, he says) until the Corporation. "shows signs of abiding by its charter and serving: the public rather than personal tastes of its administrators." Decision to boy-cott the radio outlet, a monopoly throughout the U.K. except for the blurred transmissions of Radio Luxembourg, will cost him and his band many thousands of dollars, says Dankworth.

Storm blew up when producer Terry Henebery who helms the

says Dankworth.

Storm blew up when producer
Terry Henebery, who helms the
"Jazz Club" programs, was instructed to use only Traditional (dixieland) and middle-of-the-road bands
in order to keep the program on
a popular basis.

Says Daneld Market and

a popular basis.
Says Donald MacLean, BBC's
light entertainment music organizer: "We must reflect popular
taste—and the taste for modern
jazz has been declining."

Join Diskery

Continued from page 45

division veepee of the commercial liaison department who works out most of these tours from his New York base, the main purpose of organizing the junkets is to give the American artists "equal time" with the European diskers. The importance of local artists in their native countries has been growing steadily because of their accessibility to radio and tv exposure. By sending over American performers, Soria feels that they, too, can get some of that radio-tv promotion gravy. Moreover, they can meet merchandisers and disk customers who usually are more apt to look kindly on a performer's disk output after a personal meeting.

BCA Picks Up Tab

RCA Picks Up Tab

RCA foots the bill for junkets, but the company feels that it is well worth the investment. In Anka's case, for example, RCA was faced with the problem of having an artist who already had made his reputation on another label, ABC-Paramount.

By tieng in Anka's in-person appearances with the simultaneous release of his first single and LP on the Victor label, the diskery feels certain that Anka is now solidly identified with the Victor banner and no other.

One of the major problems in arranging the tours, says Soria, is that many of the diskers are booked solidly in the US, and can't find the time for such a trek. "It represents a substantial loss of income for them," he reveals, "since the junkets run about three weeks." He points out, though, that when the artists do have time they are most cooperative in going out on the tours because they realize the importance of building the global market for American performers.

Not All Promotion

In Anka's case, however, it wasn't entirely all promotion while in Europe, the young singer met many local bookers and promoters and was able to line up engagements for later dates.

Hirt's promotion tour, on the other hand, is being combined with a saries of Furezer date.

engagements for later dates.

Hirt's promotion tour, on the other hand, is being combined with a series of European dates. In Hirt's instance, the RCA people abroad work around his booking schedule by setting up his promotional assignments to coincide with his "pay dates."

Now that the road to Europe has opened on Soria servict that

Now that the road to Europe has opened up, Soria says that demands for similar excursions are now coming in from RCA affils in South Africa and Japan Such tours will present other problems, especially the length of time involved, but Soria believes that it won't be too long before every out post in the global network will be covered by the promotion-minded performers.

22

RETAIL ALBUM BEST SELLERS

(4	National Survey of Key Outlets)
This Last No. w	■ 1일 : [14명 # 17 전문 및 16 2일 : 19 2년 1 1 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
wk. wk. on cha	
1 1 80	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
2 2 28	HENRY MANCINI (Victor)
8 8 14	Breakfast at Tiffany's (LPM 2362) KINGSTON TRIO (Capitol)
	College Concert (T 1658)
4 12 4	RAY CHARLES (ABC-Par) Modern Sounds in Country & Western (ABC 410)
5 4 70	CAMELOT (Columbia)
6 8 31	Original Cast (KOL 5620) ELVIS PRESLEY (Victor)
	Blue Hawaii (LPM 2426)
7 7 5	ANDY WILLIAMS (Columbia) Meon River (CL 1809)
8 6 22	CHUBBY CHECKER (Parkway) Your Twist Party (P 7007)
9 5 11	FRANK SINATRA (Reprise)
10 0 10	Sinatra and Strings (R 1004) RAY CONNIFF (Columbia)
10 9 16	So Much in Love (CL 1720)
11 10 19	FLOWER DRUM SONG (Decca) Soundtrack (DL 9098)
12 14 28	WEST SIDE STORY (Columbia)
13 13 13	Original Cast (OL 5239) LETTERMEN (Capitol)
	Song for Young Love (T 1669)
14 16 3	ACKER BILK (Ateb) Stranger on the Shore (129)
	FRANK SINATRA (Capitol) Point of No Return (W 1676)
16 21 42	JUDY GARLAND (Capitol)
	Judy Garland at Carnegie Hall (WBO 1569) JOEY DEE & THE STARLITERS (Roulette)
	Doin' the Twist at Peppermint Lounge (R 21566)
	DAVE BRUBECK (Columbia) Time Out (CL 1397)
19 23 5	NO STRINGS (Capitol)
	Original Cast (O 1695) JOHNNY MATHIS (Columbia)
: <u>- [- [[1</u>] 41	Live It Up (CL 1711)
	ROGER WILLIAMS (Kapp) Maria (KL 1266)
22 11 14	FERRANTE & TEICHER (United Artists) Tonight (UAL 3171)
23 24 4	STATE FAIR (Dot)
24 43 6	Soundtrack (DLP 9011) KENNY BALL (Kapp)
	Midnight in Moscow (KL 1276)
	LAWRENCE WELK (Dot) Moon River (DLP 2314)
	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
27 27 13	BURL IVES (Decca)
	Versatile Burl Ives (DL 4152) HARRY BELAFONTE (Victor)
	Midnight Special (LPM 2449)
	MITCH MILLER (Columbia) Rhythm Sing Along (CL 1727)
30 — 1	PETER, PAUL & MARY (WB) Peter, Paul & Mary (W 1449)
31 34 9	NAT COLE & GEORGE SHEARING (Capitol)
	Nat Cole Sings George Shearing Plays (W 1675) JOAN BAEZ (Vanguard)
	Joan Baez, Vol II (VRS) 9078)
33 38 24	CHUBBY CHECKER (Parkway) The Twist (P 7001)
	FERRANTE & TEICHER (UA) West Side Story (UAL 3166)
35 - 1	GEORGE MAHARIS (Epic)
	George Maharis Sings (LN 24001) JIMMY SMITH (Blue Note)
1 <u>. 1887 (1997)</u>	Midnight Special (4078)
37 48 3	SANDY NELSON (Imperial) Drums Are My Best (LP 9168)
	BILLY VAUGHAN (Dot) Chapel by the Sea (DLP 3424)
39 35 4	RICK NELSON (Imperial)
40 31 4	Album 7 by Rick (LP 9167) RAY CONIFF (Columbia)
	Continental (CL 1776) DON AMECHE & FRANCIS LANGFORD (Col)
	The Bickersons (CL 1692) LIMELITERS (Victor)
. <u> </u>	Sing Out (LPM 2445)
	SANDY NELSON (Imperial) Let There Be Drums (LP 9159)
	ENOCH LIGHT (Command) 35MM Stereo (RS 826 D)
45 44 9	ROBERT GOULET (Columbia) Always You (CL 1676)
46 46 2	LAWRENCE WELK (Dot)
47 33 13	Young World (DLP 3428) DION (Laurie)
	Runaround Sue (LLP 2009) MIKE NICHOLS & ELAINE MAY (Mercury)
	Promine Doctors (MC 20690)

MIKE NICHOLS & ELAINE MAY (Mercury)

MIKE NICHOLS & ELAINE MAY (Mercury)

Examine Doctors (MG 20680)

DAVE BRUBECK (Columbia)

Time Further Out (CL 1690)

BURL IVES (Decca)
Funny Way of Laughin' (DL 4279)

Cinebox Invades Britain; Italo-Made Device Plays Disk & Screens Artist

Latest phase of show his in Britain is a Continental invention called Cinebox. This is a glorified jukebox which not only plays disks but screens a 16m film of the artist minning to the number. First of these machines hay been installed in a Soho cafe, where it plays for 15c a time.

Franchise for the British end of the operation has gone to Arthur Gelardi, who is currently in Rome talking with the Italian reps of the setup.

the setup.

Big difficulty with Cinebox in the U. K. at the moment is a lack of films to load the machine, at least a dearth of local appeal films. least a cearm of local appear inner So, far only half a dozen British pix are avaliable; the rest com-prising Italian and French prod-ret in all, one Cinebox holds 40 filins to which magnetic tape is

title. In all, one Chepox holds 40; films, to which magnetic tape is synchronized.

Ardists are being offered a negotiated fee to film their current hig disks for the box, but they do not get royalties. According to a Cinebox exec, the record companies are all in favor of this new enterprise if only because of the enormous plug value it offers:

At this point, two production units have been set by Gelardi to make 14m films of artists minning to their commercial platters. These are Roger Proudick: Trought to seek and secure top British talent for these filmlets.

The source at Cinebox says that regular importation of the machines from flay has already begun and the British affiliate is geared to apread the show around the country.

Folksinger Ed McCardy Racks Up Weak \$920 In Town Hall, N.Y., Concert

Tolkisinger Ed McCurdy drew 450 patrons to Town Hall, N.Y., Friday (11) for a weak gross of \$920, with tickets scaled to a \$3.25 top. The outing, his first concert appearance, was presented by Troubsdour Productions and also showcased banjoist-guitarist Sandy Bull and singer-guitarist John Winn.

Marred by excessive informality

singer-guitarist John Winn.

Marred by excessive informalityand some technical bugaboos
caused in part by the fact that
the outing was being taped, the
event frequently resembled a recording session rehearsal more
than a concert performance. When
hines ware remining emercials.

than a concert performance. When things were running smoothly, however, McCurdy displayed fine vocal prowess and solid musicianship on a variety of material ranging from Negro blues to Elizabethan bawdy and other tunes. His singing style is marked by a well-defined baritone range which he uses for nice intonation and emotional advantage on a ballad songalog. Latter contains some originals, children's songs and standard tunes, among others file also, has an interesting personality standard tunes, among others, the also has an interesting personality and wry sense of humor which could be a stronger asset if not allowed to ramble some discipling in concert performance. His guitar playing provides effective backing. Bull is a fine technician on ban-

Bull is a fine technician on bin-jo and guitar. His accompaninghat of McCurdy had, definition and skill. A solo bit for which he tuged his guitar for eastern flavor was spirited and had emotional and lyrical qualities. With exception of excessive unday problems, this everall performance was sound and

ceasive tuning problems, in its craft performance was seemd and owd-pleasing. An Elizabethan interlude was owided by Winz. He has a delite, and well-controlled wice the land well-controlled with the land well-controlled well-controlled well-contr which he puts to advantage. His dueting with McCurdy also scored effectively when they weren't hung up by technical problems and trophles over coordination. Although his work had fine clarity and styling, his material was in a highly specialized vein. The audience seemed to hanker for more menty stuff which McCurdy handler so well.

Hans Werner Menne, is one of the nine and the only German composer who was recently commissioned by the Koussevithy, and the following her in the same type of the nine and the only German composer who was recently commissioned by the Koussevithy, and the following her in the following her in the following her in the same type to be kept at the Library of Congress for posterity.

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Local's Demands Rock Chi Symph

Rock Chi Symph.

Chicago, May 22.
Logal 10, Chicago Federation of Musicians (AFL-CIO), opened negotiations on behalf of the 106 members of the Chicago Symphony. Orchestra last week by asking for a \$12,000 guaranteed amual wage and a guarantee of \$2 weeks of employment. Eric Oldberg, president of the Orchestral Assn. told. reporters that the demands were "ridiculous and irresponsible."

Other Symphony efficers have grivately expressed concern as to where the money fee the musicians demands would be raised, but admitted that there are adequate pracedents in other cities for employment demands. Buston Symphony members recently negotiated a \$8-week guarantee, the New York Philharmonic managed 49 tincluding summer concerts, and Philadelphia is committed to 47 next year. All three of the cities have higher base pay scales than the Chicago Symphony's \$127.50 per geek for downtown concerts and \$250 per week for their six weeks at the north suburban Ravinia al fresco summer concerts. Observers feel that achievement of the union demands would change the entire course of the orchestra's financing. Much of its income is reportedly currently derived from large bequests and endowhents, which were generous several decades ago, but not anticipatory of the higher cost of orchestral living. Symphony currently does little public fund-raising, but would probably be forced mands.

The union is also negotiating for paid vacations, a five-day work week royalty newents for record-

mands.

The union is also negotiating for paid vacations, a five-day work week, royalty payments for recordings, sich leave provisions, a management-paid hospital and medical plan, a revamped pension plan, participation in unemployment compensation plans, dismissal and retrainer procedures an arbitracompensation plans, dismissal and grievance procedures, an arbitra-tion system for interpreting the contract, and individual contracts subordinate to the bargaining agreement. The musicians also want a one-year contract instead of the usual three-year pact.

State Grammy Awards In N.Y., Chi & H'wood

The New York chapter of the and Sciences has set its arrange-ments for the May 29 presentation

U.S. Caltural Exchange Program Gets Pat From Vacationing 802 Publicist

Tokyo, May 22.

Publicity drumbeater Ibe Savage of New York's AFM Jocal 802.

Publicity drumbeater Ibe Savage of New York's AFM Jocal 802.

Bas descended upon Tokyo once more for his annual vacation. Here for the eighth time in the last aine years, with scrabble set in hand, he is once again meeting all comers at the Press Club, where he blends with the springtime up-holstery.

blends with the springtime up-holstery.

This trip, Savage's leisurely in-terlude is more deserved than usual. He is still recovering from having been thrust into last year's dispute between the musicians the smoke cleared and the house lit, Savage now says, "It was worth-while if for no other reason than it focused attention on the ecoit focused attention on the economic plight of all performers in the United States. Because of the general interest and the interest displayed by Secretary, of Liabor Arthur Goldberg" he added, "idadvanced the philosophy of deeral subsidies for the arts." Assage doubles as a voluntary passer of the State Department's cultural exchange program. He add, "it's probably the greatest single program, in view of the annual small appropriation, for creating a true and more friendly cultural image of the U. S. abroad.

abroad.

"This is especially so in the Far East, where the cultural achievements of a country are held in high esteem," he added. The recent authorization of funds for foreign performing artists to tour the U. S. also please Savage. "Up to now the exchange program has been only for sending American artists overseas," he noted. "Now it's a cultural exchange in the real sense."

Joan Bacz SRO \$8,200 In Carnegie Hall, N.Y., Gig

Joan Baez continues to register as one of the hottest folk performers around today, drawing an SRO crowd of 2,850 patrons to Carnegie Hall N.Y., for a gross of \$3,200 last Friday (18). Harold Leventhal produced the event.

The date was sold out three days after tickets went on sale, four weeks before the performance, scaled to a \$3,35 top.

Caedmon Moves to Aid Smaller Disk **Outlets, Gives House Biz to Ditribs**

British Disk Best Sellers London, May 22. Nut Becker Bumble (Top Rank) Wooderful I

(Top Rank)
Weederful Land Shadows
(Columbia)
Speak To Me Pretty Lee
(Brunswick)
Rey Little Girl Shannon
(London)
Rey Baby Channel Mercury)
Good Luck Charm... Presley
(RCA)
Lave Letters... Lester
(London)
Looking Out Window Richard
(Columbia) (Columbia)

Dress Baby ..., Orbison Chondon)
Little Girl Smiling Justice
(Pye)

Brit. PRS Gains Exhib Fee Point

London, May 22.
Britain's Performing Rights Society, the agency responsible for collection and distribution of performing fees owed to songwriters and publishert, has won a major point of principle in the High Court over the Performing Rights Tribunal, an authority to whom persons billed by PRS can appeal. In a recent case with film ex-

persons billed by PRS can appeal. In a recent case with film exhibitors the latter disputed certain clauses on discount and the Tribunal ruled amendments to these. But the Tribunal also made charges on two points not in dispute and were subsequently legally challenged by PRS. The High Court ruling that the Tribunal was out of order in altering factors not under dispute means the Tribunal was out of order in altering factors not under dispute means the Tribunal as no power of general revision of tariffs put out by PRS. Meantime, Bill Grice, longtime assistant general manager of PRS

meantime, Bill Grice, longtime assistant general manager of PRS is to retire at the end of June. After some 33 years with the So-clety he is to be replaced by Royce Wales.

Caedmon Sales Corp. the sales division of Caedmon Records, has sent a two-pronged memo to its distributors on the one hand turning over virtually all of its house accounts and disk store husiness to them and, on the other hand, warning them against "discrimination in price between different purchasers" and discussing "the worn-out and dubious inducement of 'deals." The move is part of a plan the company has to try of worn-out and dubious inducement of 'deals'." The move is part of a plan the company has to try to help the ailing situation of cer-rain smaller disk outlets such as book stores, book depts, and the

like.
The letter, which went out last week, states: "Effective immediately, we are discontinuing the servicing of all records store house accounts in areas covered by our distributors. This means that in many areas branches of national chains will how become your customers. We ourselves shall continue servicing only record distributors, book stores, book departments, schools and libraries."

ments, schools and libraries."

In turning over its house accounts to the distribs, the firm hopes to be able to concentrate on working more closely with the smaller outlets and those sot entirely disk-oriented like the book-sellers. These outlets need "personal service" in the opinion of Barbara Holdrige and Mariana Mantell, Caedmon toppers. They feel that their product (spoken word and kidleks meetly is hest represented in these stores and they are concerned about the failing health of many such operations which have to buck discount disk outlets. disk outlets.

disk outlets.

The memo continues: "You the distribe) are now effectually the sole souce of Caedmon records for record stores in your territory. Our reason for unning over all store business to you is that we consider our distributors best qualified to maintain and expand the market for Caedman records."

In the process: however, Caed-

Caedman records."

In the process, however, Caedman is also moving against the practice of giving free product to distribs on a one-free-fer-every-so-many-bought basis as is comman, "We feel that it is sound policy for us to concentrate on merchandising Caedman on the hairs of its quality rather than through worn-out and dublous inducement of deals." the note continues. If of 'deals'," the note continues. It also says that there is a plan in the works concerning this matter.

the works concerning this matter.
Also as part of its crusade to help the troubled "little guy," the toppers call the Robinson-Patman Act to the attention of their distribe. "Under the Robinson-Patman Act," the memo says, "discrimination in price between different purchasers of the same or similar merchandise, except where such discrimination can be justified by demonstrable savings to (Continued on page 48)

Nick LaRocca's original Dixieland Jazz Band's disking of "Livery. Stable Blues," the first jazz record ever made, was cut by the Victor Co. in Camden, N.J., in 1917 and not 1914 as erratumed in a recent issue of Varury. A sidelight was Victor's failure to copyright the title. Somebody thought it was too lowdown for the Victor catalog, and suggested the number be called "Barnyard Blues." The record went out without a copyright and with the "Livery Stable" tag.

Alcide Nunez former clarinetist with LaRocca, stumbled on to it by trying to purchase arrangements and learned the tune had never been written down, or even registered. He contacted Roger Graham, Chicago music publisher, and the tune was printed with Nunez and cornetist Ray Lopez listed as composers. A court case later in 1917 to determine whether LaRocca should be credited as writer falled to reach a decision and Graham continued publishing the song.

Inside Stuff—Music

MGM/Verve has tied in with the travel department of Esquire Magazine for its new "Sound Tour" series consisting of four travel portrait albums which will be released next week on the Verve label featuring nusical sound tours and imporessions of feur countries. The sets are titled "Verve/Esquire Sound Tour of France," "Verve/Esquire Sound Tour of Italy" and Verve/Esquire Sound Tour of Italy" and Verve/Esquire Sound Tour of Hawaii." Kenyon Hopkins composed and conducted the series. The package will contain an eight-page brochure of each country written by Richard Joseph, Esquire's travel editor. Also included with each album is an "Esquire Travel Guide" booklet detailing "Sights to See" and "Things to Do" for the traveler in each country.

As part of the MGM campaign for his first disk release, Richard Chamberlain, tv's "Dr. Kildare," cut over 60 individual station breaks for stations around the country. In addition, NBC-TV and radio are cooperating in a cross plugging drive and are malling sample disks to all affiliated stations along with a special bulleting in the form of a doctor's prescription. Highlight of the NBC-TV cooperation will be audio credit for the record at the end of each "Dr. Kildare" episode for the next several weeks with announcements by Chamberlain himself. The disk, of course, is titled "Theme From Dr. Kildare."

Construction of a "Capitol Records Building" in Nashville was begun last week. The Cap structure, on 16th Ave. South, will be adjacent to Columbia's Bradley Studio; across the street from Decca's building and within a short distance of Victor's offices. The new building, which will house Cap's complete country & western sales, promotion and artists & repertoire operations in Nashville, is being built in association with Rubert Long, country music personality. The building is scheduled for completion in August or September of this year.

Al Minns and Leon James, dancers who scored at last year's Newport Jazz Festival, have formed a production unit called Jazz Entertalament to present a series of jaz grograms to feature various facets of this musical idlom. The series, which has been designed for listening and dancing too, kicked off Friday (18) at the Woodstock Hotel, N. Y. Minns and James will host the gig, which will feature music by Clark Terry and Al Cohn plus various guests.

Appeals Court Tosses Out Seeger's Contempt Of Congress Indictment

A three-man Court of Appeals dismissed a contempt of Congress indictment against folksinger Pete Seeger last Friday (18). Judge Irving R. Kaufman wrote the decision which was unanimously agreed to by Judges Thomas W. Swann and Leonard P. Moore; Seeger had been sentenced to a year in jail and a fine last April, and has been out on \$2,000 hall needing appeal.

and has been out on \$2,000 ball pending appeal.

The court held that the indictment was insufficient because it did not properly define the authority of the subcommittee before which Seeger originally appeared. In 1855 he was brought before a subcommittee of the House Un-American Activities Committee. He was charged and later convicted of having refused to answer questions put 4a him by the committee regarding Red infiltration into show business.

Seeger was convicted in 1857

into show business.

Seeger was convicted in 1957
but appealed. He was again tried
Newport
alament of this
of this
Government can now, it it cases
ing and it, N. Y. appealing the reversal to the U.S.
by Clark
Supreme, Court or write a new
ladictment within a year.

Epic Gets Adam Wade, Joy Signs Guy Mitchell; Other Disk Deals

Singer Adam Wade has interest a "Art Linkletter Shows." The all longtermer with Epic Records. Joe marks a departure from previous label, will handle Wade's wax assignments. The singer opens a two-week stint at the Copacabana. N.Y., July 19 and will cut both singles and LPs for Epic.

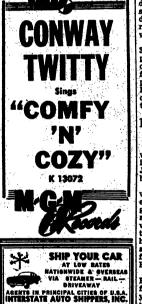
Joy: Guy Mitchell
Guy Mitchell, pop singer with
several disclicks to his credit over
the years, has been signed to a
Joy Records disk pact. Currently
appearing at the Seattle World's
Fair, he cut his first date with
the label recently, with Jimmle
Haskell arranging and conducting
the session. Mitchell's first Joy release is "Charle's Shoes" and
"Rusty Old Halo," which was put
into release last week.

Columbia: David Astor
Columbia Records has inked
comedian David Astor to a disk
pact. The diskery cut a session
with the comic last week at the
Blue Angel, N.Y., where he is ap-

Laurie: Cathy Carr
Chirp Cathy Carr has signed
with Laurie Records. She has had
some disks out on other labels
which did well and her first Laurie
release has been set for the end
of May.

Warner Bros.: Pat Buttram Comedian Pat Buttram has joined the Warner Bros. disk roster. Buttram, in collaboration with comedy writers Hal Kantor and Buttan, comedy writers Hal Kantor and Milt Josephsherg, is currently preparing his new album, expected to be released this spring. Buttram has a CBS Radio show and has made frequent appearances on net-work tv including "Tonight" and

The OF THE WEEK



marks a departure from previously released comedy sets by the disk-ery in that it's the first package for which professional comedy writers were commissioned to specifically tailor-make comedy routines.

Charlle Parker: Carlle Deonice
Carlle Deonice, chirp currently
appearing in the line at the Copa,
has been inked to a pact with
Charlie Parker Records. She'll cut
her first LP with the label shortly.
New to the disk scene, Miss
Deonice has done some legit work
in stock and is also a fashion model
under the name of Alicia Scott.

Philips: Gillesple, Martell Philips Records has inked Dizzy Gillespie and Tony Martell & His College Orchestra. The Martell band's first Philips release, "For You," will be released June 1.

EMI TIE PUTS EPIC. OKEH IN U.K. RELEASE VIA COL

London, May 22.

Electric and Musical Industries has just clinched a deal with American Columbia under which the U.S. imprints Epic and Okeh will be released in the U.K. on the Columbia label. First Epic single was marketed here Friday (18). It was cut by Dr. Feelgood & the Interns.

Interns.
Following the decision to kill the Top Rank banner, EMI will bring in a new label called Stateside. This will feature product gleaned from American Indie setups and is expected to bow early next month.

Limeliters Big \$25.337 In Two Frisco Area Gigs

In Iwo Frisco Area Ligs

The Limeliters, folksinging trio, grossed a big \$25,337 in two SRO concerts in the San Francisco Bay area last Friday (18) and Saturday (18). Both gigs had tickets scaled to a \$4,50 top and were produced by Ken Kragen who is currently promoting a series of dates with the group across the country. On Friday (18) the trio drew. 259 patrons to the Masonic Temple, including 72 who were seated on the stage, grossing \$11,837. The following evening the Limeliters pulled 3,602 customers to the Berkeley Community. Theatre, including 105 sitting in the orchestra pit, for a gross of \$13,500.

Darling Exiting Weavers,

Darling Exiting Weavers,
Hamilton to Replace Him
Erik Darling, banjoist-guitaristvocalist with the Weavers, is leaving the folksinging group as of
June 1. He will be succeeded then
by Frank Hamilton.

Darling, who joined the Weavers in 1958 to replace the thenexiting Pete Seeger, is exiting the
group to work solo on the nitery
and concert circuit. Before going
with the Weavers, he was one of
the original Tarriers. Hamilton
has appeared as a soloist in clubs
and has also accompanied various
rolk artists, among them Seeger.
He records for Folkway Records.

Lee Hays, Fred Hellerman and
Ronnie Gilbert, the trio which
formed the group with Seeger 12
years ago, are still with it and the
unit has a busy concert schedule
ahead.

Currently thru June 2 METROPOLE, New York June 11-16, BAKER'S KEYBOARD, Detroit

June 18-24, KENKEL'S, Dayton Charlie Parker Records

ASSOCIATED BOOKING CORPORATION

Otis Exits Liberty

Clyde Oils and Liberty Records have come to a parting of the ways. Oils moved out of the Liberty or-bit last week after a year with the firm as eastern artists & repertoire

director.

Eastern a&r for Liberty will now be handled by Phil Spector who joined the diskery several months ago. Snuff Garrett continues as Liberty's overall a&r chief based on the Coast.

Otis now plans to go into indie disk production. Before joining Liberty, he had been a&r ing for the Merucy label.

the Merucry label.

ASCAP Front

Continued from page 45

no plans for a BMI subsid setup. There's no need to, as yet, because Paramount's fv activities are virtually at a standstill and, its pic product for the rest of 1962 and all of 63 is protected by the nonuse of BMI writers.

use of BMI writers.
Attitude of Music Publishers Holding Corp., the other major ASCAP publishing firm with a pic company tie (Warner Brox), has not yet been made official. It's understood, however, that MPHC isn't reacting kindly to the Big 3 move.

move.

On the Big 3 end, music from a flock of tv series already have been assigned to the new Hastings firm. They are: "Dr. Kildare! and "Cain's 100" with music by Jerrald Godsmitt; "Doble Gillis," "Hong Kong," "Five Fingers," "Margle" and "Adventures In Paradise" with music by Lionel Newman; "Bus Stop" by Arthur Morton; "Follow The Sun" by Sonny Burke; and "Asphalt Jungle" by Calvin Jackson. BMI music from forthcoming 20th-Century-Fox and MGM feature film productions will now be placed in the Hastings firm.

The new division will operate

The new division will operate from the Big 3 homeoffice in New York, which is headed by Mickey Scopp.

Caedmon

continued from page 47

your operating costs, is in general
unlawful. Since Caedmon has no
wish to involve itself in . . . litigation, we shall terminate the franchise of any distributor who falls
to comply with the laws regulating
price discrimination."

What Caedmon hopes to emphasize with its reference to the Robinson-Patman Act is that distribs
are not lawfully allowed to sell
similar product to different buyers
thook stores and other smaller outlets as opposed to dept; stores
other big disk stores at different
prices unless such price differences can be justified by solid
savings to the distribs in operating costs.

"We want to help the little
guy," Mrs. Mantell says. Caedmon has plans for co-op advertising with dealers through distribs
and similar promotion plans. The
diskery recently completed a deal
with Houghton-Mifflin, a texthook
publisher, through which the pub
will distribute Caedmon product
to schools, libraries and hook
stores. This was a move to pay
more specialized attention to this
area too, as well as getting in on
the growing educational market.

Nola Arndt Countersues Sam Fox on Tune Pact

Sam Fox on Tune Pact

Nota Arndt has filed a countersuit against Sam Fox Publishing
Co. in N. Y. Supreme Court seeking
recission of her contract with Fox
which she claims breached its pact
with her. She also asks damages
for royalties that allegelly have
not been paid her.

In addition, she has entered a
denial of an infringement action
brought against her by the Fox
cothspany in N. Y. Federal Court
last week.

In the Fox suit, the publishing
firm claims that it or its assignor
secured exclusive rights to "Nois"
in 1915 and that under an agreement on April 19, 1919, Miss Arndt
conveyed to the plaintiff's predecessor its renewal rights.

It's contended that on Feb. 5,
1959, this agreement was superseded by an assignment under
which Miss Arndt turned over the
renewal rights to Fox.

On the Upbeat

New York

New York

The Everly Bres. (Don & Phill will be honorably discharged from the U.S. Marine Corps. tomorrow (Thurs.) at Camp Pendleton, Cal. They'll begin a cross-country tour July 13 in Salt Lake City and awing on to one-nighters in Iowa and Ohio July 15 through 21, with dates coming up in Pittsburgh (July 22-29), Atlantic City's Steel Pier (Aug. 12-19) and completing the circuit with seven days at Freedomiand starting Aug. 20. . Singer Kathy Keegan set for Pittsburgh's Horizon Room starting July 9. Comedian Morty Storm will be on the same bill . . . Jazz planist Ronnie Brown, currently at Basin Street East, will be a "regular" on Art Ford's new tv show "Coffee Break" due to preem in the fall.

Harold Quinn's Trio began a

Art Ford's new tv show "Coffee Break" due to preem in the fall.

Harold Quina's Trie began a four-weeker at the Embers Monday (21). Jahnny Halliday, Twist singer from France, back in Nashville with Philips' artists & repertoire director Shelby Singleton. Stanley Green finishing a bio of Bodgers & Hammerstein for young readers John Day will publish it. Jack La Forge, RIO disker, guests on Joe Franklin's "Memory Lane" (ABC-TV) tomorrow (Thurs.). Osear Brown Jr. into Philadelphia's Showboat for a week beginning July 23. The Highwaymen, United Artists diskers, graduate from Wesleyan U. (Conn.) on June 4 and then head out on a Toras-country tour. Enso Stuarti into Puerto Rico's Caribe Hilton Friday (25) until June 6.

Michel Legrand will write the musical score for "The Duka &

Universal Attractions to head the theatre, nitery and jazz departments.

Frank Abramson, general professional manager for Gene and Harry Goodman's publishing combine, purchased "Shaka A Hand" from Al Silver's Angel Music for the Merry macfirm. Sam Fletcher, RCA Victor disker, signed to co-star with Lenny Kent at Fack's, San Francisco, June 29-July 5. He returns to the Flamingo, Las Vegas, July 12 for two weeks.

Johann Tillotson, Cadence disker, will complete his six months of active duty in the Army Reserve on Aug. 10. Following her recent extended overseas tour, Decca disker Brenda Les goes into Binstrub's, Boston, May 28.

The Gene Krupa Guartet will be featured at Freedomland June 2-3.

Kai Winding's trombone septetuts a debut single for Verve this week.

cuit a deout single for verve this week.

Herb Wise, v.p. of Consolidated Music Publishers, left recently on an around-the-world junket to scout material and set other deals for his pubs... Peter Eschuman files to Cocoa Beach today (Wed) to promote his Troubadour Productions' upcoming show at the Starlite Motel there which will feature comedian Charite Manna and folksinger Oscar Brand...,

Carl Reiner, producer-writer-co-median, will host the NARAS "Grammy" award presentations, to be held May 29 at the Beverly Hills Hotel Gordon & Shella MacRae, Vis Dameses and Pércy Faith have been set to be among the award presentors at the event.

Frank Sinatra agreed that his June 1 charity concert at the Royal-Festival Hall should be taped by ABC-PV. Commercial ty contractor is donating the innevealed fee to charity. Acker Bilk took a goldisk (1,000,000 sold) for his "Stranger On The Shore," currently high on American charts. Bruce Channel set for a two-week tour of the U.K. starting next month . Shirley Bassey to guest on Nelson Riddle's BBC-TV presentation June 11.

tation June 11.

tation June 11.

Philips this month is releasing a new album of Errol Garner who plays dates here from May 26... Judy Garland, in town to film "The Lonely Stage," waxed a couple of numbers for EMI... And. Reprise, handled here by Pye, is to release a single to coincide with Frank Sisatra's charity concerts, beginning in June ... Sammy Davis Jr. flew in to catch opening of Liesel Bart's "Blitz!" ... BBC-TV banned the practice of artists miming to their disks.

"Blitz" ... BBC-TV banned the practice of artists miming to their disks.

Acker Bilk signed for a series with BBC-TV which will go out live from June 14 . . . Shuffle at Pye Records: Alas Freeman becomes act controller; George Margrave is now deputy general manager and sales controller Les Ceeka moves to assistant general manager. David Jacobs booked to compere Sinatra's charity concerts ... George Smits, formerly with Campbell Connelly, takes over as manager of Lawrence Wright's light music dept.

From the Warner Bros. Pictury "ROME ADVENTURE"

ROME ADJENTURE

BELLA BEESE / R.C.A. VICTOR #8021

BAY ANTHONY / CAPITOL #47492 AL HIRT / R.C.A. VICTOR #474928 FAHSTO PAPETTI / LONGOR #7149 EMILLO PERICOLI / WARRIER BROS. #5209 JOC REME / EPC #54503 JERRY VALE / COLUMBIA #442427

QUANDO QUANDO, QUANDO PAT 200ME / 20T #16349

GEORGE OREELEY / WARNE JAME BORGAN / KAPP #KA ANTHONY NEWLEY / LONGO

PARAMOUNT MUSIC CORP.

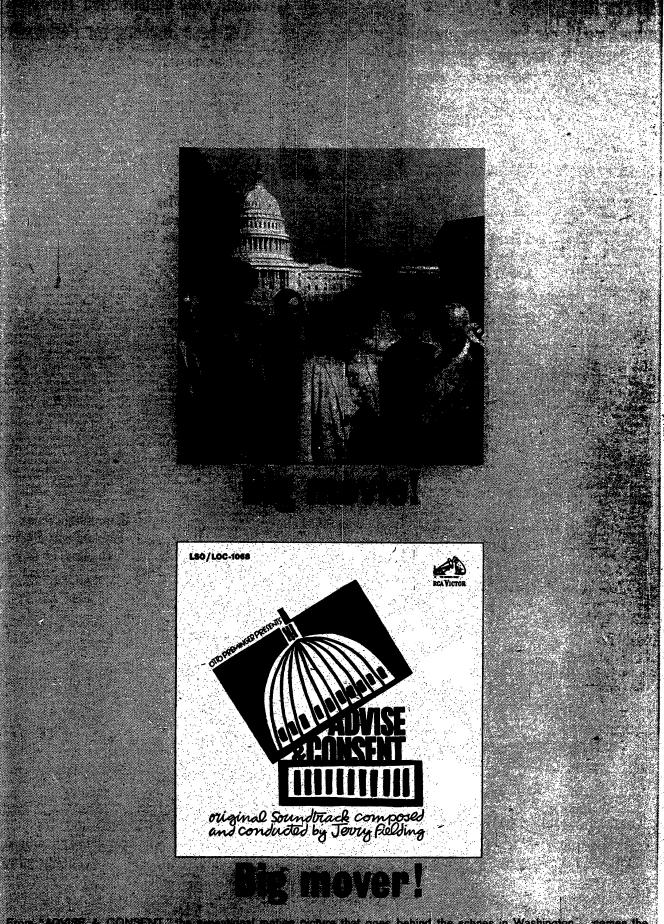


MILLS MUSIC, INC. Broadway New York 19

MUSIC DIRECTOR, A & R

Socks Position — Bost Ref

Box V-3299, VARIETY



From "ADMISE & GONSENT," the persuiting motion picture that goes behind the schoes in Washington... comes the compaliting music behind the floor Business he big exchanged new! ORIGINAL SOUNDTRACK ALBUMILOC/LSO-1068.

Common STERES AND MONAGERAL HIET STAND AND MON

Seattle Fair Hits 1,000,000 Attendance **Mark—Eyes Bigger Summer Crowds**

Scattle, May 22.

Seattle, May 22. 3
One million in attendance was marked at the Seattle World's Fair Saturday (19) at 12:45 pm. Attendance for that day hit 58,566 at 7 pm., with indications it would be the second biggest so far since opening April 21.

Operation of the Fair, with all its aspects, has most bugs out now and is ready for increasing crewds that will attend during summer months, traditional big tourist season in these parts.

A special pre-release showing of

A special pre-release showing of erry Wald's 20th-Fox film, Hem-Jerry Wald's 20th-For film, Hemingway's "Adventures of a Young Man," will be held in the Playhouse June 1. Pic has been chosen to be included in the Fair's program of great motion pictures. Stars Richard Beymer and Diane Baker will attend the screening, slong with Wald.

Baker will attend the screening, along with Wald.
Fair president Joseph Gandy will present Wald with an award from the Fair, acknowledging his contributions in raising standards of American motion pictures.
Shew St. Still Rough
Conditions are still bad on Galaxy' closed again by Fair management edict after reopening for four nights, Beef was not on nudity, but on show quality, and if "Girls" is to continue it must meet standards of the Fair.
At the same time producers of another Show Street show. "Peep Backstage," were given the word that it would have to be upgraded. Cast members, kair officials and customers have complained that the show was dull and slow paced. Original idea was a peep backstage at chorus girls dressing, showering, knitting, etc., with rodimentary routines done on stage above, Understood that morale among girls in show was low, they "didn't have anything to do."

low, they "didn't have anything to do."

Producer LeRoy Prinz said "Peep" would be completely revamped and would be "a well paced show with really good acts."

Number of show girls will be increased to 24 and Murray Parker will be emee. Acts will include the Paris Sisters, vocal group; the Linds, a young dancing team; comedienne Mary Lane, a stripper who does a strip leaving her fully cluthed, and Marya Carter, a dancer. Show closed Wednesday (16) for reheartals, Plans call for. 10 35-minute shows each day upon reopening.

ewhere on grounds, the (Continued on page 52)

Billy Daniels' Date With Int'l. N.Y., Snags Minsky Show's Oct. 10 Bow There

Anow's Uct. 1U Bow I Bere
A snag has developed in the Oct.
10 start of the Harold Minsky, show at the International, N.Y.
Prior to its deal with Minsky, a contract had been signed with Hilly Daniels to open the spot on that date for four weeks. It was originally believed that the booking could be postponed until later in the season. However, Daniels' personal manager Dick Gabbe has niked any delay and now insists that Daniels play the stand as stipulated in the contract.

Jack Silverman, the International operator, has two choices. He

stipulated in the contract,
Jack Silverman, the International operator, has two choices. He
either can delay the start of the
Minsky revue until Daniels finishes out his four-weeker, or else
play Daniels on top of what will
be a very heavy show. Latter
docsn't seem feasible at this point
since Daniels reportedly would get
\$7.500 weekly.

The International would prefer
to s art the season with the Minsky
layd it, then bring in Daniels at a
time when. business would normaly slacken. The situation was
discussed briefly with Minsky
when he was in town last week,
but no decision was made. Further attempts will be made to get
Daniels to delay his stand.

Minsky, who produces the show
at the New Frontier, Las Vegas,
will also produce a layout for the
Olympia Theatre, Seattle, to run
for the summer during the Cenments in that show will most likely
be used in the International display.

N. Y. Fair Eatery to Be Run by Rest. Associates

Restaurant Associates has been management cous for the Gas Industry covering op-eration of the "restaurant of the future" at the N.Y. World's Fair 1964-85. Agreement, signed in Scattle last week, covers manage-ment and operation for the two six-month WF periods.

six-month WF periods.

Projected sales for both semesters run to \$2,000,000 according to RA officials. RA will have no capital investment in the eatery. The restaurant, to be designed by Walter Dorwin Teague Associates, will seat 250.

Dick Shawn to Headline New Sparks, Nev., Nugget June 21 Opening Layout Reno, May 22.

Dick Shawn has been set as the Sparks Nugget showroom in Sparks (three miles east of Reno), sched-uled to open June 21. Other names on the opening bill for the 600-seat theatre-restaurant are Ginny Tu and Eddle Peabody.

seat theatre-restaurant are Ginny. Tiu and Eddie Peabody.

John Ascuaga, operator of the Nugget, said he will present a revue-type production with two or three top names on each of the three-weeks shows. Roman & Martin have been set for the second edition of the "International Polles," slated for a July 12 bow.

George Moro will produce the shows with a full line of dancers. The Nugget has purchased an elephant named Bertha (along with a trainer) to have a continuing role in the productions. Room has been named the Circus Room and will follow that theme.

The Nugget operation marks the first time a major entertainment room has been opened in Sparks. The Circus Room will be the largest of its type in the Reno area. Three larger rooms, however, will be in operation at Lake Tahoe by mid-summer. Scheduled for opening in late June is the Cal-Neva Lodge at the north end of the lake, and a new room in the remodeled Wagon Wheel at the south end. Harrash's Tahoe theatre-restaurant, also at the south end, seats 600-plus.

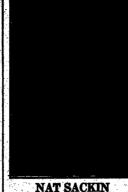
Pit: Asks Balm

San Antonio, May 22.

A professional dancer, Catalina Pacheco Velasques, filed suit for \$25,000 against the management of the Alameda Theatre for injuries the Alameda Theatre for injuries the Alameda Theatre for injuries and sake at the theatre on May 16, 1990.

The dancer said she was performing with a banket covering herhody, so that she could see only through severals mail opening, when an employee negligently turned off the lights, causing her torchestra pit.

Woman said she suffered a contrained of the lake, and a new room in the remodeled Wagon Wheel at the south end, last the south end, last the south end, last the south end of the lake, and a new room in the remodeled wagon Wheel at the south end. Harrash's Tahoe theatre-restaurant, also at the south end, seats 600-plus.



NAT SACKIN

New managing owner, has revitalized New York's Bon Soir and
credits recent successes to landing
talents, "loaded with originality"
such as singing clicks KAREN
ANDERS and PEGGY HADLEY.
Says Sackin: "Excellent material
and exceptional talents give
ANDERS and HADLEY a sound
that can only be described as
great."

Lights Doused, **Dancer Falls Into** Pit: Asks Balm

Cue Less Doubling for Performers Mexico City's Senorial Club Woos Yank Names

Catskill Cafe Construction Trends

Club. Woog Yank Names
Hollywood, May 22.
Senorial Club in Mexico City
is wooing American names with
top-money nitery dates. Latest to
be signed is Pat Boone, slated for
10 days starting July 8. Sammy
Dayis Jr. is current there and
Chubby Checker begins similar
stand June 1.

chubby Checker begins similar stand June 1.

Hal Belfer also has been inked, through GAC, at fat weekly fee, to stage and choreograph all its stage shows.

Sammy Davis Jr. to Top New Name Policy at Club Harlem in Atlantic City

Harlem in Atlantic City

Atlantic City, May 22.

Club Harlem, which has sepia entertainment and is one of the few nightclube here to do lush summer business, branches into a name policy this season after a \$150,000 alteration job which will increase its seating capacity from 450 to nearly 800.

Top name set is Semmy Davis. Jr., who will be brought in over the Fourth of July holiday week from July 3 until July 10. Davis has played the resort many times as a member of the Will Mastin trio, but alway his appeared in Paul "Skinny" D'Amato's 500 Club, which has curtailed its talent budget the past few seasons.

All names will be supported by Larry Steele and his "Smart Affairs" which has played in the Harlem each season with one or two exceptions since the mid-40s. Steele is due about mid-May and will begin rehearsals on his summer show.

Club is slated to open June 21 when Damita Jo and George Kirby come in until July 5, when Davis takes over. The Wanderers are booked July 11-18. Artun Lee Simpkins; July 19-Aug. 1; and Damita Jo returns Aug. 2:15. La-Verne Baker is set Aug. 16-29 with the Wanderers. The Aug. 30-Sepi. 8 slot remains unfilled.

Ben Alten, who with partner Cliff "Pop" Williams, has operated Harlem for the last decade, says the club's policy will remain the same as on the past. There will be an admission, usually \$2, subject to shifting upwards weekends, and when the bigger names come in; plus a minmum, usually \$2, subject to shifting upwards weekends, and when the bigger names come in; plus a minmum, usually \$2, subject to shifting upwards weekends, and when the bigger names come in; plus a minmum, usually \$2, subject to shifting upwards weekends, and when the bigger names come in; plus a minmum, usually \$2, subject to shifting upwards weekends, and when the bigger names come in; plus a minmum, usually \$2, subject to shifting upwards weekends, and when the bigger names come in; plus a minmum, usually \$2. No food is served. Jack Southern manages the club.

A.C. HOTEL MAY GET SUMMER BURLESOUE

Negotiations are on for "This Was Burlesque" to play the Ritz-Cariton Hotel, Atlantic City, for the summer months Miles Ingalls is handling the deal.

is handling the deal.

The show, current at the Casino
East Theatre, N.Y., is due to end
its run for the summer around the
end of June and will return in
September with a new edition. Ann
Corio is again slated to head the east. She's also the co-producer with Michael Ianucci.

Virus Beds Danny Kaye At Harrah's, Lake Tahoe

At Harrah's, Lake Taboe

Reno, May 22.

A virus infection bedded Danny
Kaye Thursday night (17), foreing
him to miss the President Kennedy
party in New York and almost a
week of his engagement at Harrah's
at Lake Taboe.

Kaye, who complained of not
feeling well, was ordered to a hospital after lung x-rays revealed a
congestion. He completed his first
show on Thursday, but was not allowed to go on for the second. His
doctor sent him to St. Mary's Hospital in Reno, where personnel reported he was not in serious condition, but said he probably would
be confined for several days.

George Gobel had been contracted to fill the two days (May 1819) Kaye was to take off for the
Kennedy bash. He worked the date
with Carla Alberghetti. Roberta
Sherwood, headlining in Harrah's
Reno club, swe hospitalized.

The Catakili Mountain agents foresee the time when it will be difficult to double and triple acts working that area during the peak summer months. The new trend in the hill country indicates that most shows will go on at approximately the same time, thus making it difficult to move acts to a series of inns during the course of one evening.

Until now, hotels presented acts either in the playhouse or a nitery room. Where a playhouse exists, the shows are presented early. Later there is dancing in the nightclub. However, in recent years, the hotels have been veering toward nitery construction. The major reason is the theory that a cafe can be made to pay off through food and liquor sales, whereas a playhouse in that area is designed for free admissions.

In the cafes, most shows go on around midnight and bookers will have to buy more talent to satisfy the needs of all spots. It is also difficult to get the hotelmen to agree to take acts that have been a playhouse and a cafe later that night. Buy with the indicated realignment of shows to nitery rooms, doubling is expected to be rare within a year or two.

Bookers will also have a harder their needs but also in distributing talent with some reputation. Another facet slated to make life more difficult for the bookers lift the accepted practice of tieing up an act for a season at a stipulated week's bould multiple bookings on one night diminish, a booker will have difficult time retrieving his investment.

Glasgow Dance Troupe Director Denies Shocking **Conditions for Chorines**

Charges of disgraceful backcharges of disgraceful backstage conditions for chorines in
Scot vauderies were denied here
by May Moxon, who runs local
troupes of dancers. Her reply
tame after Duncan Macrae, Scot
actor, had told the Scottish Trades
Union Congress that the girls had
to endure "absolutely shocking"
backstage conditions.

Macrae said he was amazed to
see how beautifully the girls
turned themselves out when their
dressingroom conditions were so
"dreadful." He was discussing a
motion on health, welfare and
safety for office workers, and said
this should apply to theatres, too
The allegations were described
as "ridiculous" by Miss Moxon,
who said: "None of my girls has
complained about Scottish theatres. I have been in practically all
the theatres myself—and I can't
criticize them.

"I'm not saying they re luxuriuns. but they have the necessiry

criticize them.
"I'm not saying they're luxurious, but they have the necessary
facilities required."
Macrae, in his attack on theatre
conditions, added. "The conditions
that apply in the slums of Glasgow
and in other cities are the same
in the theatre."

SHERATON CHAIN GIVES CAFE-LEGIT 2D TRY

Cafe-legit musicals are to make a second try on the Sheraton hotel chain. The Sheraton-Seelbach, Louisville, will open "The Boy Friend" in the Rathskeller Room starting June 21. Cast will include Liz Vizzings, Chiristopher Heyward, Huntley Madison, Charles Coddington, Ann McEwen, Jack Landis, Will Whitaker, Bonnie Biggers, Mitzi Sisk, Jim Fawler, Carolyn Taylor, Bob Baker and Penny Byerly.

The chain has also set "Can Can" for the Sheraton-Jefferson, St. Louis, which goes in June 4 with a cast topped by Monique Van Vooren.

Inside Stuff—Vaude

Claridge Hotel, one of Memphis' top downtown hostelries, is adding 150 more rooms to its present site. Charles Levy, prexy of the Tri-State Hotel Building Co., and owners of the Claridge told Vasurry that in addition to room expansion, the hotel will increase its banquet room facilities to house better than 1,000. "This will be a natural for us to book the many conventions that heretofore have sidetracked Memphis." he stated John (Shorty) Addison, house manager, revealed that plans are in the offing to reopen the Balinese and Magnolia Rooms which heretofore played top name bands.

Another example of a performer's dedication to the "show must go on" legend was exemplified recently at the Monticello in Framingham, Mass, by comedienne Bobbi Baker. Involved in a bad smashup with her personal manager, Ruth Shapiro, on her way to work at the Boulevard, N.Y., she was hospitalized, but left to play her date at the Monticello with Frankie Laine. Miss Baker had 26 stitches in her lip and mouth, eight stitches in her leg, but went on and wowed 'em with her comedy act, which called for plenty of painful mugging on her part, but the audience never knew. Miss Shapiro, at ringside, was unable to talk or move her mouth having just had her jaw wired.

Louis Armstrong is set to make one of the longest jumps in his career for two short dates. The Negro singer-bandleader, who closes May 28 in Copenhagen, hops a plane for New York the next day in order to make connections for a June 1 arrival in Santiago, Chile, where he'll play June 1 and 2 in an outdoor stadium. He opens June 3 in Valparaiso and returns to the U.S. after the latter stand. Both these dates are being done by Armstrong at the behest of the U.S. State Dept.

Body of circusman Frank Braden, felled at 76 by pneumonia in the Rhode Island Hospital on May 3, was unclaimed for four days in the Providence morgue. This was result of a fluke, it being expected that a cousin in Pensacola would make the trip, but the cousin was herself chair-ridden. Situation was straightened out by Braden's old friend, Harry M. Cook, who went from N.Y. to Providence with family authorization, claimed the body for cremation and dispatched the ashe to another cousin, attorney Edward F. Braden at Watseka, Ill. Funeral services were belatedly held there.

Marty Collins, of the oldtime vaude and burlesque team of Collins & Peterson, was kudosed recently at Palumbo's Philadelphia, on his 50th anni in show biz. Congratulatory wires were received from Bob Hope, Jack Benny, George Burns, Jimwo Durante, Oick Powell, Milton Berle, George Sidney, and Bert Lahr, among others.

Lack of B.O. Headliners Irks Arena **Ops, Slows Closed-Circuit TV Shows**

The scarcity of arena attractions has become a worrisome point for several segments of the entertainment and allied fields. Not only is the dearth of headliners who can pay off at the b.o. giving arena operators a plenitude of empty nights in their showshops, but it has hit the closed-circuit try field heavily. The difficulties of the latter stem not only from the lack off monied headliners from the sports field, but of the entertainment sector as well.

The latter is best illustrated by a recent campaign by Tele-Prompter to install closed-circuit equipment in arenas throughout the country. But many arena owners are dublous about using it because of the lack off moneymakers. It's pointed out that in the athletic field the number of payoff dates is scarce. In fact the only one in view is the forthcoming Patterson-Liston fight.

However, the arena operators have long felt that the field of closed-circuit entertainment has scarcely been developed along these lines and gives promise to future boxoffice. However, the past few events that have been offered were a severe disappointment. In fact, it was impossible to round up enough arena operators to make a Twist promotion feasible.

TelePrompter has been circularizing arena owners for the sale of eleged-circuit investibations.

potential.

This is the case of Judy Garland, for example, who initially came on the scene during her comeback at \$10,000. Her price has been hike to \$25,000 and percentages on some

Krofft Projects' Outlay In Past 6 Months Tops 750G With 'Pounees' Bow

Tosa With Poupees Bow
Los Angeles, May 22.
Preem tomorrow (Wed.) of 1962
edition of "Les Poupees de Paris,"
puppet extravaganza, at newlyconstructed Krofft at P.J.'s, brings
total expenditure for all Krofft
projects, during the past six
months to over \$750,000, according
to producers-directors Sid and
Marty Krofft.
Original version bowed at Nat
Hart's Gilded Rafters in adjacent
San Fernando Valley last October
as a cost of \$112,000 and played
to SRO biz at 96-seat minature
playhouse for six months.
P.J.'s Corp. entered scene early
in year, bought out original investors and backed a much-enlarged
edition which is now playing Seattie World's Fair in a new \$200,000,
300-seat Petit Theatre. Duplicate
production being unveiled tomorrow night is being presented in a
new 200-seat legit theatre at P.J.'s
costing upwards of \$150,000.
Two "Poupees" shows together
cost around \$300,000 and each features 128 three-foot-tall marionettes on four-ton stages designed
by Hellman & Lober, engineers of
the Lido shows at Stardust in Las
Vegas.

KENNESON'S BALLET CHORE
Winnipeg, May 22.
Claude Kenneson, principal celllist of the Winnipeg Symphony Orchestra, has been appointed musical director of the Royal Winnipeg
Ballet for the forthcoming season.
He replaces Richard Marcus of
Philadelphia.

to make a Twist promotion feasible. TelePrompter has been circularizing arena owners for the sale of closed-circuit installations from one to four screens with a price tag of \$3,000 to \$12,000, But most owners aren't bitting because they cannot see payoffs in the immediate future. The status of the sports and entertainment industry at this point, it's felt, doesn't warrant such installations in most cases. It's not only a question of getting a reasonable return on the apparatus, but also one of getting a line charges in any of the attractions that are selected. The arenas are still looking for a suitable sub for rock 'n' roll which was a moneymaker, for a few years, but nothing has come up to take its place. There have been a few stars that had been regarded as moneymakers, but their asking prices are now said to be out of line with boxoffice potential. This is the case of Judy Garland, for example, who initially came on laborate "Aqua Eollies" wat Name Policy For Mpls. Flame Rm.

Minneapolls, May 22.
When the Hotel Radisson Flame
Room resumes its tony supper club
name act polley Sept. 6 the local
Al Sheehan office will do all of the
booking and also handle entertainment and music production which
may be involved, according to
Robert Moore, the hotel's general
manager.

manager.

If it's decided to stage shows entalling production, that task will be entrusted to Sheehan himself, says Moore. In addition to operating an amusements booking office here, Sheehan also is active in the production and directorial fields, He produces and directs the annual elaborate "Aqua Follies" water show here. For years, too, he has been the Minnesota State Fair amusements supervisor.

The only Flame Room acts booked so far are George Gobel and Phyllis Diller, Gobel will tee foff the resumption. For Miss Diller it'll be a return engagement to the spot, where last season she broke its attendance record. Other acts are in the negotiating stage, says Sheehan.

Return of shows to the Flame Room for extended stretches, at least, means that the Twin Cities again will have two supper clubs playing name acts regularly, the other being Freddle's, also in Minneapolis. manager.

If it's decided to stage show

Russ Morgan Trims His **Band for Nevada Lounge**

Hollywood, May 22. Russ Morgan is trimming down s band to nine pieces and framnuss Morgan is trimming down his band to nine pieces and framing it into a lounge act, including two sons, Jack and David. Vet batoneer is adding Lang Sisters (3) and auditioning for a femme soloist for two-week stand at Golden Nugget, Sparks, Nev., starting May 26.

Thereafter Morgan probably will

May 26.

Thereafter Morgan probably will revert to his regular big orch again for summer stand at Deauville. Santa Monica, although that deal is not yet firmed.

Waldorf's Fall Slate

Carol Channing has been added to the roster of booking for the Hotel Waldorf-Astoria. N.Y., next season. Previously set were Gordon & Shella MacRae, who open the room. Sept. 20, and Shelley Berman who moves in immediately afterward on Oct. 22.

Under negotiation are Alan King, who is expected to play there in November; Jane Morgan, Patti Page, among others.

Reformers Close Casinos, Newport, Ky., 180G in Hole

Newport, Ny., 1800 m 11016

Newport, Ky., May 22.

The cost of reform runs high in this community. Since the reform slate of Sheriff George Ratterman look office Jan 1, the city has incurred a \$180,000 deficit.

Ratterman, swept into office in an election which excited national interest, has closed all the casinus in the area which threw 1,200 employees out of work. The municipality lost the 2% city income tax and it also lost considerable revenue on the gross business receipts tax.

Ex-Mgr. Hits Pitt **Club With 18G Suit**

Pitt's plush Beau Brummel Club, the most expensive private club ever built in this city, is having its legal woes as a result of an action brought against it last week by its former manager, Don Slone, who originally conceived the idea of such a culb and was instrumental in getting it built.

Slone raised over \$300,000 for the club. But some of the members who invested with him disagreed with the way he operated it and were able to get enough stockholders together to oust him.

In his suit filed in Common Pleas court here, Slone is asking the club for \$17,800, part of which is to pay off bis one-year contract calling for \$10,000 a year. He also wants the club to pay him for members he had solicited on a previously agreed commission basis.

The club is a city landmark even

previously agreed commission basis.

The club is a city landmark even though it has only been in operation a few months. It has many of the features of the Playboy and Gaslight operations with femmes in relative state of undress serving as waitresses and as hostesses and checkroom girls.

The place is built alone lines of a plush bordello of the Gay Nineties era and shows a lush display of garish decorations that blend into the general decor. Acts played so far have been mixed with no definite pattern being set.

BORGE BOFF \$130.000 IN NORTHWEST TOUR

IN NORTHWEST TOUR

Portland, Ore., May 22.
Victor Borge racked up a nifty
\$9,000 in one evening performance
at the Paramount Theatre last
week. The 3,006-seater was scaled
to \$5. Borge's nortiwest tour under the Northwest Releasing Corp.
banner is proving to be one of this
territory's all-time smashes.

NWR partner Jack Engerman,
in town with Borge, revealed that
the one-man show will hit a
scorching \$130,000 in 10 evening
performances. Nearly all cities are
\$RO with Portland having the
lowest gross.

Dates include Winnipeg (10),
Edmonton (11), Calgary (12), Victoria (14), Portland (15), Vancouver, B.C. (16) and Seattle (1720) Last four evenings are a sellout, Take is even greater considering this is the comic-plamist's sixth
return trip.

\$7,950 in Winnipeg Winnipeg, May 22.
Victor Borge grossed \$7,950 on a crowd of 2,860 at the 4,000 seat Auditorium last week. His Winnipeg date kicked off a western Canadian tour.

Smash \$47,000, Seattle
Seattle, May 22.
Victor Borge drew capacity in four shows at the Opera House here on the World's Fairgrounds, May 17, 18, 19 and 20, grossing tremendous \$47,000 for the four performances. Fourth show was added after first three sold out. Booked by Northwest Releasing Corp., he's been set to return to the Opera House June 30 and July 1.

Senate Probe, Threatened Picketing **Point to Stormy AGVA Convention**

Credentials of Penny Singleton, former president of the American Guild of Variety Artists and highly vocal spokesman against the present administration, to the union's forthcoming national convention slated to start June 4 in New York, are being withheld pending outcome of findings of a trial board set up by the union's executive committee.

Charges against Miss Singleton were preferred by Al Kelly, partner of the union's president Joey Adams, and are based upon. a letter sent by Hollywood agent Ted Lesser to AGVA Coast regional director Irwin Mazzel. In the letter, Miss Singleton allegedly made remarks, to Lesser disparaging the supplementary relief fund set up by the union.

Originally, Lesser's letter was read at the February meeting of the national board which met in New York, and Miss Singleton denied the charges in a wire she sent to the union. Matter presumably had been dropped, but following Miss Singleton's election as delegate to the convention, she was notified of the charges.

The exec hoard has appointed a panel which will try Miss Singleton on the Coast prior to the convention.

Miss Singleton had not attended apparel when a part meeting for

vention. Miss Singleton had not attended Miss Singleton had not attended conventions or board meetings for the past two years because of slander suits filed by the union's attorney Harold Berg, and by national administrative secretary Jackle Bright. On advice of counsel, she abstained from the meetings because of possibility of being served with papers on other actions. Berg's suit was dismissed two weeks ago in a California court, and Bright's action is still to be tried.

Slice Counts in Former **AGVA Aide's Indictment**

AGVA AIGE'S INGICIMENT
Honolulu, May 22.
A Federal judge has dismissed
11 of the 35 counts in an embezzlement indictment a gain st
Henry Taylor, former manager of
the Hawaii branch of the American Guild of Variety Artists.
Taylor, AGVA manager from
May, 1960, to July, 1961, had been
indicted on charges of embezzling
\$4,122 of the Guild's money. The
dismissed counts involved \$1,868
of the missing funds. Taylor, now
In Los Angeles, will return here
to enter a plea once a date is set.

Time' Runs Out

House June 30 and July 1.

"Time, Gentlemen Please!" will wind up its first season in New York June 3 after 240 performances at the Strollers Club (ne El Morocco). The troupe, will reduce you high for a pop concert in the auditorium last one-nighter at the Auditorium last week. Show, hypoed as a tie-in tweek. Show, hypoed as a tie-in with Cotton Carnival here by The Strollers will remain open during the summer with piano entertainment.

Supported by Odetta, singing guitarist; vocal trio, instrumental starist; vocal trio, instrumental supported by Odetta, singing guitarist; vocal trio, instrumental supported by Odetta, singing guitarist; vocal trio, instrumental tarist; vocal trio, instruments, vocal trio, instrumental tarist; vocal trio, instruments, vocal trio, instrumental tarist; vocal trio, instrumental at a supported to performent and a 240 performent and a 240 p

Slate Bros., L.A., Cuis A

Crosby In as Partner:

Los Angeles, May 22.
Gary Crosby has become a "two point" partner in the Slate Bros nitery, and negotiations, according to Henry Slate, one of owners, are on for other performers to come in under similar arrangements.

Point system, similar to the at which Frank Sinatra has with the Sands in Las Yegas, essentially is a percentage ownership in the club, with Crosby to figure in joyear and profits above his salary in return for contracts to play club outgranged from the constant of the constant of the constant of the constant of the hotel decrying AGVA's "lack of democracy" in taking away voting rights of the Philadelphia material for stint.

AGVA Withholds

Penny Singleton's

Crosby makes his first solo nitery appearance June 14 at Slate Bross Sammy Cahn is writing special material for stint.

AGVA Withholds

Penny Singleton's

Croedentials of Penny Singleton, former president of the American Guild of Variety Artists and highly vocal spokesman against the present administration, to the union's forthcoming national convention open for mild was president for the union's forthcoming national convention slated to start June 4 in New York, are being withheld pending outcome of findings of a trial board set up by the union's executive committee.

Charges against Miss Singleton were preferred by Al Kelly, partier of the union's president Joev would be no incident if reformed the union of the union's president Joev would be no incident if reformed the union of the union of the union's president Joev and the present administration, to the union's executive committee.

Charges against Miss Singleton were preferred by Al Kelly, partier and president Joev and the present administration in coldent if the union's president Joev and the present administration of the union's president Joev and the present administration of the president Joev and the present administration of the president Joev and the present administration of the president Joev Administration of the president J

banquet which AGVA officials ac-tended.

According to Jones, he was told that there would be no incident if the picketing is peaceful. Jones said he has asked the police dept. for a uniformed officer to be pres-ent when he pickets.

One of the major issues likely to be discussed at the meeting is the question of raising dues. It is known that expenses have been on an upbeat during the past few years while revenue has not kept pace.

Winnipeg Court Reverses 'Indecent Show' Conviction Of Calypso Artist Smith

Of Calypso Artist Smith
Winnipeg, May 22.
A police court decision which
found calypsis artist Sir Judson
Smith guilty of exhibiting an "indecent" show at the Town 'n' Country in March was reversed last
week on appeal.
Judge W. A. Molley of county
court acquitted Smith on the technical ground that "a song, accompanied by signs or gestures, is not
a 'show', and that the singer of
the song or teller of the jokes
doesn't 'exhibit' it." The charge in
effect was wrongly drawn. The
decision implied that the club and
not the entertainer should have
been charged.
Judge Molley found that the evidence did not support the charge,
but did not express an opinion on
the merits of the case. Smith, who
was originally fined \$25, concluded
his 13-week engagement at the
Town N' Country, but remained
in the city for the trial. Crown attorney John Enns indicated that an
appeal to the higher courts was
unlikely.

DEH AFANTE CALID.

BELAFONTE SOLID 17G IN CINCY MUSIC HALL

Cincinnati, May 22. Harry Belafonte's concert grosse Harry Belafonte's concert grossed \$17,056 and a near capacity audience last week in 3,700-seat Music Hall. The singer was accorded a standing ovation at the close of the performance in which he was supported by Odetta, singing guitarist; vocal trio, instrumental quintet and a 24-piece pit crew. Scale was \$3.50 to \$6.50, a new high for a pop concert in the auditorium (except the \$100 top for Jack Benny's American Federation of Musicians benefit with the Cincy Symphony Orchestra).

End of Britain's Crazy Gang

Who are these venerable gents who became a British institution and are now living legends? And how did the Crazy Gang begin?

Generally accepted as leader of the Gang is 66-year-old Robert Winthrop (alias Bud Flanagan). Flanagan, the original "Oi" mer-

bulging to its fullest capacity of 1,552 seated customers and around 250 standing and all obviously prepared to stand all night rather than let the Gang go.

Repeat on Video

Repeat on Video

Repeat on Video

Repeat on Video

For ithe many who couldn't get into the theatre there was the consolation of a 90-minute film of the show put on by Associated TeleVision on Sunday (20). This was arranged, appropriately, by Val Parnell, one of the shrewd brains who helped to form the Gang.

Who are these venerable gents who became a British institution and are now living legends? And how did the Crazy Gang begin?

Generally accepted as leader of Capacity and and sense in the control of the Gang Shows.

Hardy Perennials

Hardy Perennials

Then there is (difficult yet, to write in the past tense) the long-time vaude team of Charile Naughton and Jimmie Gold (ne James McDonigal). Both, according to the reference books, are alleged to have been both in Glasgow on April 21, 1886, an unlikely coincidence which has been accepted, for so long that it's hardly worth disputing now. Over long careers these two tiny comics have played in pretty well every branch of vaude and musical comedy theatre. With the Gang, Naughton was always the little butt, permanently poised on a banana skin. If someone had to be on the receiving end of a custard pile or get whacked on the bonce or stuffed into a packing case it was always Naughton, with Gold as a willing helper and odd job man. The final show was marred by the absence of Gold through indisposition, but his medica gave him permission to turr up and take a final bow with his colleagues. leagues.

leagues.

Jimmy Nervo (real name, James Holloway) and Teddy Knox, both in their mid-sixties, have been together for 42 years. Nervo, who started in a circus as a wirewalker, is a top tumbler, Knox an excellent comedy, character actor. Finally, "Monsewer" Eddie Gray, the comedy juggler with the red nose, outrageous black "tache" and frenzied line in fractured French patter completed the sexter.

Started In 1930

Started in 1930

The story began in 1930. Parnell went to Nottingham to see a revue called. "Young Bloods." in which the stars, Nervo & Knox, were trying out a comedy wheeze by butting in on everybody else's act. Parnell and the late George Black thought that # similar stunt might work at the Palladium. So on November 30, 1931, Nervo and Knox, Billy Caryll 'a great stage "drunk") and Hilda Mundy, Naughton and Gold, and Gray, were let loose in the first Crazy Week at the Palladium. The idea was lengthened to a month and Flanagan and Allen

VARIETY

Fontainebleau, Miami Beath, April 15.

"Dieter Tasso sets mat-ters off in sparkling man-ner with his unusual juggling stunts. Offs to big hit

DIETER **TASSO**

DIETER TASSO 3500 Henriette



SID HOWARD, 1570-53rd Street, Brooklyn 19, N.Y., UL 1-8500

the bunch. Several Cray followed till one ran for 19

resists success suggested full blooded productions. Eddie Gray had dropped out when "Life Begins at Onford Circus" was launched in March, 1935, at the Palladium, but Naughton and Gold teamed up for the next show, "Round About Regent Street," and "Flanagan and Allen, Nervo and Knox and Naughton & Gold continued throughout "All Alight at Oxford Circus," "Okay for Sound," "London Rhapsody," "Foolish Things" and "The Little Dog Laughed." Their one flop was "Top of the World," which was put on in September, 1940, ht the London Biltz and collapsed four nights later.

Langtime Home Longtime Home

later,

Longtime Home

Since the war the Victoria Palace has virtually been the Gang's resident home under Jack Hylen's banner. Juggler came back to the fold, Allen retired, but the rest have all helped to keep up a remarkable record. "Together Again," in 1947, "Knights of Madness" (which notched 1,381 performances), "Ring Out the Bells," (987 shows), "Jokers Wild," 'These Foolish Things," "Clown Jewels' and this last bowout show have spanned 15 years and the ripe total of 7,994 performances. The popularity of the shows has been undimmed. The dissolving of the Gang is purely a physical problem. The gang might have carried on had they been able to do once nightly shows. But at the Vic Palace, economics demand two shows an ight and says Flanagan. "The strain on us old men was getting too much. Besides we wanted a bit more time for the racetracks and messing about with boats and getting some sunshines."

What has been the secret of the Crazy Gang's humor? Probably

and messing about with boats and getting some sunshines."

What has been the secret of the Crazy Gang's humor? Probably its complete, down to earth, uninhibited, honest vulgarity. The shows have varied littlle in form. Cags and gals, a bit of drag, some songs by Flanagan, squirted soda water, broad gags about sex, more gals, a perody on some play, fantastic puns, a lot of winking innuende and so on. But somehow this lovable bunch has managed to transcend class, creed and color and appeal to simple folk and eggheads alike. They so consciously enjoyed frolicking about that the feeling came over the footlights in warm waves. Over the years they have practically been adopted as the Royal Court Jesters, appearing in several Royal Shows and, particularly, as "warmers up" before the Shows. The Royal od that marked the approval of the Crazy Gang's robust approach to deflating pomposity culminated in the honoring of Flanagan with the Order of the British Empire. But it was an accolade for the whole Gang.

And now, though, individually, the old warhorses intend to work

whole Gang.

And now, though, individually, the old warherses intend to work from time to time ("a bit of telly, a spot of filming") they are going to take "a bit of a rest." They've well earned it.

well earned it.

And theatregoers must face the fact that a team, the like of which has never been seen, before, finally disintegrated when the curtain went down for the last time on Saturday night. It was a gloomy moment despite the ritotus applause, and the Victoria Palace won't seem the same again.

Seattle Fair

Continued from page 50 = Continued from jage 99

Kroftt's "Les Poupers de Paris" are doing good biz and the "eleeper" of the Fair so far is the Spanish Village, where native Spanish musiclans and dancers put on a Flamenco show in theatre restaurant where there is one dinner (paella) with wine at \$3.80. Local showmen say the show is a happy combination of professionals and amateurs, generating friendly rapport and satisfaction.

Downtown Biz Slow

Downtown Biz Slow

Show biz downtown has been slow. But it is difficult to accurately analyze overall biz because town has so many new places with more to compete for the dollar than in the past.

than in the past.

The Olympic Hotel's new Marine Room with entertainment opened May 7 and has done big business. Paul Cummins' Roaring 20s in the New Washington Hotel has likewise done well, but both places are new and biz the first

Braden's Midget But Not His Stunt

By LEONARD LOUIS LEVENSON

While Frank Braden, who died May 3 has been generally credited, as Variety did, with planting, the circus side-show midget Miss Lya GraD in the lap of J. P. Morgan Jr. at a Senate committee meeting in 1933. Braden denied this to me in 1960 when I was writing "Wall Street: A Pictorial History." He named the late Al Nessanohn, an Acme press photographer. Braden, pressagent for the Ringling Brothers-Barnum and Balley Circus at the time said that he was escorting Mrs. Eleanor Roosevelt and a group of children to the circus in Baltimore that afternoon and had advised Miss Graf and several other Singer Midgets to stop off at the Senate committee room on their way to the White House, where they would try to gain entrance and/or publicity. They never got to the White House, for there was a recess in the hearing and Nessensohn, meeting Miss Graf in the press room, escorted her into the committee chamber, planted her in the lap of Morgan and started shooting pictures, being joined almost immediately by several other press photographers.

When the committee members learned of the indignity to which Morgan had been subjected, they tried to suppress the pictures, but by then they were on their way to the various news photo associations and newspapers. Morgen thought the 24-year-old Miss Graf was a child, dangled her on his knee, and said: "I've a granddaughter just your age at home, young lady."

weeks is benefiting from nov-1 all fields. This may still be done

few weeks is benefiting from any elty.

The Century 21 Club on the fair-grounds has had so-so business in the supper-club (Hoosier Hot Shots, Andrini Bros., Johnny Scat Davis), but Mel Anderson, entertainment director, claims the Club on many days has drawn more customers than the total attendance at the Playhouse, Opera House and Arena.

While downtown show biz has

ance at the Playhouse, Opera House and Arena.

While downtown show biz has languished, the future looks bright. Harold Minsky has revealed that Pinky Lee has been signed to headline the "Minsky's Follies," taking top billing along with Lili St. Cyr in the show that will open at the Orpheum June 19. Minsky said he has also signed Carrie Finnell and a vocal quartet, the Eligibles, and would sign at least two more acts.

Minsky said the advance ticket sale had been so good that the show would go a seventh day, with a matinee and two evening shows Friday and Saturdays. Show scaled at \$3 for main floor and \$2 for the balcony, is set for an eight-week run at the Orpheum, then move to the Music Hail for as long as the ticket demand holds.

Woo MCA Acts

Continued from nase 1 a

Actors Guild to be either producers or agents. MCA could not continue as both. It revoked the waiver under which MCA produced telepictures. As a result, MCA has declared that it will get out of the agency business, its original function by Sept. 30. As it now stands, the present MCA hierarchy is expected to remain with the production subsidiary MCA-TV. The talent agency will be dissolved and a successor corporation formed by still unnamed top execs of the MCA exec family.

MCA, some weeks ago, started inviting acts to express loyalty for the new firm. It was first thought performer realignment could be controlled through the device of having an act signed to four execs, anyone of whom could transfer to the successor agency, with the talent obligated to go along in the new setup.

the successor agency, with the talent obligated to go along in the

talent obligated to go along in the new setup.

However, this is no longer the case. SAG has reduced this number to two executives. The American Federation of Television and Radio Artists has refused to go along with this setup. What the other guilds will do hasn't yet been determined, but it's currently expected to be similar to stance of SAG.

It has been anticipated that NGC.

It has been anticipated that MCA at has been anticipated that MCA would end its talent agency prior to the September deadline in order to position the new company advantageously so that it would be set for the new selling season in

MUSICIANS

but by present indications it's likely to be later than was antici-pated, probably because of the con-certed drive by the Morris office.

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Vaude. Cafe Dates

New York

Phyllis Diller has been booked for the Blue Angel Sept. 24... Sam Levenson resuming nitery work. He's slated for the Cocoanut Grove of the Ambassador Ho nut Grove of the Amoassaor Ho-tel, Los Angeles, July 10... Ronnie Schell tapped for Story-ville, Boston, July 23 and the Frolic, Revere Beach, Mass., Aug. 19... Ketty Lester moves Into the Uptown Theattre, Philadelphia, July 10 for 11 days.

July 10 for 11 days.

Three Stooges set for the Canadian National Exhibition, Torionto, Aug. 20. Bobby Darin and George Kirby, who wind tonight (Wed.) at the Copa, tandemed again for the Sahara, Chicago, June 7. Rudy Vallee into the Steel Pier, Atlantic City, Aug. 19. Dion into that house June 22.

Sam Fletcher pacted for the Living Room, N.Y., Aug. 13. Ruly Taylor to the Sahara, Chicago, July 5.

Embassy Club and Knight Box

Taylor to the Sahara, Chicago, July 5.

Embassy Club and Knight Box of the Sheraton East Hotel will hauter for the summer June 30 and reopen Sept. 17.

Bildegarde into the Blackstone, Chicago, June 30.

Boylan & Wald to the Playboy, Chicago, June & Wald to the Playboy, Chicago, June & Wald to the Playboy, Chicago, June & Gand the Three Rivers Inn, Syracuse, June 29 on Tony Martin bill.

Louis Bannet Trio preemed Monday (21) at the Hotel Savoy Hilton. Kingston Trio inked for the Lagoon, Salt Lake City, June 15 for three days. Katyna Ramieri to Luigi's, Atlantic City, July 5. Vieki Benet pencilled in for the Chequers, Sydney, June 14.

Yaffa Yarkoni signed a management contract with the Eddie Elekot Agency. Flameno dancer Trind Reyes working on a new act

ment contract with the Eddie El-hort Agency . Flamenco dancer Trini Reyes working on a new act with two male dancers . Peter Palmer pacted for the Southern Club, Hot Springs, Ark., Aug. 13

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Jane Morgan inked for Harrah's, Lake Tahoe, Aug. 10 to be followed by the Canadian Exhibition, Ottawa, Aug. 20 on bill he a ded by George Gobel.

Johnny Desmond set for the Riviera, Las Vegas, Aug. 1

Jo Ann Valle tapped for the International Casino, Aruba, DWI, Aug. 27. Fran Warren to the Hotel Roosevelt, New Orleans, May 24.

Frankie Laine booked at the Lagoon, Salt Lake City, May 26.

Hotel Astor holding its intimate revue, "Vive La Difference," to June 9, when the Emerald Roome closes for the season.

Adam Wade and Jerry Shane comprise the July 19 two-weeker at the Copacabana. Georgie Kaye signed a personal management contract with Bill Foster...

Saverio Saridis pacted for the Miramar, Columbus. Mort Salt Low work the Field House of the U.S. Naval Academy, Annapolis, on a June 3 one-nighter.

work the Field House of the U.S. Naval Academy, Annapolis, on a June 3 one-nighter Frank Parker packed for the Surf, Revere Beach, Mass., June 18 . Liberace inked for the Patio Garden of the Lagoon, Salt Lake City, Aug. 17 and 18 . Linda Scott starting a string of one-nighters in New Zeeland June 13.

string of one-nignters in New Zealand June 13.

Hiddegarde preems at the Lake Club. Springfield, Ill., May 19...
Davis & Reese, current at the Latin Quarter, hit the Malibu (L.I.)
Beach Club July 13. Birney Golden, of Circle Artists Bureau, back from a cafe survey of Bermuda. De Marlos go to the Steel Pier, Atlantic City, July 8.

Bobby Ramsen to that sppt June 22. Guy Marks tapped for the Elmwood Casino, Windson, Ont., May 20. Agent Bernard Surke recuperating from a hearf attack in Miami Beach. Harmonica Rascais set for the Dutchess. County Fair, Rhimebeck, N. V.

Chicago

Woody Woodbury is next up at Mister Kelly's, Chi. May 28-June 17, followed by Jackle Mason and Frank D'Rone June 18-July 1, and Earths Kitt July 2-22 . Linds Merrill plays Sutmiller's Dayton, May 28-June 2, Earl's Club, Dallas, June 13-26, and the Southern Club Hot Springs Ask May 28-June 2. Earl's Club.
Dallas, June 13-26, and the
Southern Club, Hot Springs (Ark.),
June 28-July 4. Peter Palmer set
for the Southern Club, Aug. 13 for
a week ... Don Sherman skedded
for the Tidelands, Houston, June
11-24, and King's Club, Dallas,
June 25-July 7. Beverly Wright
down for Chan's Cafe, Winnipes,
Canada, June 18-36.

Hollywood

Eve Arden into Sahara, Las egas, for four frames starting ug. 21 Bud Dashiell & The Vegas, for four frames starting Aug. 21. Bud Dashlell & The Kinsmen play New Unicorn June 14-July 1. Beryl Davis set for two-week mid-June, stint aboard S.S. Matsonia, L.A. to Honolulu. Patti Page opens at Latin Quarter, Cherry, Hill, N.J., June 18 for fortnight. Judy Canovaheadlines bill at Great Western Fair & Dairy Show, L.A., May 25-30. Pat Boone will gig at annual P. T. Barnum Festival June 29, Bridgeport, Conn., on bill Bob Hope will topline. Russ Taylor joined Mischa Novy Orch as vocalist. Limeliters launch two-week stand at Chase Hotel, St. Louis, May 27. Eddle Fisher returns to Cocoanut Grove tomorrow (Thurs.) for three frames. (Thurs.) for three frames ... Marilyn Maxwell opens 10-day stand at Sky Room, Phoenix, Fri day (25) ... Jol Lansing current at Quo Vadis Club, Sydney, Aus-tralis

#BUTTONS" The TV Clown

"One hr. with the Bert t

FLAMBOYAN CLUB. P.R. **BUILDING ADJACENT INN**

The Flamboyan Club, San Juan, P.R., has received government permission to build a hotel adjacent to it. Hotel, to be called the Riviera, expected to be ready in time for the winter season. Work will start around June 1. Layouts to be headed by Shoshana Damari and Martha Schlamme, to have started June 1 and June 15, will get later playdates.

here had been litigation with There had been litigation with the insular government on the number of rooms to be constructed. Operator Carlito Barbieri presented plans for 180 rooms, but government sought to limit the structure to 134 rooms. Accepted figure wasn't revealed.

The hotel will continue its name policy in its nitery room, which will be closed during the construction even though access could have

tion even though access could have been arranged.

Juliet Prowse Touring **Niteries After Fair Date**

Film dancer Juliet Prowse has been signed for her first eastern nitery stand. She'll'go into Blinstub's, Boston, Sept. 21 for nine days. Miss Prowse will do an act which involves the use of live boys. She's also set at the Flamingo Hotel, Las Vegas, in October. Other dates are being lined up to follow the Flamingo stand. Miss Prowse is preceding her nitery appearances with a stint in "The Bob Hope Show" at the Seattle Fair's Aqua Theatre July 9-15. She'll work there with six dancers.

British Promoter Buys 3 Acts on U.S. Talent Hunt

Acts on U.S. Talent Hunt
British one-nighter promoter
Tito Burns is in the U.S. lining up
talent. He has already bought Del
Shannon and Dion for a tour of
shannon and Dion
Bruce Channel for several bashes
to start June 4 and is dickering
with Sid Bernstein of General
Artists Corp. for others who have
had some topselling disks.
Burns took off for Hollywood
over the weekend for purchases of
other acts, and is expected to return to New York before planing
back to England.

billies and The Balt Bros. Shelley Berman launches 10-day gig at Art's Roaring 20's, El Cajon, Cal., May 24. Ben Blue and troupe moves from Riverside Hotel, Reno, to Bimbo's, Frisco, May 24 for stand. Puts Oasis in Chi's Show Biz De Carlotte and Carlo Puts Oasis in Chi's Show Biz Desert

Chicago, May 22.

Aside from the jazz spots, the south side of Chicago has been a show biz desert since the demise of the Club De Lisa about five years ago. Although it was a saloon near the U. of Chicago that fostered the recent binge of satirical revues (from it came the Second City, Mike & Elaine, and Shelley Bermani), the shows made little headway in the area.

With such a law bith rate and

ilithe headway in the area,
With such a low birth rate and
high mortality, it is with pleased
wonder that "Hits of Broadway." a
revue based on tunes from recent
legituners, last week marked its
sixth month at the Del Prado
Hotel, Nathan Block, owner of the
hotel, celebrated the occasion by notel, celebrated the occasion by signing the group (four men, five femmes, organist and drummer) to a new one-year contract.

Least surprised at the success of his show is Bob Simpson, a dancer-turned-producer, who has had a similar revue running for 100 weeks at Fazio's in Milwaukee, He's currently negotiating for another at the Chase Hotel, St. Louis,

other at the Chase Hotel, St. Louis,
Simpson is also director of the
Florentine Opera in Milwaukee,
choreographer and dance director
of the new Swan Theatre there
and impresario of a concert series
in Milwaukee's Washington Park,
the was formerly resident choreographer of the Fred Miller Theatre

rapher of the Fred Miller Theatre.
"Hits" is a peppy, fast-moving show with a strong emphasis on terping. Its cast was selected more for youth and vitality than for length of experience. What it lacks in experience it makes up for in discipline and training by Simpson. Singers must be able to (or learn how) to dance, and dancers must sing. must sing.

cers must sing.

The show costs the Del Prado "about \$2,000" a week, plus rooms for the cast, Customers have a choice of paying a \$2.50 minimum or buying dinner, the show and dancing for \$4.95. While its primary business comes from the neighborhood, it draws from all over the city and suburbs, and is one of the few niteries in town with a regular repeat family trade. The show room was formerly a banquet hall and is now called the Imperial Room.

Imperiat Room.

Simpson got into the producing business in 1955 with a nitery dance act that he put together. He put it on the road and it folded before returning his investment. However, the experienc came to

good use a few years later when he found himself at liberty after directing the dances for "Pal Joey," the first musical comedy at the Fred Miller Theatre.

the first musical comedy at the Fred Miller Theatre.

Fazlo's was seeking to change its show from the standard nitery format. The management felt that its clientele was getting jaded with the regular acts on the circuit, the acts were getting too expensive, and there was family business to be obtained by a fresher show. Simpson planned the revue and presented it to them, recruited his talent in the city; and the show has been running since. Simpson admits that he brought 'Hits of Broadway' show into Chicago with some trepidation—figuring that Chicagoans might be more sophisticated than the Milwaukee customers. However, the revue was warmly received by the nightclub reviewers and has been doing solid business ever since.

ELKORT, KING'S MUTUAL TIE

ELKORY, KING'S MUTUAL TIE The Eddle Elkort Agency has made a tie with the Howard King, Agency of Hollywood for mutual representation. King will represent Elkort's talent west of the Mississippi, while Elkort will submit King's acts in the east and midwest as well as foreign countries.

tries.
Elkort, as a result of this deal, is now submitting Jayne Mansfield for a tour of South American theatres and concerts.



Originators of the "SHOE SHINE TWIST"

TWO NEW YOUNG TOP

BECKER



Basin St. East, N. Y.
Louis Prima, Gia Malone, Sen
Butera & the Witnesses (7), Ran
nie Brown Trio; \$3.50 cover.

Butera & the Witnesses (7), Ronnie Brown Trio; \$3.50 cover.

The pace is frantic and wildly
entertaining at Basin Street East,
N.Y., where Louis Prima & Co.
is bolding forth. Mixing raccous
elowing, gravel-voiced singing and
walling trumpet playing. Prima
cavorts through a set with Sam
Butera & the Witnesses and new
chip Gig Malone that offers nonstop, crowd-pleasing values.

The bandleader and his cohorts
always keep the atmosphere light
and spontaneous. They carry on
as though they're just out to have
a good time rather than to work
and this creates an instant rapport
with the audience that keeps the
proceedings rolling at a fast and
and often blue while the playing
and singing of all is effective.

Prima mixes his vocal work
among familiar Italo material, pop
stuff and some specialty numbers.
His delivery is sure, and his horn
laying and clowning method
article to his work. Butera figures
strongly in the clowning, weeking
with Prima on several routines
and joining in whenever possible.
His sax playing has strong, driving effectiveness while his group
turns in a solid backing job, with
nice sole efforts by some of its
members.

Miss Maione has joined the unit
in the femme singer spot vacated
by Keely Smith and later, be-

in the femme singer spot vacated by Keely Smith and later be successor. Making her N. Y. debut

in the femme singer spot vacated by Keely Smith and later by successor. Making her N. Y. debut with the act with the current show, she has little to do in the early parts of the show except stand entage and keep time with music. But once she gets through her first number, she seems to warm to the proceedings and shows some personality.

An attractive girl, she handles her vocal chores with solid effectiveness. She has a good voice and can belt well either in duets with Prima or in front of the band. She can also handle be balled in fine style. As the duets progress, he works better with Prima an scores particularly with him on 'I'm In the Mood For Love,' which gets a big mitt-from the crawd. She's an asset to the group who should mesh better as they work together longer.

Rounding out the show is the Ronne Brown Trio. A plano-basedrums unit, the group works over a variety of material in jazz and classical patterns. Brown sparks the turn with claborate plano fig-

a variety of material in jazz and classical patterns. Brown sparks the turn with claborate piano figures which sometimes are overdramatic but are always effective. His jazz technique is light and pleasing while his classical touch is frilly and emotional. Backing for him is fine and the unit does a generally solid job. Kali.

Crescendo, L. A.
Los Angeles, May 17.
Billy Daniels, Rose Marie, Lettermen; \$2.50 cover plus two-drink
minimum.

Gene Norman came up with a solid group of pros Wednesday night (16) pairing Billy Dazlels and Rose Marle with The Lettermen, latter youngsters but well attuned to the nitery stage.

Were Daniels not so completely first rate, he might have had trouble topping Rose Marle, whose center cut of the show came off to unusually warm response. Singer, however, maintains his hold on audiences, moving easily through ballads, belters and swingers with a sure voice, easy timing and his inimitable, polished style.

"Breezin' Along" sets the tempo, with "I Own You" getting into his empathetic romantic delivery and "My Kind of Girl" swinging. Winner was "What Kind of Fool Am I?" from London bit: "Stop the World," a new tune here and one that looks like a click. Signoff "Black Magic" remains his trademark Benny Payne continues to scompany.

Rose Marle is selid, her delivery

mark. Benny Payne continues accompany. Rose Marie is solid, her delivery Rose Marie is salid, her delivery simple, of the vaude-burlesque school. After an intro from Carl Reiner, who noted she opened opposite airing of "Dick Van Dyke Show" on which she costars, comedienne bounces into a battery of songs and jokes that pay off, Most material is fresh, though it is culled from oldtime corn.

A pro since she was six, she has the timing and style to carry off her routines. "Unrie Charlie" is typical and a takeoff or ballads, and old English songs a highlight of prepried skits, mingled with one-jokers and adlib bits, with

much of the stuff in risque-ty. Backing is also jazz group, temposet by Andy Thomas on piano.
Lettermen (Jinmay Pike, Tony
Butala; Bobby Engemann) come
on strong with big saund and good
rapport on "Hey Look Me Over"
and "Many Spiendored Thing,"
but show their limitations on slow
bullads "Once Upon a Time," tite of their new Capitol slaw,
and "How Was Julie?" While latter two are too record hits, they
still litt better on bellers.
Pike is strongest individual singer, scoring on comic "Runaway."

Pike is strongest individual singer, scoring on comic "Runaway," while Engemann does a whispery toned "Lazy River." "Way You Look Tonight" is a top entry, but band backing was too loud throughout.

Nitery attention doesn't stop with the entertainment booked.—
Norman will have to check his parking lot attendants. A 40 minute wait for cars after the show is too long.

is too long. Show is in through June 3

Cork Clab. Houseon Barry Sisters, Gary Morton, Mel Arvin Orch (11); no cover or

Barry Sisters, a pair of brunet lookers, win top mitting here, for they have that subtle, something extra that places them a notch above most sister act thrushes. For one thing, arrangements are first rate; pipes seem lower-keyed than most, and they manage perfect harmony while performing the little tricks of phrasing, difficult and unusual while done in tandem. Tunes run through "Wild About Harry," "My Man," "All of Me," "For the First Time Fm In Love." "Never On Senday" and "Dark Eyes," smong others. They had to bee off after a 45-minute stint. Gary Morton is z pleasant, personable comic with generally freshmaterial. His delivery is good, and he punches lines home.

Morton takes some to shows apart (Kildare & Casey, "The Millionaires," "Rawhide") and has number of clever, one-liners and asides. Bit on Enellsh films, draws yocks, as does seg about famous paintings talking back to the artists.

Mel Arvin Orch, which increased

paintings talking was to lists.

Mel Arvin Orch, which increased from five to 11 pieces years or so ago, has become one of the better show and dancing bands. If does no excellent job with difficult Barry Sisters arrangements.

Show plays two frames. Skipt.

Roundtable. N. Y.

Hank Ballard & Midnighters
(4), Hank Moore Band (5), Dale
Hawkins Band (6); \$2 music

Hawkins Band (6); \$2 music Charge.

After cashing in on a Twist policy for the past several months, The Roundtable, the eastside version of The Peppermint Lounge, has finally brought in Hank Ballard, the young Negro Twister, who started the whole thing. In for only two weeks, because of previous commitments, Ballard is sure to bring in a flock of new Twisters to join the others who've made the Roundtable their regular Twisting habitat

Ballard is a zingy performer although it's all virtually on one note. And even with mike difficulties on opening night (14), he managed to get across his Twist message in exciting terms. It's all Twist, though, except for some okay halladeering efforts by one of the Midnighters (Norman Lawson) who accompany Ballard, and it gets a bit threame in the long pull. Ballard and his Midnighters (in addition to Lawson there's Henry Booth and Lawson Smith) roll along in a peppery songhag that includes such fast-paced items as "Roochy Koochy," "Finger Poppin' Time" and "Let's Go. Let's Go."

The Hank Moore band, which Go, Let's Go."

The Hank Moore band, which

ecompanies Ballard on his tra

accompanies Ballardoa his travels, backs with a hot beat and also does a half-hour warmup session before the Ballard-Midnighters Twisting turn. The group consists of two guitars, trumpet, sax and drums.

Dale Hawkin's group kicks off the Twisting about 9:30 pm. Group, out of Nashville, stays with the fast beat all the way and occasionally segues into a vocal stint that doesn't add up to mach. There's also a femme singer here, a rarity in Twist group comossition, who does a lot of heavy shaking while the boys are toofling away.

Gros.

Las Vegas, May 15.

McGuire Sisters, Jack Durant, Bill Carey, Martha Ann Bentley, Donn Arden Dancers (10), Carlton Hayes Orch (21); produced by Frank Sennes; presented by Wilbur Clark; choreography, Donn Arden, 34 minimum.

The McGuire Sisters, always a solid attraction in the Painted Desert Room, have returned with some of the best parts of their turn intact, and they've added some fresh material which makes

turn istact, and they've added some fresh material which makes this particular outing outstanding. Middle sister Phyllis, who's unmarried and the youngest, gets spellighted with most of the vocal work and emerges as a streag candidate for a single if Chris and Dottie ever decide to retire. Phyllis is especially impressive in her fine sole work on "One Fine Day!" "Nobody's Baby," "Daddy," and of course her accurate carbons of Judy Garland, Eartha Kitt and Satchme Armstreng One of the new numbers done by the trie is "We Love A Violin," in which they are richly backed by eight strings. Another is a delightful "McGoo Sisters" bit in which they do a vaude era skit complete with okay choreo and Happer dresses. Tony

vaude era skit complete with okay, choreo and flapper dresses. Tony, Riposo conducts the Carlton Hayes, supplemented orth (21) for the girls, and their session was written and staged by Mirray Kane.

Jack Durant handles the comedy end of the show bringing back classic anti-wife gags done in his breathless style gunctuated by infectious laughter for his own dialog.

fectious laugner for ms own us-log.

Donn Arden presents a new pro-duction number for this one called "Love Dreams," which features a striking ballerina named Martha-Ann Benliey, and the virile voice of Bill Carey fronting the 10 line girls.

Next: Jack Benny, June 12.

Duke

Washington, May 15.
Carmen Cavallaro, Bob Cross
Orch (14), Paul Dumire Trio (3);
\$2 cover.

Orch (14), Paral Dumire Trio (3); \$2 cover.

Carmen Cavallaro's fortnight in the Shoreham Hotel's big Blue Room each year is consistently a highlight of the season, for his talent and plano style remain at its familiar zenith. Crowds always pour in, and not many Blue Room performers can keep the customers in the far reaches of the huge place as quiet while performing.

Although he retains a few standbys, like his Eddy Duchin medley and "Warsaw Concerto," the bulk of his music this round is new. He has, among other things, developed a new high-style arrangement of "Begin the Beguine" which surpasses the way he used to interpret the tune.

His technique with "If Ever" and "Second Time Around" stimulates hand-holding by the romantic at the tables. His encore, as always, is "Rhapsody in Blue." Sippoorting the planist are Bob Matthews on the bass fiddle and Buddy Rowell on drums.

The Bob Cross orchestra punches some of the Cavallaro arrangements expertly, and also provides dahee music hall rhythms. Newly addied to alternate during the Marice hours is the Paul Dumire Trio, who register easily. Dumire, on the bass, vocalizes each number.

Carp.

Yo Little Club, Bev Ilills

Los Angeles, May 16.
Bill Norvas & the Upstarts (4)
Joe Felix, Jack Smalley; three-drink minimum.

Joe Felix, Jack Smalley, threedrink minimum.

Bill Noryas & the Upstarts are
in for four weeks with options at
Marshall Edson's Little Club, and
if the opening night audience uproar that accompanied their debut
as a team is any indication of
response to come, those options
are a certainty to be exercised.
However, for the casual customer, there was something mysterious about some of the first night
excitement, as if the thread of
some private joke had been wown
into the show, leaving one to conclude that only a certain special
ized kind of clientele will fully
appreciate all the nuances of this
material. The act is pripmising but
as yet, not as solid as one might
be lulled into believing by all the
uninhibited din.

Show, created and staged by

step on an overused word— is
electrifying. Their performance of
"Exodus" and "Grandad" could
from 'have been done better, and
their begoff "O Sole Mic" drew
mitting seldon heard here
vor problem, beild as the international comic, completes excellent
and for all the enters through audience
arrying large suitcase, and first
unisal instruments, and well, and
turns to novelty in performing on
standard size instruments (violin,
piano). He plays plano with a ballin each hand, but throughout he
is a red-faced, stocky man conis a red-faced, stocky man conis a red-faced, stocky man conis plano sags, then rights itself.
He miss through a stream
into the enter here of ministure
arrying large suitcase, and first
arrying large suitcase, and into act in partomine.

He plays number of ministure
arrying large suitcase, and first
arry

Norvas, charges along at a whirling tempo through driving vocal rearrangements of standards, stac-cato comedy interludes and origicato comedy interludes and origi-nal song material, intricately ar-ranged. Campy references and risque or double entendre remarks comprise most of the attempts at humor.

comprise most of the attempts at numor.

Principal comedy numbers are a bedroom version of the story of Christopher Columbus, a stereotypical spoof of a lobby scene at a film preem and a "Songwriters" sketch illustrating the "teal" (and cenerally anaphty) story behind the inspirations for various dittles. Vocally the group, through Norva's arrangements, emphasized a swift, agitated style that excites an audience through their sound and fury. Harmony is not always keen and true. But the act, with some refining and polishing, is a good bet for solid Vegas lounge exposure.

good bet for solld Vegas lounge exposure. In addition to Norvas, the group contains Rick Carey, a rather delicately-chiseled towhead: Frank Montiforte, who seems to have a fair for dialect humar: Dian ne George, who employs the dumb New York blonde approach to comedy (the toddy-todd school), and Tammy Windsor, a tall and attractive ebony-tressed dish. Planist Joe Felix and bassist Jack Smalley work harder for this ambitious undertaking than ordinarily they have to at the YLC.

Edgewater Beach, Chi

Chicago, May 15.
Novelites, Sinclair & Aida, Don
Davis Orch; \$3 coper weekends,
\$2.50 weeknights.

Polynesian Room goers used to name acts may pass this one by, but, marquee values aside, the current show is a pleasant outing as handled by this pair of experienced acts. Opening night audience was considerably augmented by two bus loads of enthusiastic and responsive women and girls on a nitery tour.

The Novelites — Frankie Carr, Chuck Leonard and Joe Mayer—are proficient practitioners of frantic slapstick comedy and fremetic musicalizing. Carr is a rubber-faced mugger whose piece de resistance is a portrayal of a bugeyed and slack-jawed moron. Basist Joe Mayer sets up the straight lines, and guitarist Chuck Leonard does impreshes of vocalists. Centerplece has Carr and Leonard donning different hats and dropping one-liners to go with the head-pieces.

(Don) Sinclair & (Gloria) Alda.

eces. (Don) Sinclair & (Gloria) Alda (Don) Sinclair & (Gioria)
are a mature pair of adagio-bailroom dancers with several wellworked-out routines, including a
nicely handled Strauss waltz and
a smooth Argentine tango.
Bill is in till June 3, followed
by Don Jacoby Ditieland orch and
the Diamond June 4-July 1.

Mor.

Shamrock, Houston

Houston, May 17.
Yonely, Brothers Castro (4), K.
Bert Sloan-Dick Krueger Orch
(11); no cover or minimum.

There's only one thing wrong with the Shamrock Hilton's current booking; both acts are headliners.

liners.
On preem nite Brothers Castrodrew honors of opening show, and not many acts could have followed the four lively, talented young men. Castros are from Mexico City. They build nifely, for first impresh is that here are somenice young men who possess good harmony.

harmony.
Suddenly however, they belt in unison and show excellent pipes in solo bits, and the result — to step on an overused word — is electrifying. Their performance of "Exodus" and "Granada" could be the modern and better; and

International, N.Y.

Dion (with Richard West), Hileds (5); Michael Durso & Adolphus Orchs; \$7 minimum.

The prom season isn't realiy in stride as yet, but the eafes are prepared. The International, on Broadway, has recruited Dlon as the lure for the youngsters with support from the Hi-Lada. Dlom has been hitting fairly consistently on Laurie label and despite his tender years, he's comparatively a yet. At one time he headed the Dlon & The Belmonts act, which has since dissolved into its component groups. ponent groups

ponent groups.

Dion, despite his, years in the craft, still has to form his swn vocal image. He seems to be, at first glance, an introspective lad with an inclination to soft and sweet music. However, his projection is at the other extreme. His arrangements have drive, fast movement and florid backgrounds. Sometimes he's bard pressed to keep up with these surroundings.

keep up with these surroundings. It's significant that on sight caught, the moment which seemed to be his peak was one in which he solved a ballad with only a guitar background. Dion's presentation reflects much contradictions. His basic vocal equipment is rather-neagre and giving him rich backgrounds that frequently drown him out make him the little lost boy of the salron set.

of the saloon set.

The Hi-Lads are making a return trip here. The quintet seems to be an ambitious and hardworking group who have concentrated on fairly basic values. Their set is based on sound show bit precepts and they work in the tradition of assured performers. However, for them they should be edited down to a point where everything they do has point and meaning. Otherwise by the end of their turn they seem to be entertaining themselves and very few others.

and very few others.

The group alternates between vocals and instrumental. They vocals and instrumental. They range from corn to modern with vaudeville-type impressions of the foldtime acts. Boys diffuse their efforts with this conglomeration and need a definite viewpoint plus brevity.

and need a german bervity.

Mike Durso conducts the main bend in the room with the baton entrusted to Richard West during Dion's turn. The Latin relief is by Adolphus.

Jose.

Jefferson, St. L.
St. Louis, May 14.
"Silk Stockings," starring Jan
Sterling, Stan Daugherty Orch;
\$6.25 minimum, including dinner
and show.

The Sheraton-Jefferson Hotel The Sheraton-Jefferson Hotel, which has launched a new entertainment, policy of hit musicals and played to capacity houses nightly with a three-week run of "Guys and Doils," starring Dan Dailey, looks like a repeater with "Silk Stockings," starring Jam Sterling.

This one will be on hand for three weeks too. and will some

three weeks, too, and will time with budget rates—a

This one will be on hand for three weeks, too, and will continue with budget rates—a \$6.25 per person minimum on week nights, \$7.50 on weekends, which includes dinner show and dancing. Although only moderately successful as a chanteuse, Miss Stering brings a high comedy flair to the role of Ninotchka and first-nighters were absorbed with her performance. As in "Guys and Dolls," the producers, Carl Sawyer Richard Scanga and Gary McHugh, have surrounded the star with topmoth supporting players. They have also made the most of the intimate surroundings of a cabaret theatre.

Lawrence Brooks, cast as the American actor's agent who shows Ninotchka how to love and laugh in Gay Parce, has a fine virile baritone and seores with "All of You" and "Paris Loves Lovers."

June Squibb, a leggy blonde, explosively portrays her role as the featherbrained American moviestar and wows 'em with the comedy songs, "Josephine" and "Satis and Sike."

Ralston Hill, William Linton and Joe Ross are the himking Rissian asents who also fall in love with Paris, and they leave no laughs unturned.

Also on hand, and doing right well, are James Harder as a Russian commissar and Doroles small but decorative chorus line. "Stockings" will play through June 2, to be followed by "Can-Can," starring Monique Van Voeren.

Palmer House, Chi
Chicago, May 14.
Buddy Hackett, Pente Pryor
Ben Arden Orch; \$3 cover.

Ben Arden Orch, 35 coper.

Ruddy Hackett has earned a niche with that small group of genuinely loved comics, and his romance with his audience is paying off to packed houses in the plush Empire Room. (Hackett makes good comedic hay out of the room's snorky trappings — a natural angle for his horscht-to-riches saga.)

natural angle for his borscht-to-riches saga.)
Hackett has few peers as a barbless monologist, and his aneo-dotes about his show blz pals, his family and his awkward adoles-cence all seem to find a respon-sive chord. His centreplece tales have the ring of familiarity, but are embellished and delivered with a first-time freshness and en-thusiasm.

are embellished and delivered with a first-time freshness and enthusiasm.

Penle Pryor, a perky redhead with a fine set of pipes, did an outstanding job of opening the show-no easy trick with the Hackett-anticipating crowd. The audience warmed to her quickly, and she gave them full measure with a haunting "When Your Lover Has Gone," a brisk "Smile" medley, the much-done but still touching "When The World Was Young" and a cheerful sing-along medley of oldies She's a knowledgeable and atractive songstress, who knows her way around a song and nitery floor.

Ben Arden's classy house orchestra backs the show with surefooted aplomb, and renders fine dansapation between shows.

Bill is in till May 27. Room is show-less May 28-June 1, the ropens June 2 with Kitty Kallen and Johnny Puleo & Harmonica Rascals.

Riviera, Las Vegas

Riviera, Las Vegas May 14.

Keely Smith, Corbett Monica, "Robert, Bob & Bobby." George Arnold Dancers (14), Harry Nofal, Kay Brown, Regina Dean, Jack Catheart Orch (19); produced and staged by Ernie Richman: choreography, George Arnold; \$4 minimum.

The long-awaited debut of Keely Smith sans Louis Prima is an aus-picious one (see New Acts) and she's presented in a well-balanced

she's presented in a well-balanced program.
Corbett Monica, the smooth, polished standup comedian, returns to Vegas for this one, and again pulls the heavy yocks. The big non-infimate room (950 cap.) is difficult for many storytellers to work in, but Monica has no trouble at all holding his, audience as if the theatre were one quarter the stre.

ze. George Arnold's 12 girl and two boy dancers weave a topnotch, col-lorful curtain raiser, featuring Harry Nofal and Kay Brown, and Harry Nofal and May Lerper Regina Dean.
This show in until June 12, when "Bye, Bye, Birdle" opens. Duke.

Frolic, Revero
Revere, Mass. May 13.
Jerry Vale, Bobby Shields, Bud
dy Thomas Dancers (11). Cliff
Natale Orch (6); \$2.50 minimum.

Jerry Vale, the Columbia disker with a penchant for Italian-American songs, returns to the Frolic for his first nitery appearance in nearly two years, and it's a big, soldout homecoming for the deep voiced singer, who started here. In for two weeks, Vale was in fine voice opening night Sunday (13) with classy songalog comprising his single hits and tunes from his new album, "I Have But One Heart."

Heart."

He scores handily with medley of early disk hits. "You Don't Know Me," "Purple Shadows in the Snow," and intros new "Ah Caminare" for big rounds, Seguing to his trademark songs, "Mama," and "Sorrento," he gets a solid reaction from the jammed 450-seater on the ocean front, Vale also works a production number out of "Poor Butterfly" from his. "I Remember Russ" album for audience applause.

"I Remember Russ" album for au dience applause. Opening night Vale gave out with an hour of slick showman-ship in song selling and walked off way ahead in this room where he is a fave. On the bill with the singer is a firstate comic. Bobby Shields, who brings a novel approach to comicking, inserting song and dance takeoffs on the Twist, and showing remarkable inventiveness in his fresh and orig material.

material. Shields kids ty commercials, but

not in the usual manner; he tells a story of what might happen if they all went berserk and his snafus of w.k. commercials are hilarious. The diminutive comic takes off on Twisters with graphic illustrations and mambo groups likewise, finishing up with a calypso cha cha that rocks the house.

Buddy Thomas, who is doing a two-part show, at the Casino Royal in Washington, "Manhattan U.S.A.," and "Las Vegas Nights;" has Norma Wallace back as captain and she leads the tall stemmed lookers through two fine production numbers.

It's a corking good show for the Della Russo Bros, proyed by the stimulating biz. This layout exits Saturday (25). Youne Moray headlines new show opening Sunday (27). Guy.

Prake Hotel, Chi Chicago, May 19. Phil Ford & Mimi-Hines, Jimmi Blade Orch, \$2.50 coner weekends \$2 weeknights.

Blade Orch: \$2.50 coner weekends, \$2 weeknights.

This is the second successive year for Phil Ford & Minif Hines at the plush Camellia House during high, school graduation time and it looks like their month-long "from" stint this year will duplicate last year's ropes-up biz. While the youngster crowd is not particularly fast with a buck, tiey usually leave the dinner show to the grown-up spenders and help to cushion the second show. The pair's turn is perfect for this kind of setup. It has the universal appeal of slapstick coinedy and is neither too cerebral nor too visceral.

New this time around is a nifty special-material duct on Chicago ("Having lunch at the Buttery,"), and an unlikely but successful impresh of Joe E. Lewis by Miss Ford. She's at her facile-faced best as the sad slaphappy castoff Japanese girl in the familiar. "Sayonara" takeoff on the "Madame Butterfly" story, and as a riervous and affectionate canine at a dog show. The second half of their current hourlong outing has Miss Hines doing a virtual solo act, with Ford playing second banana to a greater degree than in previous stints. There's little doubt that Miss Hines could work as a single. However, much of the success of the pair's turn can be attributed to Ford's as fur the pacing, sharply-timed straight lines and all around skill as a counterfoil.

Jimny Blade's fine house orch backs the fast-moving act skillfully and provides one of the more danceable beats around town between shows.

Ford & Hines are in for a month, Mor.

tween shows.
Ford & Hines are in for a month.

Marine Room. Seattle
Seattle, May 14.
Somethin' Smith & the Redheads
(3), Gloria Tracy Combo. (4).
The Windsors (3); no cover, no

The Lesers, L. A.

Los Angeles, May 17.

Nelson & Palmer; two drink m

In their first local appearance after top Nevada playspots and some tv variety shows. Nelson 8 Palmer last Wednesday night (16) showed they still need plenty of experience to cope with audience and rooms they're not used to Comedy jazz duo, with two jazzmen behind them and all four doubling on variety of instruments, hat tempo trouble at show caught. There is potential in the pair

tempo trouble at show caught.

There is potential in the pair.
They work hard and are good musicians. Biggest problem is in establishing audience rapport. Bob Nelson, who does patter and sings, spends more time apologizing and asking audience what they want than entertaining. They would do better to set an act and put the audience in the mood.

audience in the mood.

Comedy is physical, dependent on Arty Palmer, who has an elastic face and plays the accordion. They touch on campy bits, but mostly just clown without discipline, pushing too hard for laughs, Jazz swings and is loud, At this point, they look like standard favorites in a suburban club, where identification with patrons is important.

"Night Train," "Basin St. Blues" and "Saints Go Marchin 'an were fine jazz deliveries in show caught. Pair are in through June 9.

Date.

Gatineau, Ottawa

Ottawa, May 13.
Lisa Carrol, Russ Thomas Orch
5); \$1 admission.

Lisa Carrol, Russ Thomas Orch
(5); \$1 admission.

The exquisite performance of
looker-canary Lisa Carrol brings
class to the second session of the
new Gatineau Club here. Herstatuesque appearance and socko
showmanship plus top piping make
for a big half hour for customers
in the Starlight Room.

Superbly backed by the Russ
Thomas band, which also plays
for dancing, Miss Carrol slides
smoothly through a stint of varied
tunes written to match-her alignified
but color-tinted style. The new
Gatineau's policy of presenting
one single act only twige cach
night, puts considerable work on
the performer but she comes
through with professional slickness
that has the tablestiters' mitting
heavily every session.

Thomas has put together a solid
combo for this room and keeps
things cligkto between shows. In
the Celeptity Lounge, Perette
Dore changs and 88 to goodfreeptinn. W.k.; to Gatineau regulars.
Maxie is back to top the Sarilight
Room staff With Miss Carrol for
precedent, boniface Joe Saxe is
away to a fine start with his posh
new nitery.

Miss Carrol is in to Thurs. (24).

Gorge.

Miss Carrol is in to Thurs.

In Boholi, N.Y

In Boholi, N.Y.

Maria Carolani, Michael Carolan, Russell Christophers, Aldo Bruschi; no cover, no minimum.

The present trend toward cafelegits has as its artistic fancestor the operatic ventures of Ig Boboli, which, in a small and intimate way, has demonstrated the feasibility of blending vino and Verdi amid festive surroundings. The operatic condensations at the Artiro Sacco-Aido Bruschi spot in the uptown sector of Yorkville have been drawing from a surprisingly wide orbit and are demonstrating anew that the niteries can be a forum for all forms of entertainment.

In Boboli, with its condensation of "Carmen," again shows the availability of many good voices at a moment's notice. Originally, the opera slated for the period was "Il Trovatore," but one of the participants took Ill and the replacement felt he knew "Carmen" better. So the other members of the cast obliged and changed. Maestro Bruschi, presiding from the planomerely substituted another follo.

Maria Carolani, as the title figure, and Michael (Carolan, as Don Jose, take up the bulk of the time with the more popular arias. They weave in and out of some of the great music of operatic literature. Their task is made much easier by the narration of Bruschi who sets the scene. Singers show excellent voices and their harmonic blend is exceedingly pleasant.

Russell Christopher comes in to bolish off the Bizer presentation The Windsors (3); no cover, no minimum.

The plush Marine Room in the Olympic Hotel has been remodeled and a small stage added for acts. Kickoff show is a good one and with notel booked solid for next few months, plus World's Fair visitors, room should pay off. Headliner Somethin' Smith, hanjo and guitar, with Norman Earl, piano, and Major Short on string bass, is an engaging act, mixing music, vocals and business in a manner that keeps the customers entertained but doesn't work against food and drink biz.

Smith fronts the group in show manly fashion, selling "Heart aches," "Bill Balley" and other strandards in top form. Easy going patter has right jouch and medley of "era?" songs is a sock routine, Gloris Tracy is a talented harpist of "era" songs is a sock routine, and there is a sock soutine, and there is a sock routine, and there is sounds and metodies that make for a top act. Group's version of "Never on Sunday" wraps it up for good impact.

The Windsors, Mickey Turner on accordion, Bonnie Vale on drums, backed by an unbilled string bassist, open the show with 19 good effect, harmonizing on vocals and music. Their "Mother Goose Twist" is a clever blend of w.k. Ir hymes in twist rythym.

Show runs nearly we hours, but was clear used. Drinks and food are up to the former Marine Room standard, which is topnotch.

Reed.

New Acts

KEELY SMITH Songs 50 Mins. Riviers, Las Vegas

Keely Smith's debut as a single unveils a brand new personality neety, smith's debut as a single unveils a brand new personality. The deadpan expression is gone, she does lots of smiling and no scratching. In addition to her familiar singing style, she shows refreshing animation as she talks, walks, clowns and dances.

refreshing animation as she talks, walks, clowns and dances.

The trademark halrdo is still there, but she gets a chance to wear a stunning three-in-one gown, which starts out as a full length beaded and frosted white creation. As the act progresses, she removes the skirt, revealing a white sheath, then for the finale, that comes of and she's in a "pants gown."

Four handsome male singers tagged "the Smith Brothers" blend neatly into Miss Smith's routine, joining her in certain standards and bits of special material, Songs include her theme, "I Wish You Love," and a particularly impressive a cappella "God Bless The Child."

Also: "I'm An Indian, Too,"

pressive a cappella "God Bless The Child."

Also: "I'm An Indian, Too," "Misty," "Love Isn't Born, It's Made," 'Better Keep Me In Mind," 'Nothing Can. Replace A Man," "What Kind Of Fool Am I?" and "I Found My World In You," latter being a salute to her home town, Las Vegas, With the Smith Bres. and 12 line girl Keely lookalikes, she does a wild twisting session to the tune of "Yes Indeed."

Producer Ernie Richman also stages, and the turn unreels with the proper flair and pacing to best bring out the star's talents. Miss Smith's own pianist, bassist, and drummer, billed as "Robert, Bobby, and Bob," are integrated into the fine Jack Catheart orch (19). Morty Stevens is credited with the ar-

Stevens is credited with the arrangements. As is, the new act, which runs 50 minutes, should click in any nitery situation.

Duke.

KAY MARTIN & HER BODY-GUARDS (4) Songs, Comedy 50 Mins.

50 Mins. Ranch House Inn, Phoenix

Ranch House Inn, Phoenix

Bountifully endowed chirper
Kay Martin is making considerable
audience impact at the Phoenix
nitery. She's assisted by hubby
Jess Hotchkiss who has charted
a hip course of special material
neatly tailored to complement
Miss Martin's pipes.

Currously act was spawned in

Miss Martin's pipes.

Curiously, act was spawned in Phoenix. Five years ago, Hotchkiss on bass, Bill. Elliot at the ivorles and Don Miller on skins were gleging a club date when Miss Martin, a young model, joined the combo and galvanized the act into a slick, classy session of chanting and yock provoking hijinks. The Bodyguards have played most of the class niteries, but their anties have never been assayed in new acts.

ging a club date when miss martin, a young model, joined the combo and galvanized the act into a slick, classy session of chanting and yock provoking hijinks. The Bodyguards have played most of the class niteries, but their antics have never been assayed in new acts.

Golden-coiffed canary bows on elegantly gowned in a snug, shape hugging gold lame warbling a cool "Pretty Eyed Baby," segues into a warm, surprisingly touching "Serenade of the Bells."

Chirper retires for a costume change—an eyepopping jump-suit featuring much cleavage, bared navel embellished by a diamond and tight enough to accentuate a set of trim stems. She warbles "Fever" and offers the auditors a preview of a sexy Christmas album to be cut by Bill Door's Fax-tlabes Act is solid for any club of lounge, a natural for disks and excellent for ty guest shots.

O'Haf.

tune, goes into a medley of Italian airs that continues a classic mood.

tune, goes into a medley of Italian airs that continues a classic mood. Bruschl, with the help of only a few props, provides a strong backing for the crew and essays a few tunes on his own in a virant and strong hass bartione. He also recalls the earlier principals to continue an informal songfest that delights the crowd.

In Boboli has instituted a comparatively simple policy that depends on good taste and simplicity. Opera in such easy dosages gaining a comparatively large following in this spot, and Sacco, who used to be maitre at the Blue Angel is ushering in an increasing number of new patrons to this spot.

SASHA TORMAS Violinist 7 Mins. Radio City Music Hall, N.Y.

Radio City Music Hall, N.Y.

Sasha Tormas, who scored at the Hotel Astor Emerald Room about four months ago, comes into his own, at the Hall. Without anouncing a single tune, he goes through a repertoire of numbers with only one pause. And at the finale, he had the Hall and clamoring for more.

finale, he had the man audering for more.

He has retained "Hot Canary" in his Hall routine. This is his recording which proved a hit in Europe. It's just as much a click with American audiences. Toymas dovetails his varied bird calls into slick instrumentation. But he projects in such easy fashion that he rates as a violinist's fiddler. He should do well in the U.S.

Wear.

AMI ROUSELLE Singer-Pianist 25 Mins. Villa Frascati, L.A.

Singer-Planist
25 Mins.
Villa Frascati, L.A.
Singer-planist Ami Rouselle, comparative newcomer to the field, could well develop into a top tongstress. She has every quality needed—beautiful rich voice that has been perfectly trained to complement her charming, warm personality and a face that radiates natural beauty.

Miss Rouselle continues a new policy at Frascati's which started with a two-week booking of Kitiy White. At this point, she is essentially an intimate lounge act. Working at her own plano, which she handles well, she is forced to hold back free styling that could develop with combo backing.

Her sets, a near-continuous show, vary between show tunes (medleys from "West Side Story" and, particularly, "Sound of Music" are good), standards and swing pops. "Black Coffee" has a sensitive delivery that vie's with the Peggy Lee recording, and when Miss Rouselle hits the disk route for which she is suited, it should be a hit. "Teach Me Tonight" has a gusty swing quality that blends with her generally litting voice, allowing her to belt but with a soft style that sells, with quiet intimacy.

Significantly, the singer, whose only major job was a long stint at San Francisco's hungry i had unusually noisy audience for first show—but they stayed and quieted for every set thereafier. She's in Indefinitely.

KELLY WALTERS

KELLY WALTERS

Songs 30 Mins. La Cabaret, Toronto

CARRIE ADAMS Songs 32 Mins.

Gafineau Club. Ottawa

32 mms.
Gafineau Club, Ottawa
Carrie Adams throws all of her
nicely-constructed self into a
clicko stint of chirping, Items
range from soit and dreamy to
powerhouse belting, with the beliing dominant and capably handied.
Miss Adams, just in from eight
weeks in Australia, exhibits nice
showmanship throughout. She
leaves June 15 for Tokyo and other
Far East bookings. When she returns, niteries will find her strong
material. Disks, radio and tv could
also make use of her talents.

Gorm.

CURRENT BILLS

NEW YORK CITY

MUSIC HALL — Bob De Voye aria Teresa Carillo, 12 Notes, S ormas, Prelianis, Rockettes, Corpu-allet, Raymond Paige Symphony,

AUSTRALIA

SYDNEY (Ivole) Edith Georges, Betty 160s, O'Neill & Haigh, Aveil Angers, eques Jordans, Raphael & Model, neme Hilmer, Les Fred Res, Allan melali.

BRITAIN

gion An

BRITAIN

ACKPOOL (Tower Circus)—Charile
airoli & Co. Bronleys, Bugh Forle &
o. Circus Williams' Lloss, Two Arconstant Circus Statement Comments of the Conconstant Circus Statement Circus Circus

Milliams' Lloss, Two Arconstant Circus Kinle's Newvegian & Lecon Animals, Diora Statement, Two Docheck Willes Lens & Chimpanses,
thor Aftexander's Canime Revue. Descheck Willes Lens & Chimpanses,
thor Aftexander's Canime Revue.
Check Constant Comments Comments

Agreement Circus Kinle's Esphaniaagreement Circus Circus

ARIGHTON (Hispodeceme)—Ceorge

Chisholm Circus Canime Constant

Arrent, Devine & Sparta, Robert Lifera

Gartert with the 'C' Men, Three
for Canime Comments Comments

Agreement C

ALCOYZON PALLADIUM—Shirley Bassey, he Temperance Seven, Mike & Bernie Jisters, Richisrdi Janior, Sergio Fran-ni, Lionel Bair & his Twist Dancers uban Kossacks Paul Andrews The Sky-

Lione: In.

I Konneks Paul Andrews
Ted Rogers.
Auchtest En (Felece) Louise De
Jimmy Jewel & Ben Warriss Jim
es, Audrey Jeans, D'Angelys Jus
artner, Regise & Andre Berny.

Maynin

& Partner, Regise & Austra Street,
Debutanier,
MEWEATYLE (Employ—Bill Maynard,
MEWEATYLE (Employ—Bill Maynard,
Debutanier,
Debutanier,
Debutanier,
Debutanier,
Marie
De Vere Girls, Sanfarere,
VECTORIA (Pebeo)—The Crary Gang,
Nerve & Knoz, Bud Flanagan, Nhughton
& Gold, Eddie Gray.

Cabaret Bills

NEW YORK CITY

CAN **ROOM** — Afro-Ca Barracuda, Larry Bonito N ST. EAST-Louis Prime, San BASSU 5: SLACKJACK — Lynne Carter, Dawn BLACKJACK — Lynne Carter, Dawn ampton, Jim Malley, Den Woods, orsen Tale Trie. BLUE AMGEL — Dave Astor, Clara ard Singers, Bebby Short, Otis Clem

EON SOIR — Dick Gastier, Barbra treisand, Three Flames. CHARDAS—Lauresane Le May, Eleman ireisand, Three Flames.
CMAEDAS—Leuresane Le May, Elemar orweth, Ther Rakessy, Dick Marta. CHATEAU MADRID — Manchane & armelills, Alberto Rochi, Fupi Campe

c. COPACABANA — Paul Anka, Norman Dean, Paul Shelley Orc., Frank Marti EMBERS-Erakine Hawkine Orc., Lee

EMBERT-Erakine Hawkine Orc., Lee varis Trio.

MAWAIIAM ROOM — Rudy Adams, MAWAIIAM Room Wing, Reels & siment Beemer, Wallani Gomes, Joe elancing, Lival Tong & Ionn Emriter, ed chulte Orc. Sent Meks Menner, ed control of the Control

ick Fantstein HOTEL NEW YORKER—min rc., Helone Almee. HOTEL PIERRE — Patricia Bright, arrison & Fisher, Stanley Heiha Orc. HOTEL PLAZA — Eartha Kitt, Boild Sean Orc., Mark Monte Continentals.

Coleman Orc. Mark Monty Continentals, Payson Ro (Mark Monty Continentals, HOTEL ST. REOS — Patachou, Channey Gary, Chiquito Orc. MOTEL ROOSEWELT—Jerry Wald Orc. MOTEL WALOORS—STOPIA — Peter Lind Hayes, Mary Healy, Emery Deutsch Orc. Mill Shaw Orc. Greta Keller, Joan

MOD. OTEL SAVOY HILTON — Dick Han "NOTEL SAVOT METON — DER HAM"YTIO."
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o Fuld, Badoe & Sharobi, Louis Ban-itt Ore. TWO GUITARS—Alya Uno, Sasha Poli-if, Ivan Nepa & Sonia, Kostya Polian-

IY.
SQUARE EAST—"Second-City," Alan kin, Howard Alk, Severn Darden, awn Daniel, Andrew Duncan, Lynda gal, Eugene Troobnick, Gary Sherman,

Sevanirkin. Howard irkin. Howard irkin. Howard irkin. Jawn Daniel, Andrew Dun, Jawn Daniel, Andrew Dun, Jawn Daniel, Andrew Dun, Jarbara Harris. Downstains — Philipper House, Cell abod, Rex Robbins, Sleve Frans, Cell abod, Rex Robbins, Sleve Wilson Lovelady Powell, Freddie Webber, Jim Sheridan, Dick Riddle, Milrad & Chim-Rosita & Chim-Rosita & Chim-

olston.
VIENMESE LANTERN—Rosita & Chimos.
Joannie Michel, Ernest Schoen Orc.
VILLAGE BARN—Ralph Pope, Peri &
zy, Tex Fletcher, Lou Harold Orc., Joe Ray, Ter Fletcher, tou amend Amaya
VILLAGE GATE — Carmen Amaya

ina Simone. VILLAGE VANGUARD—Dave :Guard & historiali Sinvers, Stan Gels Four.

CHICAGO

SLUE ANGEL—Christian Lamont Twist-p Revue, Jol Darl, Carmen Hylton, nort Messege, Fettia, Christite Rec-ord Carlton. The Ferest Orc. COMRAD HILTON—"Pin Tights," Nip-sison, Hischy & Alian. The Bokdams. oke Lorraise. Canneles. Boulevar-Dons observar-Dears (5). Charles & Has-let, Jimmy Palmer Occ.

BRAKE MOTEL — Phil Ford & Mini-lines Jimmy Rieds Ore. All Sections of the Section of the Section of the Section of the clair & Aids, Don Davis Ore. GATE OF MORE—Repor Frice & Mar-gle OFarrell. Law Peret. LE SISTRO—Vic Danz, Vic Casserio 3. LEVING ROOM—Alas King, Mary Fas-ter, Joe Parmillo Trie, Sam Difference Su-ter, Joe Parmillo Trie, Sam Difference Su-ter, Joe Parmillo Trie, Sam Difference Su-ter, Joe Parmillo Trie, John Service Trie, Trie, Section of the Section of the Section of the Critical Section of the Section o

LONDON
tat. Jose Bethancourt Trio,
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Dardes, Del Close, new free Rockett, Company of the Rockett Research Schreiber. Sharkston Blackstons—Julie Wilson, Franz Benteler Orc. SUTWERLAND LOUNGS — Lambert, Wandricks & Ross, Dave Green Trie.

LOS ANGELES

COCANUT GROVS — Eddie Fisher, Freddy Martin Orc.
CRESCRIOO—Bity Daniels, The Leitermen Rose Marie.
DINO'S — Jessica James, Jack Ettan, Littermen Rose Marie.
LE CRAXY HOMES — James Jack Ettan, Littermen Rose Marie.
LE CRAXY HOMES — James Called Townson, Roberts & Evelys Pressum Cambe.
SAATE SROS. — Paul Gilbert, Raise McKenna, Rerb Dull Tro-Reing on the SYATER SROSE — Paul Gilbert, Raise McKenna, Rerb Dull Tro-Reing on the SYATER SROSE — Paul Gilbert, Raise McKenna, Rerb Dull Tro-Reing on the SYATER SROSE — Paul Gilbert, Raise McKenna, Rerb Dull Tro-Reing on the SYATER SROSE — Paul Gilbert, Raise McKenna, Rerb Dull Tro-Reing on the SYATER SROSE — Paul Gilbert, Raise McKenna, Raise McKenna

LAS VEGAS

CORTEZ — Mervele, Bill Male

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Comeia:
FLAMINGO-Pant Belley, Step Bros.
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Condens NUSCET-Loon Ecadilif Roy Clark, Rilly Thempson, Chick Adam.

HACENDA — Four Tunes, Johnny Olenn, Kernotes, Cally Ryin, Lynne Datis, Grover Shore Trio.

MINT-Fal Moreno's "Artists & Models of '82." Rill Ried. Cli Lamb, Mellington Condens Research Con

Poppin'.

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Minsky's." I
sell, Stunn DA. Jay Oclando, King Ranny C FRONTIER — "Life Regins at ," Tommy Mos Raft, Carrie Fla-tunning Smith. Baby Bubbles, Diaz, Frank Serrelle, Nurray Jack Mann, Dick Ries Ore. Bob Crosby, Ink Spots, Sunny

BRA—Keely Smith, Carbett Mees, Arnold Dancers, Jack Cather Learner, Kay Stavens, Braman

ica. Gea. Arnold Danostra. Jack Camear.

Tor. Lowrige. Kay Stevents, Braman &
Leanard.

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SAMARA.—Turosa Brewar. Dave Barry.

More-landis Danestra. Lonis Basil Orc.

SawiaRa.—Turosa Brewar. Dave Barry.

More-landis Danestra. Lonis Basil Orc.

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Wallis. Peter & Hank. Lloyd Lindroth.

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MIAMI-MIAMI BEACH

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BALMORAL—The Accents. The Vorsecretic construction of the Constr

Orc., Mel Greene,

DIPLOMAT — Gene McDaniels, Mandy
Cambo Orc., Can Smith Orc.

EDEN ROC—Billy Maxfed Orc., Luis
Varona Orc., Mouroe Kasse Orc., Art FOUTAMERLEAU — Zigy Lane, Jose FOUTAMERLEAU — Zigy Lane, Jose Frajarde Orc. Frank Natale Trio, Lea Dawson Orc. Lucerne — Toe Hot Too Handle."
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MURRAY FRAMKLING. Freddie Ross.

Kay Carole. Frankie Hens. The Cooks.

Eddie Bernard. Murray Franklin. Vice Pellaysov.

Frankie Henrard. Murray Franklin. Vice Pellaysov.

Stan Fisher, Linda Hojkins. John Shirley & Bonnie. Jackie Mernon. Sir Julian Troic. Chico. Bandail Tie. Norm. Geller Troi. Cooks.

TROMEY PLATA Four Tempes. The Twitters.

THUNDEESIRD. Franklin Scott. Ritchis Branch. Berp Vaughan Quartet.

RENO-TAHOE

MAROLD'S—"Riverboat Foilles," with Rusty Draper, Johnny Mann Singers, Adre Marot, Pelta Queens, Don Cana Ore HARRAN'S (Reno)—Roberta Sherwood

Dunbille, Berben Leighton Noble Orc. Earry Babbitt il. Water Broc., Town

Pipers, Charles Gould, MAPES—Vagabends, Fr. Loco Révue, Joe Karnes, RIVERSIDS—Riviera Re Freddie Bell, Jos Loco Revue, Joe Karner.

Revue, Len Le Vitt Gry. Lessages Teny
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Levid Cry. Lessages Teny
Main. Wilder Erothers Sobly Page.
Gloria Tracy, Esquires Sofiste-Cats, Res
Rose.

SAN FRANCISCO

BLACKMAWK Modern Jazz Four. BLACK SHEEP — Earl Hines Orc., Rich Dean. EARTHQUAKE McGOON'S Turk Murhy's Ore, Claicy Bayes.

6AY 97'S Ray K. Goman, Bee & Bay
oman, Dick Keegan Ore., Jerry Sharkey
FARMONT — Joe E. Lewis, Ernie

FAIRMONT — Joe E. Lewis, Ernie Seckacher OT.

HANGOVER — Marty Mersah Ore.

HANGOVER — Marty Mersah Ore.

HANGOVER — Charlie Manna, Ocear

HOWNEY — Charlie Manna, Ocear

HOWNESSOP—John, Coltrane 4.

NEW FACK'S — Count Basic Ore.

PURPLE ONION — Adam Keete, Don
rewford, Jay Kenedy,

Talmer Ore. Deerry Ashton Revue, Boy

Palmer Ore. Palmer Ore. SUGAR Hill — Virgin Islands Steel land, Limbo Dancers.

SAN JUAN CLUS CARISS — Susperos de Espans evue. Miguelito Miranda Orc., Pepite

evue, Miguelito Miranda Orc., Pepite rvelo Five. LA CONCHA — Eleanor La Forge, rankie Mariewe, Nore Morales Orc., Yankie Marlawe, Nere Morales Ore, leator Torres Five.
EL CONVENTO — Pape Lars Ore, lodrigues Olive Five.
FIESTA ROOM — Lucerito Barcenas, epite Torres Ore, Barleta-Guerali Five.
FLAMBOYAN CLUB—Caracellilo Spanan Ballet, Cent Conception Ore, Joe ish Ballet, Cesar Concepcion Orc., Joe Vallejo Five, MOULIN ROUGE Humberto Morales Five.

GCHO-PUBRIAS — Gilberte Menreig,
Mari Pacheco, Joe Vallente,
TROPICORO—Rafael de Cordova Ballet,
Charlie Fisk Occ.

Unit Review

Skindo May 11.
Abraham Medina production, directed by Vasco Morgado. With Taveras, Luciu Figueiro, others. Opened May 4, 32 at Theatre Monumental, Lisbon.

Billed as a Brazilian musical, "Skindo" blends assorted native songs and dances, but lacks story line, impact and pace. Produced in Rio De Janeira last October, where it ran for three months, the \$50,000 show opened here to tepid boxoffice. It hepes to summer tour Spain and France.

Soxoffice. It hepes to summer tour Spain and France.
Cast of 35, including part of original members, mixes dazzling South American beauties with sips of lukewarm Sambs, Frevo, and Macumba atmosphere and instrumental numbers. Show, however, lacks lugter of the late Carmen Mixanda.

Miranda.

Taveras, a Brazilian Tinker Bell, threads acts together. Flitting on and off, she never gets a crack at giving her all. A vocal trio sings cool Sambas, render show's title and "Simba" with warm, controlled gusto. Knife fight dance, called Capuera, builds rough and tumble excitement.

Rowdy nightclub scene offers Rowdy nightclub scene offers fancy steps by Negro dancers, while a village street sequence, although loud and fast, doesn't move in any one direction. Best act is Night Voodoo (Macumba) Ballet, where six virgins consort with evil spirits. Lush dark setting, aggressive costuming, fast beat, and an echoing vocal effect set eerie atmosphere.

An electric willer simulates a

set eerie atmosphere.

An electric guitar simulates a railroad train and an airplane takeoff, among other things. Harmonica solo offers a smooth technique, and an interesting selection. Singer Luely Figueiro is notable to look at, but her soft notes don't linger. Girl-boy ribboned ballet, opening finale, has earthy, energetic elip.

opening finale, has earthy, energetic clip.
Finale throbs with color, music and a striking set, it throws everything into the pot; including streamers from both stage and audience. Hour and 40 minute show is backed by an 11-piece orchestra. orchestra.

orchestra.

Abraham Medina, a Brazilian businessman and tv producer, produced. Vasco Morgado directed.

Dool.

Woldorfkeller's Summer Fold Greta Kelles Wil close at the Waldorfkeller of the Hotel Wal-dorf-Astoria, 1821, Sautrday (26) for the summer and will resume in the fall. Reopening date hasn't

been set yet. Miss Keller has been in the room for the greater part of the season. Her run was interrupted for a 30-day tour of Japan during which time Erik Rhodes substituted.

House Reviews

"Stepping Around," produced by Russell Markert, with Bob De Voye Trio, Sasha Termas, Six Frielants, Maria Tereja Carrillo, the 12 Voices, Rockettes (36), Corps de Ballet (24), Masic Hall Symphony Orch (50), directed by Raymond Paige. "Bon Voyage" (BV), reviewed in Variety May 9, '62, Music Hall, N. Y.

Current stage layout here fits smoothly into the category of all-around family entertainment exemplified by the picture now playing the Hall, Also it measures up to the title, "Stepping Around. Entire production layout bespeaks an expert job by producer Russell Markert, who also has come up with something just a bit different for his Rockettes though this often seems impossible. He's also had to compress a varied assortment of talent into a brief 40 minutes or less because of the minutes or less because of picture's length.

picture's length.

Ballet number is one of those breath of spring" things but well and effectively done. This segues into the adagto turn of the Bob De Voye trio, two men and a girl. De Voye started as the male half of a ballroom terp team some seven years ago, but more recently built this smart new act. Efforties abandon with which the two lads toss the comely girl around makes the turn standout.

Maria Teresa Carrillo and the

makes the turn standout.

Maria Teresa Carrillo and the
12 Voices, all-male combo, have
two different sessions of songs
with nice results. Shapely femme
is exquisitely gowned, and scores
with her vocalizing.

The Six Frielants have a freethealing blue are the three lade.

The Six Frielanis have a free-wheeling bike act, the three lads and three femmes being equally adept at excepting halancing and semi-acro feats on their bleydes and unicycles. Finale is the seldom seen stunt of the six getting aboard one-bike, and in motion. Drew plenty of mitting here.

pienty of mitting here.

Sasha Tormas (New Acts) newis-arrived foreign violinist, wows
his audience. He's a big asset to
this show. The Rockettes, per
usual, click with their unison stepping and unusually colorful garb.

ping and unusually colorful garb.
The Music Hall Symphany is
allotted considerable time to do
"Andalucia," by Ernesta Lecuena,
but obviously merited since Raymond Paige conducts with remarkable zest and showmanship.

Wear.

Palladium, London
Leslie A. Macdonnell & Bernard
Delfont presentation of "Palladium
Variety." With Helen Shapiro,
Matt Monro, Joan Turner, Arthity
Worsley, Johnny Hart, Billy Dainty, Joe Church, Malcolm Mitchell
Trio, The Balcombes, The Mathurins, Eric Tann's Palladium Orch.
Opened Muy 14, '62; \$2.45 top.

Second of two 14-day variety second of two 14-day variety bills filling the month between pantomime and summer shows, this lineup provides a mixed bag of corn and competence. As an evening's entertainment it just just about holds its head above

Talented moppet Helen Shapiro, who has scored here on disks, bows at the top of the bill in her first vaude outing. She belts through past and prevent rock and whams her way into one or two standards, notably "After You've Gone."

notably "After You've Gone."
Undeniably, the 15-year-old thrush is destined for a lucrative vocal future and she shows every yromise of developing beyond the basic noises of the contemporary teenage songs into a performer of high quality.

At the moment her talent, while pleasingly fresh, is raw. It's natural, therefore, that she comes off best singing in the teenbeat idiom with numbers like "Walking Back To Happiness," "Let's Twist Agaln," "Let's Talk About Love" and "Multiplication."

Miss Shapiro's doll-like stage

Miss Shapiro's doll-like stage Miss Shapiros doi-nic stage image makes her grown up renderings all the more fascinating. But at the same time her air of innocence and completely natural manner make her less alarming than her American counterpart, Brenda

Matt Monro's repertoire is de-lightful but without dynamation. Singer's smoky appeal through numbers like "Gonna Build a

Mountain," "Portrait Of My Love," "My Kind Of Girl" and "Tonight" successfully survives "Tonight" successfully survives new arrangements which help lives the oft-heard tunes.

the off-heard tunes.

Other supporting acts work hard
if not always fruitfully. Comics
Joe Church, Billy Dainty and Jean
Turner fall into the mediocre category and two tumbling groups. The
Balcombes, and The Mathurins,
offer little that is original although
they perform their routines with
skill.

they perform their routines with skill.

Arthur Worsley, however, is at his ventriloquial best as he alsieroils them with his self effacing style and supreme ability. Johnny Hart brings some finesse to his conjuring tricks which culminate, in the appearance of several cagebirds. Malcolm Mitchell and his trio keep the audience happy with some fast and slow numbers but the slickly turned out group is not above average on this occasion. From the production point of view, the show needs considerable tightening. One major fault with perfermance caught is two impersonations of Shirley Bassey from different artists. Eric Tann directs the orchestra ably. Watt.

Apollo, N. Y.

"Raiph Cooper Show," with
Raiph Cooper, Ben E. King, Drifters (4), Mary Wells, Bluebelles
(4), Falcons (4), Crystals (5),
Jesse Powell Orch (13); "Shadow
of the Cat" (UI).

Decisy Ralph Cooper's current rer showcase at this Harlem vand-ery is a lively and sometimes mu-sical spread.

steal spread.

Headliner B. E. King, currently high on the charts, with "Don't Play That Seng," does all right via force of reputation with young for diggers, but, at show caught the belter was in raw voice and actually, cut by some of the preceeding group stuff.

the belter was in raw voice and actually cut by some of the preceeding group stuff.

Among the cutters were King's old group, The Drifters Quartet. The group did a closing number with their former lead singer, but really scored on its own with a "Wonderful" and a thing called "My Little Girl." Both numbers have unusual melodic range and impact for the medium. The latter has a swinging, imaginative arrangement—at least as played by the big Jesse Powell band.

Scoring also in the melodic line are the Crystals, five young calleds whose hardonies are a close match to their high-sight values—and hip costuming. Their current disclict Uptown, "is a breakout in spite of a special audience slant to the lyrics.

The Falcons Quartet sounds liter are unforced General group with.

of a special audience siant to the lyrics.

The Falcons Quartet sounds like an unfrocked Gospel group, was a special and antics in their converted religioso renditions pull tremendous response in this location. The Bluebells, four young chicks from Philadelphia, are as yet green sprouts on this circuit, and singer Mary Wells is plenty says sans too much in the vocal department.

Cooper Jogs the show along at a good pace with some fine low comedy and vaude quips so old they are brand new to the mostly coming-generation audience. Jesse

coming generation audience. Jes Powell's band backs solidly at the leader blows a sock ten solo from time to time. Bill.

Twin Cities Press Raps 'Stiff' Seattle Fair Prices

St. Paul, May 22.

Seattle continues to get slapped Seattle continues to get stapped in the Twin Cities' press for what's claimed to be greedy gouging via stiff tariffs' charged for steeping accommodations and high prices in general. The raps are believed to be keeping some people in this area of the woods from attending Seattle's World's Fair.

Latest to sound off on the subject was Don Riley in his morning Ploneer Press column. "No wonder the World's Fair crawd figures are 20% below expectations," said Riley. "Visitors say the hotels and motels are killing enthusiasm with \$30-per-day rates."

Before his sheet discontinued publication because of strikes, Minneapolis Evening Star columnists Bob Murphy related some of the things he had heard about "eutrageous" Seattle prices.

Propose Performing Arts Center **Under State Sponsorship at Spa**

Albest, May 22.

A plan to make Seratogs a perferming arts center as well as a health, recreation and racing resert has been revealed by the Saratogs Springs Commission, through its chairman, State Conservation Commissioner Harold G. Wilm.

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Wilm. The report, drafted by its con-sultants, proposes the erection of a modern 5.200-seat open-end audi-torium, and the accommodation of 7,000 additional persons on sur-pounding lawns—for musical per-formances.

rounding lawns—for musical per-formances.

For hallets or other productions requiring up-close viewing, as well as hearing, a special 3,500-seat sec-tion of the auditorium would be available. The state-owned 580-seat Spa Musical Theatre might serve for chamber music concerts—presumably under a schedule co-ordinating the presentation of such classical music with the repertoire of musicals by the summer resident company.

classical music with the repertore of musicals by the summer resident company.

The Commission-consultants' report suggests that the State provide \$580,000 of an estimated \$2,300,000 total cost. The State's contribution would be in the form of prenaring, the site, landscaping, roads and walks, utilities and parking areas. The balance of \$1,750,000, to be raisted privately, would meet the cost of what is described as a completely equiposed theater.

The State is currently redeveloping the Spa Reservation as a major recreation center, to serve 15,000 visitors daily, and to make the allower operation. In cluding the health baths, the equal of any in the world. The dressing room perup, stage size and pattern, and other specifications of the sus, gested auditorium were drafted in consultation with the N.Y. Chity Ballet, George Balanchine, artistic director of the latter, has publicly commended the project.

Ballet, George Balanchine, artistic director of the latter, has publicly commended the project.

The Symphomy of the Air. a New York City group. has also expressed support. The plan is a project of the Saratoga Springs Committee on the Performing Arts, of which Newman E. Wait, Jr. is chairman.

Critic Robert Muller And London Daily Mail Cracked in Libel Case

Leadon, May 22.

Brian Rix, actor-manager of the Whitehall Theatre, has won damages and been given an apology for libel in a newspaper article by a top critic, Robert Muller, of the Daily Mail. The article (not a review) described Rix's plays, as "degraded, leering rubbish."

In the Righ Court, Rix's counsel said he considered the attack a wholly unwarranted reflection on actor-manager's professional repu-

actor-manager's professional repu-tation and that of the theatre. The tation and that of the theatre. The atterney declared, "The plaintiffs had for many years been con-cerned in choosing and staging with great success at the White-hall Theatre plays which had earned for that theatre a countrywide rep-utation as the home of good, clean and perhaps old-fashloned farce of the type which appealed to family audiance."

audiences."

It was brought out that since the article appeared the plaintiffs have been satisfied that their professional reputations had not been affected as badly as they had feared.

feared.

The defendants, Associated The defendants, Associated Newspapers, the editor of the Daily Mail and Muller, now recognize that Muller's article was open to a construction which transgressed the permissible bounds of comment. They tendered an apology, agreed to pay the damages and also indemnify the plaintiffs' costs.

The record of the action was withdrawn.

The New Repertory Theatre Company will present Max Faber's translation of Ibsen's "The Wild Duck" at the Masque Theatre, N.Y., beginning Sept. 18, as the first in a planned series of five productions at the house. John Hanbook will direct "Duck" for the repertory operation, of which Konrad and Gay Matthaet are managing directors.

AETA Sets Awards For College Scenery Design

College Scenery Design
The American Educational Theatre Assa, and the Gothic Color Co.
have established an annual fellowship of \$1,000 and a scholarship of
\$500 for advanced study in scene
design by college student designers.
To compete for the awards, confestants must be fully enrolled
undergradunts students in college
or in schools of college grade, he
AETA members, and be sponsored
by either teachers, deans or stage
directors who are AETA membets.
The winners are to be announced
late in May.

AETA is also enlarging the scope
of its program for playwrights with
concentration on the distribution
and production of new plays and
the encouragement of new playwrights, including the regular publication of a directory of playwriting contests.

For Demolition

The Blue Ribbon Restaurant in the Broadway district is not earmarked for demolition; according to Murray Rubbien, attorney for the West 44th St. eatery and the buildings in which it's housed. It was reported in last week's Vanier that the restaurant would be rused along with the Hudson Theatre and adjoining property to make way for a garage.

Rubien, in denying that report, advise, you that neither the restaurant nor the buildings in which the same is housed are for sale; I know nothing of any proposed sale and demolition of the Blue Ribbon property. Buyers of Hudson for development as a garage are the Sommer Bros. Construction Co.

The Hudson, which NBC bought some years ago from a syndicate comprising Howard Lindsay, Rubel Crouse; Leland Hayward, Robert Montgomery and Howard Cullman, is understood to have been sold by the network to Sommer Brothers for about \$1,250,000. The 1,065-ceat, theatre, which the network had used as a studio, neverted to legit about a season ago and its last tenant was the recently-closed "Ress."

It's understood that Sommer Brothers intend putting up a combined garage and office building the site now occupied by the Hudson and the adjacent westside building.

CUT-PRICE 'LA PLUME' TO BOLSTER CHI RUNS

To Bolster CH RUNS

Chicago, May 22.

Producer David Merrick is distributing discount tickets here for "La Plume de Ma Tante" in an effort to keep the musical revue running through the summer at the McVickers Theatre. A Philadelphia firm is sending out a total of 1,800,000 cutrate coupons through the mails to business firms, factories and organizations in the metropolitan area to offer to their employees or members.

Starting next week, the tickets will be redeemable for the Monday through Thursday performances in certain price categories. The \$5.50 orchestra seats will be offered at \$3.30, and the \$4 balcony seats at \$2.40, for instance. It's not precisely a twofer arrangement.

ment.
"La Plume" is currently in its sixth week here

Hyannis Tunetent Books 'Sergeants', Legit Comedy

"Sergeants', Legit Comedy
Hyannis, May 22.

The Cape Cod Melody Tent will
present its first straight play in
13 years of operation this summer
when it opens here June 29 with
Myron McCormick in "No Time for
Sergeants." The comedy, which
Charles Hohman will direct, will
be followed by a string of musicals,
including "Gypsy," "New Moon,
"Fiorello," "Brigadoon," "Music
Man" and "Bye Bye Birdle."

A Louis Armstrong Festival will
be presented Aug. 26.

To Repeat 'Alchemist'

Many of the performers who appeared in the recent presentation of "The Alchemist" at the McCarter Theatre, Princeton, N. J., will repert their roles in an off-Broadway production of the play planned for this summer by Argony Productions.

Philip Minor, who's partnered in Argony with Stuart Duncan, will appear in the play, which is to be directed by Stephen Porter, who handled that assignment for the Princeton production.

Another Season As Legiter Due For Ford's, Balto

Baltimore, May 22.
Ford's Theatre, Balto's only legit house, will operate as a stage spot for at least one more year. The Theatre Guild-American Theatre Society will have its regular subscription series at Ford's next season, according to Mrs. Clarisse Mechanic, president of the house, and Leonard B. McLaughlin, manager.

It had been figured that the Hecht-May. Department Stores.

ager.

It had been figured that the Hecht-May. Department. Stores, which purchased the property, would proceed quickly with plans to tear down the structure and replace it with a garage. That project is now off for at least another year. Meanwhile, Morris A Mechanic, owner of the building, is going ahead with plans to build a modern theatre in the Charles Center in downtown Baltimore, a public revitalization project. In addition to the new legitimate theatre, there will also be the \$12,000,000 Civic Center now under construction and which will seat about 12,000.

The latter will be used for conventions, sports events, ice shows and possibly theatrical productions.

DAILY EXPRESS ENDS BERNARD LEVIN'S RUN

Bernard Levin's KUN

London, May 22.

Bernard Levin, legit critic for the Daily Express, has resigned. No reason has been given and he was not available for comment, reportedly being in France. He has also quit his spot with the Spectator mag, Herbert Kretzmer will do the legit reviewing for the Express until ferther notice, but no one has been set as permanent critic.

Levin, who is in the legit and the legit reviewing for the Express until ferther notice, but the legit reviewing for the Express until ferther notice, but the legit reviewing for the Express until ferther notice, but the legit reviewing for the Express until ferther notice, but the legit reviewing for the Express the legit reviewing for the Expression of the legit reviewing for the legit review for the legit reviewing for the legit reviewing for the legit reviewing for the legit reviewing for the legit review for the legit review for the legit review for the legi

one has been set as permanent critic.

Levin, who is in his early 30's, has made a reputation as a severe, outspoken reviewer with a marked personal style. His vigorous comments have occasionally had repercussions. One recent instance involved a court action and an apology to producer Henry Sherek over a review of "In the Bag."

The ather was an attempt by producer Emile Littler to har him from the opening of "Signost to Murder," on the ground that he had already expressed an unfavorable opinion of the mellet in his review of another show in the latter case. Levin was able to attend the premiere by entering the theatre on the other ticket if Alan Brien, critic of the Sunday Telegraph.

Happy Ballyhoo, Alex!

Happy Ballyhoo, Alex!

Broadway producer Alexander H. Cohen, who has a term lease on advertising space on the side of a building on the northeast corner of Eighth, Ave. and 45th St. intends using it to promote his season's schedule of presentations. Since the ad copy was not ready and he was already paying for the wall area, he decided last week that rather than have it blank he'd use it for a personal greeting to his actress-wife, Hildy Parks.

So the producer had the simple message, 'Happy Birth day Hildy.' with the signature Alex underlined by five X marks, painted en a white background 120 feet wide by 40 feet high. Even though Miss Parks' birthday is actually in March, the stint grabbed straight treatment in some newspapers and was featured on local television programs, with accompanying mention of certain forthcoming Cohen.

with accompanying mention of certain forthcoming Cohen presentations.

Reorganization of UPA Legit Unit May Bring Expansion of Road Biz

Offered Vince Edwards 25G for Chi Barn Date

25G for Chi Barn Date
Chicago, May 22.
Vince Edwards, a virtual unknown in showbusiness until the
"Ben Casey" to series this season,
was offered a flat \$25,000 for a two
week engagement in inusical suminer stock here, but turned it down
because of the shooting schedule
for his video series, according to
his agent.

The offer came from Bill Rach,
who operates the Chicago Melody
Top Theatre in suburban Hillside,
and is understood to be his top
offer to date. The tunetent producer had wanted Edwards to do
"Guys and Dolls" or "Plain and
Fancy."

Robert Cummings was offered
\$20,000 by Melody Top for a fortnight in a musical, but said he
wanted to do a straight comedy,
"Tunnel of Love," for a silo tour
this summer. Cummings indicated
he likes to prepare several menths
for a legit show, and the Melody
Top booking doesn't afford enough
time.

Cheery Outlook At Lyric Opera

Supporters of the Lyrie Opera held their amual dinner-meeting on the stage of the Opera House last week in front of a set from "Rigoletto" and heard an optimistic review-preview from general manager Carol Fox:

(1) The Lyric has quietly signed a two-year contract with the musicians union providing a modest 3% dollar incresse. (This is in sharp centrast to the Chicago Symphony, which a week ago opened negotiations with widely reported charges and counter-charges.)

(2) The 1963 season will be eight weeks — one week longer than this year.

(2) The 1963 season will be eight weeks — one week lenger than this year.

(3) The Lyric is shooting for a \$1,000,000 rund-raising goal this year—a sum that would not only meet; the anticipated deficits of the 1962 and 1963 seasons, but would wipe out the \$123,232 of old debts the company is carrying. The A. Mentgomery Ward Foundation has pledged to match 10% of the total up to the \$1,000,000 mark.

(4) For the accord consecutive year in the Lyric's nine-year history the company ended up in the black and with a moderate amount to apply against old debts. The Lyric earned \$801,193 last season and raised \$328,855 in contributions.

It was also announced that Miss Fox signed a three-year con-tract with the Lyric as general

HAITIAN DANCE GROUP FOR N.Y. WORLD'S FAIR

Harold Tuthill, representing the Republic of Haiti for its pavilion at the upcoming New York World's Fair, is planning to bring over a troupe of his country's dancers to appear at the fair. It's his intention to tour the company throughout the U.S., prior to the start of the, fair in 1964.

At the Haitian pavilion, the terp, troupe, according to Tuthill's blue-

troupe, according to Tuthill's blue-print, will give four shows an hour in an area that can accommodate in an area that can accommodate a capacity audience of 150. The admission fee will be 50c per person. Tuthill is seeking a co-producer who'll have to put up \$75,000 for the fair setup alone. The budget for the proposed cross-country tour hasn't been worked

out.
On the fair venture, 35% of the gross taken in by the dance company is to go to the Haiti Development Corp. of which Tuthill is president.

The new producing team of Paul Vroom and Buff Cebb have two plays scheduled for Broadway production mext season, the first is Charles Horine's comedy, "Me and Thee," to be directed by Larry Blyden, and the other is Ernest Pascal's "Man With Gold Teeth."

The road is in for a new buildup on the grassreets level. That's the basis of a reorganization by United Performing Arts Inc. of its legit-concert boeking operation. Under the new setup, the theatre department is to operate as a separate entity, unrelated to the concert elivision. There's also speculation that UPA may eventually dispose of the concert end of the business to concentrate solely on the developpment of its "secondary city" touring route.

The "secondary city" designation applies to towns not regarded

tion applies to to

touring route.

The "secondary city" designation applies to towns not regarded as prime time, where shows are generally booked on a split-week basis. UPA, originally formed as a concert booking operation, expanded into the legit field this season with its takeover of the network of Byoadway Theatre League subscription cities from Columbia Artists Management Inc. The BTL cities generally fall into the split-week category.

It's understood that UPA didn't fare too well on the legit endeavor and that losses on the season have been substantial. This situation is regarded as the reason for the over haul, which resulted in Julian Olively being made vice-president in charge of the theatre devartment. Olney had previously been tour manager for the shows booken by UPA. Harlowe F. Dean, formerly president of UPA is now veeped in charge of the concert division.

Functioning as president for the sime being, in a stoppap measure, its attorney Robert Montgomeny. He's handling legal matters dealing with UPA for the firm's backer! Lambert & Co., Inc., Wall Street financiers. In connection with Olney's appointment as head of the theatre department, his own booking outfit, Dorian Attractions inc. is to be merged with the UPA legit operation.

UPA, which may thus eventually undergo a name channe, will

booking outfit, Doriam Attractions Inc., is to be merged with the UPA legit operation.

UPA, which may thus eventually undergo a name change, will have several shows available for its BTL circuit next season on the basis of the shows already lined up for the 1962-63 semester by Dorian. The Dorian roster next season includes five productions, of which the latest to be set is a second touring company of "Carnfaval." That'll be sent cut by Lee Guber; Frank Ford & Shelley Gross. The other four include a second touring company of "Sound of Music," to be presented by Henry Guettel & Morton Gottlieb, and touring editions of "Mary," Mary," "Shot in the Dark" and "Tenth Man."

At least one other company of "Mory" of which Roses I.

At least one other company of "Mary," of which Roger L. Stryens is producer, is slated to stevens is producer, it sained to tour next season. Another com-pany of "Shot," of which Leland Hayward is producer, may also be on the road. Saint Sabber and Ar-thur Cantor who've been touring "Tenth Man" this season, will pre-sent next semester's edition of the

rent man than season, will present next semester's edition of the play.

All of the shows excent "Sound" will probably play BTL time in addition to non-subscription dates, "Sound" is considered too heavy for split-week elegagements. The transfer of the BTL network from Columbia to UPA involved 82 cities, of which shout 30 have dropped out. However, a campaign has been launched to bring in new towns and since Olney's takeover of the department four new cities have been added to the list.

When UPA took over the BTL network, the intention was to limit the audience to subscribers only, with no boxoffice sale. Olney intends operating under a new and more flexible formula. He anticipates booking three or more of

more flexible formula, He antici-pates booking three or more of next season's shows into around 100 cities, about half of which have organized subscription setups.

Rename Paul Maxev

Paul Maxey has been re-elected president of the Pasadena Playlish house Alumni & Associates. Other officers named are Helena Kent, first vice-president; Stan Zelas, serond vp.; Wendy Aberdeen, corresponding secretary; Winnie (Duamman, recording secretary; Ray Guth, treasurer, and James Kent, administrator; Cajum Pimley, Ruth Scott and Robert McKinney were added to the board of directors.

B'way Better; 'Forum' Fine \$57,834. 'Clowns' Record \$42,229 at O'Neill; 'Can-Can' 31G, Swedish Rep \$13,748

slight to sturdy, was registered last alight to sturdy, was registered last week by a number of Broadway shows. Scoring the biggest jump was "A Thousand Clowns," which set a new house record for a straight play at the O'Neill Theatre. Several shows continued on the decline, some substantially, Selling out again last week were "How to Succeed in Business Without Really Trying," "A Man for All Seasons" and "Ne Strings."

Estimates for Last Week

Restimates for Last Week

Keys: C (Comedy), D (Drama),
CD (Comedy)-Trama), R (Revue),
MC (Musical-Comedy), MD (Musical-Drama), R (Revue),
MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operatia), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through hast Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weekinghts), number of seats, capacity gross and stary-Price includes 10% Federal and 5%, repealed City tax (diverted to gan-industry-wide pension and welfare fund), but grosses are net; fe, exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cutrate tickets in circulation.

All American, Winter Garden

All American, Winter Garden (MC) (9th wk; 72 p) (\$9.40; 1,404; \$75,000) (Ray Bolger). Previous, week, \$45,214. 4 Last week, \$44,797.

Brave Glovanni, Broadhurst (MC) (1st wk; 1 p) (\$9.40; 1,214; \$66,000) (Cesare Siepi).
Opened last Saturday night (19) to two raves (Nadel, World-Telesam; O'Connor, Journal-American), two affirmative notices (Chapman, News; Watts, Post) and three negative (Coleman, Mirror; Kerr, Herald Tribune; Taubman, Times). Last week, \$22,938 for opening performance and three previews.

Camelet, Majestic (MC) (76th wk; 609 p) (\$9.40; 1,626; \$94,000) (Wil-liam Squire, Patricia Bredin, Rob-ert Goulet), Previous week, \$60,-155.

5. Last week, \$57,141.

Carnival, Imperial (MC) (58th wk; 460 p) (\$8.60; 1,428; \$68,299). Previous week, \$41,932. Last week, \$43,611.

Come Blow Your Hora, Atkinson (C) (65th wk; 517 p) (\$6.90-\$7.50; 1,090; \$42,522). Previous week, \$20,0276.
Last week, \$21,001.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (2d wk; 15 p) (\$8.50-\$8.40; 1,100; \$64,341) (Zero Mostel). Previous week, \$53,573 for seven performances and one preview.

Last week, \$57,834.

*Gideon, Plymouth (D) (28th A; 220 p) (\$7.50; 999; \$45,000) (Douglas Campbell). Previous

ček, \$15,008. Last week, \$15,368.

How to Succeed in Business Without Really Trying, 46th St. (MC) (32d wk; 249 p) (\$9.60; 1,342; \$66,615). Previous week, \$67,487. Last week, \$67,336 with parties.

I Can Get It For You Wholesale, Shubert (MC) (9th wk; 68 p) (\$8.60; 1,461; \$65,000). Previous week; \$48,607.

Last week. \$47.205.

Man for All Seasons, ANTA (D) (26th wk; 205 p) (\$6.90-\$7.50; 1,214; \$49.600 (Paul Scotield, Thomas Gomez, George Rose). Previous week, \$49.476.

Mars, Mary, Hayes (C) (63d wk; 500 p) (46.90-87.50; 1,139; \$43,380) (Barbara Bel Geddes, Barry Nel-son, Edward Mulhare). Previous

week, \$39,646. Last week, \$40,387.

Milh s., a Homey, Beck (MC) (32d wk; 255 p. (88.60-8.60; 1,280; 862,-805) (Robert Weede, Mimi Benzell, Molly Picon, Tommy Rall). Pre-vious week \$54.325. Last week, \$51,412.

*My Tale Lady, Broadway (MC) (322d wk; 2.561 p) (\$8.05; 1,900; \$72,311) (Michael Evans, Margot Moser). Previous week, \$34,281.

Last week, \$37.769. Michael Al-linson, for whom Evans had been subbing, resumed as costar last Sunday afternoon (20). He had been out since Feb. 12 when he was stricken with mononucleosis.

Night of the Iguana, Royale (D) (21st wk; 184 p) (\$6.90-\$7.50; 999; \$42,000) (Margaret Leighton, Shelley Winters, Alan Webb). Previous week, \$28,186.

Last week, \$27,289.-

No. Strings, 58th St. (MC) (10th kt; 76 p) (59.20; 1,434, \$66,700). revious week, \$67,330.
Last week, \$69,316.

Shot in the Dark, Booth (C) (31st wk; 245 p) (\$6.90-\$7.50; 807; \$32,-400) (Julie Harris). Previous week; \$25.387.

Last week, \$26.337.

Sound of Music, Lunt-Fontaine (MD) (125th wk; 996 p) (\$9.60; 1,407; \$75,000) (Martha Wright). Previous week, \$46,690.
Last week, \$47,915.

*Subways Are for Sleeping, St. James (MC) (21st wk; 165 p) (\$8.60-\$9.40; 1,615; \$69;500) (Sydney Chaplin, Carol Lawrence): Previous week, \$39,028.

Last week, \$39,897.

Take Her, She's Mine, Biltmore (C) (22d wk; 172 p) (86.90-\$7.50; 936; \$40,108) (Art Carney, Phyllis Thaxter). Previous week, \$28,223. Last week, \$28,580.

Thousand Clowns, O'Neill (C) (7th wk; 52 p) (\$6.90-\$7.50; 1,976; \$44,730) (Jason Robards, Jr.). Previous week, \$35,984.
Last week, \$42,229, a house record for a straight play.

Miscellaneous

Miscellaneous,
Can-Can, City Center (MC) (1st
wk; 8 p) (\$4.35; 3,090; \$86.552)
(Genevieve, George Gaynes, Gabriel Dell, Mara Lynn).
Opened last Wednesday night
(16) to five endorsements (Coleman,
Mirror; Funke, Times; O'Connor,
Journal-American; Watt, News;
Watts, Post), one qualified approval
(Harris, World-Telegram) and one
unfavorable review (Crist, Herald
Tribune).
Last week \$20.088

e). week, \$30,985.

Closed Last Week

Closed Last Week
Royal Dramatic Theatre of Sweden, Cort (Rep) (single wk; 8 p)
(\$5.50; 1,155; \$36,569).
Last week, \$13,748 for singlestanza presentation of Swedishlanguage repertory of "The
Father." "Long Day's Journey Into
Night" and "Miss Julie."

LONDON SHOWS

LONDON SHOWS

(Figures denote opening dates)

AMair, Strand 0-31-41).

Bayend Fringe, Fortune 0-10-61).

Bis Killing, Frinces 0-1-621.

Bis Killing, Frinces 0-1-621.

Bit Lien, Theatre Royal E. 65-620.

Bit Lien, Theatre Royal E. 65-620.

Bit Lien, Theatre Royal E. 65-620.

Bonns-Besong, Apollo (2-20-62).

Bonns-Besong, Apollo (2-20-62).

Bonns-Besong, Apollo (2-20-62).

Come Besto, Loric Elemith 0-31-620.

Come Descripto, Dickes (3-10-620).

Lower Depithe, Arts G-9-00.

Lower Depithe, Arts G-9-00.

Lower Depithe, Arts G-9-00.

Lower Depithe, Arts G-9-00.

Lower Depithe, Loric (3-10-62).

My Fair Ledy, Dury Lane (4-30-50).

Oliver, New (600-60).

My Fair Ledy, Dury Lane (4-30-50).

Polos Finish, Saville (4-25-60).

Roperiory, Aldywich (12-13-60).

Step the World, Globe (7-30-61).

Two Starts, Garrick (4-4-62).

Scatterior, Bott (3-68-62).

Scatterior, Rock (3-68-61).

Scatterior, Rock (3-68-61).

Scatterior, Rock (3-68-61).

Write Me . Murder, Lytic (3:28-62). CLOSED Scatteriar, Royal East (42-62); closed April 28 after 25 performances. Time to Leigh, Piccadilly (4:24-62); closed May 12 after 25 performances young in Meart, Vic. Pal. (12:21-68). Closed Last Saturday (10 after 264 performances).

formances.

SCHEDULED OPENINGS
Lizard On Rock, Phoenix (5-24-52),
Minstrels, Vic. Palace (5-25-62),
Jungle Cities, Lyric H'smith (6-7-62),

APA Troupe Will Tour Michigan State Yearly

Ann Arbor, May 22.
The Assn. of Producing Artists, recently engaged on a three-year contract as the resident company of the new Professional Theatre Program

tract as the resident company of the mew Professional Theatre Program at the Univ. of Michigan, will spend four weeks each season on a tour of the state of Michigan. The travel time will be in addition to the 20 weeks each year that the APA will spend in residence on the campus.

The APA will spend in residence To the APA will spend in residence of the APA will four from Nov. 5-17, following the local Fall Drama Festival at the Lydia Mendelssohn Theatre and again from March 4-16, following the Winter Drama Festival here, which begins Feb. 13. Between the end of the fall tour and start of the winter session, the company will operate in New York where it was active off-Broadway this season.

SAY JOHN YORKE DUE IN JACK SMALL SPOT

Speculation in the trade as towho'll succeed the late Jack Smallas general manager of the Snubert organization in charge of
hooking New York theatres has
narrowed down to John Yorke.
The job, which Small held from
1952 until his death, April 27 in
Gibraltar, is regarded as one of
the key positions in tegit. That's
explained by the fact that 17 of
Broadway's 33 theatres are owned
by the Shuberts, while another
is operated by them in partnership
with Irving Berlin.
Yorke, who's house manager for

Yorke, who's house manager for the Shuberts' Broadhurst Theatre, Yorke, who's house manager for the Shuberts' Broadhurst Theatre, N. Y., was employed for several years as general theatre manager for the Shuberts in Boston. Since returning to New York from Boston he's also worked for the Shuberts in their N. Y. theatre booking department. Besides his activities with the Shuberts, Yorke has been a company manager, and was formerly general manager for producer Cheryl Crawford.

Small, incidentally, had also heen house manager at the Shubert Theatre, N. Y. That spôt is being filled at present on a temporary basis by Horace Wright, Wisse regular assignment is the Golden Theatre, now dark. A regular house manager for the Shubert will be set next season when the new house assignments are made.

To Install New Rigging Backstage at Aud., St. P.

Dackstage at Ault., M. I.

St. Paul, May 22.

The Municipal Auditorium, local legit house which plays Theatre Guild-American Theatre Society offerings in the Twin Cittes, will have new backstage rigging next season, at a cost of \$103,642. The contract for the installation has been awarded to J. R. Clancy, Inc., of Syracuse, N.Y. The original counterweight system dates back to 1910, but was revised during a WPA remodelling.

The modernization will mean replacement of some supporting steel

placement of some supporting steel that had been removed and re-placement of all old wooden pulleys and other equipment with the most up-to-date and safer devices.

Foundation for L.L. Barn

The management of the new Mineola (L.I.) Playbouse is sponsoring the formation of a non-profit foundation to "encourage, stimulate and advance the theatre throughout the community of Long Island." The foundation, to be called Long Island Friends of the Theatre, will be underwritten and supported by the Mineola Playbouse.

Playhouse.

The theatre, which begins a stock policy next May 26, is being operated by Laurence Feldman and Henry T. Weinstein with Dr. Frank A. Calderone as associate producer.

Inside Stuff—Legit

Howard Taubman, drama critic of the N.Y. Times, Howard laubman, drama critic of the N.Y. Times, planes next Monday (28) for a three-month European visit. He hopes to visit at least two Iron Curtain countries, but hasn't received the necessary visas, and so he hasn't worked out his filterary.

Although he'll concentrate on theatregoing during his trip, the former Times music critic will probably also attend a few opera performances and concerts while abroad.

Road: Murder, 'Man' Fold This Week: Lady' \$50,313, D.C.; Trma' \$40,065, Det.; --**'Sound' \$60,764, 'Plume' \$37,162, Chi**

Salute to R&H' \$30.512 At the O'Keefe, Toronto

At the O'Keefe, Toronto
Toronto, May 22.
"Salute to Rodgers & Hammerstein," presented at the O'Keefe
Centre here last week by Broadway
producer Alexander H. Cohen,
grossed \$30,512 on its eight-performance stand. The potential
capacity at the 3,211-seater, scaled
to a top ranging from \$4.50-\$5, was
\$75,235. Favorable reviews were
accorded the concert offering, but
the end-of-the-week heat wave is
figured to have caused a boxofficeslowdown.

Slowdown.

Headlining the presentation were singers Earl Wrightson, Barbara Cook, William Tabbert and Anita Darian, with Robert Lubell as solo dancer. Also on stage were a chorus of 21 and a 55-piece symphony orchestra. Richard Rodgers conducted the "Okishoma" finale at the opening performance.

Schedule Season Lineup Of Indiana Univ. Series

The legit lineup for the 1962-63 The legit lineup for the 1952-83 auditorium series and celebrity series at Indiana Univ., Bloomington, includes "Shakespeare Revisited," costarring Helen Hayes and Maurice Evans, plus "Carnival," "Mary, Mary," and "The Sound of Music."

Music."

The Shakespeare bill, to be presented during the summer at the American Shakespeare Festival, Stratford, Conn., will open the 23d annual auditorium series Oct. 23. "Carnival," with a date still to be set, will also be part of that series. "Mary" will be the getaway offering Oct. 10 of the sixth annual celebrity series, which will also include "Sound," opening Nov. 6.

Nov. 6.

Other offerings in the auditorium series will include the N. Y. City Opera's production of "Rigoletto" Nov. 14: planist Rudolf Serkin, Feb. 4; the Indianapolis Symphony Orchestra, with violinist Ruggiero Ricci, Feb. 12; the Roger Wagner Chorale of California, March 7; an American dance program, March 14; and soprano Phyllis Curtain, April 21.

Ranked for the celebrity series.

Booked for the celebrity series, in addition to "Mary" and "Sound," are the NDR Symphony of Hamburg, Jan. 28, and Metropolitan Opera tenor Richard Tucker, March 18.

Bits of London

London, May 22.

Joanna Clarke substituted in "Guilty Party" while Frances Rowe was ill recently.

Peter Bridge, who has been hospitalized, will be up and able to attend the opening Thursday night (24) of his production of "The Lizard on the Rock," at the Phoenix Theatre.

Guy Middleton joins Dora Bryan in the cast of the upcoming London presentation of "Gentlemen Prefer Blondes."

Blondes."

Rosemary Harris has returned from the U.S. for the summer to appear in the Chichester Festival with Laurence Olivier.

Ingrid Bergman first-nighted at Peter Shaffer's dual-bill, "Private Ear" and "Public Eye" at the Globe last week.

Touring Shows

(Figures cover May 20-June 3) (21-2).
Mary, Mary (2d Co.)—High School, Sac-ramento (31-2).
My Fair Lady (2d Co.)—National, Wash.

C1-2). Tenih Man Blackstone, Chi C1-26, Unsinkable Melly Brown—Biltmore,

week except for the straight plays: "Prescription: Murder" in Toronto and "Tenth Man" in Chicago. Bothshows close next Saturday (26). the latter in Chicago and the former in Boston

former in Boston.

An end-of-the-week heat wave in Toronto is figured to have contributed to the weak take for "Prescription," which had been earmarked for Broadway presentation titls season. The plan to bring the show to New York was dropped. Incidentally, Howard Wierum subbed all last week for Thomas Mitchell. The latter, although still billed as one of the costars, has been out ill for some time.

Estimates for Last Week

Estimates for Last Week

Estimates for Last Week
Parenthetic designations for outof-town shows are the same as for
Broadway, except that hyphenated
T with show classification indicates
tryout and RS indicates road show.
Also, prices on touring shows include 10% Federal Tax and local
lax, if any, but as on Broadway
grosses are net: Le, exclusive of
taxes. Engagements are for single
week unless otherwise noted.
Where subscription is mentioned, the gross is the net after
the deduction of commissions.
Grosses for split weeks are propetted when shows play guaranteed
dates:

CHICAGO CHICAGO
La Plume de Ma Tante, McVickers (R-RS) (5th wk) (\$5.50-\$6;
2,175; \$72,500). Previous week,
\$42,158 with TG-ATS subscription.
Last week, \$37,162.

Sound of Music. Shubert (MD-RS) (27th wk) (\$5.95-\$6.50; 2,100; \$72,000) (Florence Henderson). Previous week, \$61,327; Last week, \$60,754.

Tenth Man, Blackstone (D-RS) (6th wk) (\$4.95.\$5.50; 1.447; \$42,-000). Previous week, \$19,765.

Last week, \$16,522,

DETROIT
Irma La Douce, Fisher (MC-RS)
(Mc (\$6.95; 2.08); \$75.0001. Previous week, \$39,768 with Fisher
Playgoer subscription.
Last week, \$40,065 with TG-ATS
subscription.

LOS ANGELES
Sons of Norway, Philharmonic
(MC-RS). (4th wk). (\$5.90-\$6.75; 2.670; \$83,400 (Patrice Munsel). Previous week, about \$78,900 with
Civic Light Opera subscription.
Last week around \$79,200 with Last week arous

Unsinkable Molly Brown. Bilt-more (MC-RS) (5th wk) (\$6.50-\$7; 1,638; \$64,000) (Tammy Grimes). Previous week, \$56.792. Last week, \$56,361.

SAN FRANCISCO
Carnival, Curran (MC-RS) (4th. wk) (56.25-\$6.96); 1,758; 85.000) (Anna Maria Alberghetti). Previous week, \$63,057 with CIO subscrip-

Lion.
Last week, \$63,060 with CLO subscription.

outscription.
Old Vic Geary (Rep.RS) (2d. will (\$5.50.\$6; 1.483; \$50.812). Previous week, about \$40,000 for four performances of "Saint Joan" and four performances of "Romeo and Juliet."

Last week, around \$45,300 for four performances of "Romeo" and four of "Macbeth."

TORONTO
Prescription: Murder, Royal
Alexandra (D-T) (\$5.50; 1.525; \$42,677) (Joseph Cotten, Agnes Moorehead, Patricia Medina). Previous
week, unreported.

week, unrecorted.

Opened here April 14 to three raps (Cohen, Start Evans Telegram; Morris, Globe and Mail).

Last week, \$19,608.

WASHINGTON
My Fair Lady, National (MC-RS)
(3d wb (\$5.50-\$6.95; 1.673; \$61,879)
(Ronald Drake, Caroline Dixon).
Previous week, \$47.427.
Last week, \$50,313.

Ralph Roseman is the new general manager for the Westport (Conn.) Country, Playhouse, which begins its season June 14 under the production auspices of Henry T. Weinstein, Laurence Feldman and James B. McKenzie.

Shows on Broadway

Although "Bravo Gievanni" is a large show that's packed with music and joviality, it's skimpy enter-tainment. Its chief distinction or at least interest, is that it brings the Breadway debut of Metrapolitan Opera star Cesare Slepe. That turns out to be an inadequate aset, however, for while the noted basso is a magnificent singer in his longhair idiom, his style isn't well suited to intiscal comedy, and as an actor he seems stiff and out of place. ace. "Bravo Giovanni" is one of thos

"Brave Glovami!" is one of those shows in which the principals keep lising up across the stage, whenever a plot complication brings the action to a halt and, as one of them slaps his hand to his foread, looks up round-eyed at the audience and shouts, "Of course! Why didn't I think of it before?" the others smile brightly and nod. It is, in short, a contrived hack job of writing.

why didn't I think of it before?" the others smile brightly and nod. It is, in short, a contrived hack job of virting.

The A. I. Russell book, adpated from a novel by Howard Shaw, is weightly and incident-filled, and it steadily losses momentum until even a giddly cope-and-robbers chase-sequence at the end failed to a provide movement. Milton Schater's score is generous and perhapt satisfying for the singers, but almost entirely unrewarding for a musical square who likes a tune to whistle or a melodic theme to hum on the way home. Ronny Graham's lyrics are plotity and curtously uninfectious.

The story involves an amilable restaurateur in present day Rome who, faced with ruinhous competition from a new chain eatery nearby, digs a tunnel into the rival kitchen and, by stealing already-prepared dishes and serving them to his clientele, makes a fortune. During the course of the tunnel project, a long-forgotten Etruscan tomb is uncovered, but nothing much is made af it.

Although Slepi has songs that display his vocal power and artistry, none of his numbers stacks up as a pop hit. Michele Lee, the soubrette, has one fairly good/sime. "Steady. Steady" and featured comedian George S. Irving sings a number called "Virtue Arrivedered," which seems to amuse showgoers who dig the Italian language.

showgoers who dig the Italian language.

Miss Lee is stuck with an impossible role as the love interest who's introduced as a spirited girl in a song titled "I'm All I've Got," but then lapses into a pout over unrequitted amour, and only at the end has anything to do with the plot. Understandably, she resorts to that familiar souhrette gesture of the did a wave of her uplifted hand and a stamp of the foot, apparently to indicate the story, or at least she herself, is still alive. David Opstashu is moderately.di-

verting as a scheming bookstore owner and accomplice tunneler, Irving glowers appropriately as the frustrated rival restaurant manager, and former bellerina Maria Karnilova has a couple of vigorous dance routines, but mugs foo much as a vivacious neighbor and accessory to the larceny.

Stanley Prager has staged the show busily but without much sense of tempo, and Carol Haney has provided two frenzied-comedy has provided two frenzied-comedy hallet numbers and a rousing first-act finale. Robert Randophis scenery and lighting and Ed Wittstein's costumes are suitably colorful for the locale.

But the modern Rome of "Bravo Glowann" seems deadeningly sedate after the hilariously antic mother Broadway musical. "A Funny Thing Happened on the Way to the Forum." This Philip Rose offering is a dubious bet for Broadway, a questionable prospect for pictures and a remote item for stock royalties.

Can Can

N. Y. City Center Light Opers Co. Goss Dalyzmele. director) nertual of nusical councily in two acts (19 numbers), with somes by Cale Forter; book by Alse But rows. Staged by Gus Schirmer Jr.; light ing and scenery. Helen Pond, adapted from Jo Middliner's original designar on LIV Center, N.W.; 44.35 top.

Fall Roth
latras Peter Saul
centen. George Dei Monte,
Darrell Sandeen
für President. Charles Reynolos
e Aristide Forester. George Gaynes

Judge Aristide Forestiert George aspries
Classelins Magzie Worth
Castelish Lifting Pittonia
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Gelestine Martin Pittonia
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Boris Adminidrinatre Gubriel Pell
Hercule Sgris Bob Distry
Tacsphild Jack Fleicher
Walters Michael Cavallaro
Darell Sandeen
La Morie Pittuche General
Cate Walter Nora Bristow
Nora Bristow
Nordel Besty Linton
Nordel Besty Linton
Nordel Dorothy D'Heasu

Prosecutor Dosph Ahumada, Marikya Charles, Sterling Clark, Victor Dunkler, Cloric Danyl, Borothy D'Honau, Lillian D'Honau, Marilyn D'Honau, Lillian D'Honau, Marilyn D'Honau, Lillian D'Honau, Marilyn D'Honau, Lillian D'Honau, Bathan Grishn, Janan Hart, Douglas Hinshaw, Robert Holloway, Bettyl Linton, Sally Lou Lee, Bavid dway, Bettyl Linton, Sally Lou Lee, Bavid dway, Bettyl Linton, Sally Louise, Bard Mary Jahan Stuart, Alice Galck, Peter Saul, Fabhan Stuart, Alice

In its original Broadway

Guick Feter Saul. Fablan Stuart, Alies Shanahan.

In its original Broadway production nine years ago, "Can-Can" was pretty much. a dodo to the critics, but it became a popular success and has been a consistent int in musical stock. It also became the renter of a minor international incident a couple of years ago when visiting Soviet Premier Nikita. Khrushchev disapprovingly walked out on the shooting of one of the title dances in the film edition.

The original public-reversing-the-critics situation may be the Cole Porter-Abe Burrows musical's fate in its current two-week revival by the N. Y. City Center. For as a repeat look indicates, "Can-Can" is considerably less than a triumph of cratsmanship but appears to have qualities that audiences will appreciate. Genevieve, the French hoyden who was boosted to national aftention in guest appearances on the Jack Paar television series, is the star of this opening presentation of the City Center Light Opera Co. spring season. As with the case of Gwen Verdon, who first drew major notice as featured dancer in the original Cy Feuer-Ernest H. Martin production, it is a blonde, likthe hoofer, Mara Lynn, who's the best thing in the show.

"Can-Can" has, of course the proved to be one of Porter's better scores, offering such enduring pophits as "C'Est Magnifique." "Allez-Vous-En," "It's All Right With Me" and the smash "Llove Paris." What may not be so well remembered, however, is that the book, which seems even dearler on renewed acquaintance, is by that illustrious man of letters. Burrows, who recently won Pulitzer Prize recognition as one of the authors of "How to Succeed in Business without Really Trying," His development as a librettist is impressive.

pressive.

Having sppeared here and there in stock in the show. Genevieve seems to be familiar with the songs and dialog, and also appears

work in a sew personal touches of her own, which director Gus Schirmer Jr. has not noticeably restrained. The star can belt out a number when required, but her acting tends to be uninhibited, fre-quently taking the form of facing straight at the audience and read-ing her lines as though answering a television interviewer's ques-tions.

Miss I wee to have had the opportunity to work in a few personal touches of her own, which director Gus Schirmer Jr. has not noticeably

straugh at the audience and reading her lines as though answering a television interviewer's questions.

Miss Lynn, a long-limbed dancer with a knack of playing on the level for laughs, has the proper wide-eyed look for the role of the amiable light o' love who's ready to oblige her sculptor sweetheart by playing around with a venal art critic, and she gives a degree of distinction to the unrelated and banat Garden of Eden ballet and the Apache number.

George Gaynes should be 'allowed to bring a damage suit against Burrows for the way he's made to look as the sappy Parisian judge wito falls for the combination cabaret-brothel proprietreasheroine. But then he presumably read the part and may have even seen the original production, and since no one held a gun at his head, he' didn't have to sign the contract. Anyway, he's a robust singer and handles the vocal numbers agreeably.

Gabriel Dell, of the original "Dead End" kids of fading memory, is vehement as the back sculptor and reluctant duelist, and Iggie Wolfingtoh, Ferdinand Hilt, Bob Dishy and Peter Gladke are among the journeyman drolls who aid and abet the goings-on. Mielziner's handsome scenery and lighting have been adapted with reasonable fidelity and Ellen Ray has staged the dances in a style reminiscent of the original.

"Can-Can" is scheduled through next. Sunday (27), to be followed.

"Can-Can" is scheduled through next Sunday (27), to be followed May 30 by "Brigadoon" for two weeks and then June 13 by "Flo-rello." Come to think of it, that means that there'll be no Rodgers & Hammerstein item at the Cen-ter this spring. Ah well, that's show business. Hobe.

Philly ANTA Chapter

An organizational meeting was held last week at the Philadelphia Art Alliance to discuss the formation of a Greater Philadelphia Chapter of the American National Theatre & Academy.

Memphis & Negroes

Continued from page 2 highly segregated Cotton Carnival

here.

highly segregated Cotton Carnival Committee here.

This reporter made the rounds of all the side-shows with the intended and the self-shows with the intended and the side-shows with the side of all the side-shows with the side of as "smeoth as silk" according to several Midway operators and concession manager Whitey Weiss.

Practically all of the Midway operators said that the Negro customers at the Royal Shows for the first, itime conducted themselves "like perfect ladies and gentlemen." Several of the carny brigade added "the Negro people proved to be good spenders." "I carl Sedimays! prexy, and his sen Carl Jr., veepee of the Royal American Shows, stated "we were pleased with the way everything went here during the week. It was real history and we were proud oshare with the Cotton Carnival people and our Royal American Shows in making this history event truly ROYAL ALL-AMERICAN."

The show has already been skedded for next year in similar

The show has already been skedded for next year in similar fashion. This was the opener for the Royal Shows which will windup Oct. 28 in Shreveport, after touring Canada and most of the U. S.

NGAC Re-Staffing

Continued from page 1 a

has recently been touring the U.S. for this purpose but is currently in England on music publishing side of the business.

NCAC itself has some 60 artists on its list. Its star of stars remains the Swedish diva, Birgit Nilsson, who has resisted all blandishments who has resisted an brandsments to move to other managements. Reyal Winnipeg Ballet is the largest complement of talent booked by Miss Francis. This troupe may invade Manhattan for a week stand during the coming season, a first time, if consummated.

Shows Abroad

Blitz! Tondon, May 9. ommy Blackwell ...

Tom Kyffin
Mina Verunka
Tarlechan Singh
Hing Kiong
Raymond Moon
Raymond Moon
Annol Menn
Varnol Menn
Patny Carpenter
Gladys Dawson
Peter Honri
Gwendolyn Watts
Bonald Pember
Bob Barvey
Bob Barvey
Rendond Pary
Pendond Pary
Antonia Moss.
Alan Beddows.
Gerald Rowland
Le, William Ellis.
Dickie Gwen,

Baniels, William Ellis, urphy, Dickie Gwen, Pember, Rudi Sigeti Join Johans Iclass Barry Dankels Barry Bankels Barb Murphy Barbe Hills Geraldine Lynton Patsy Porter Dickie Gwen Barbura Stavely Rathie O'Donoghue Piper ... A.T.S. W.R.N.S. W.A.A.F.

authers Streety

Recapologist Peter Andran
Flight Leutenant Peter Horri
Military Policemen. Barry Daniela.
Militari Policemen. Barry Daniela.
Militari Pulicemen. Barry Daniela.
Militari Pulicemen. Michael Garron
Militari Pulicemen. Michael Garron
Militari Pulicemen. Militari
Honorian, "Wow This George, Hiller"
"We're Going to the Country, "Another
Morning," Who's This George, Hilter"
"Be What You Wannia Be, " Sa Lorg as
Talis is England, "Lewe It to the
Ladies. "Far Away," "Petiticant Lane,"
Me, "Wilms and Boin," "Who Wants to
Settle Down?" "In This Gonna Be a Wedding:" "Only Wants to

We've Been to the Country, "So Ten' Me." Mans and Buke." Who Wants to Settle Down!" "Is This Gongs Be a Wedding: "Drift Calls." Who Wants to Settle Down!" "Is This Gongs Be a Wedding: "Drift Calls."

Lionel Bart's much ballyhooed musical "Blitz!" has opened to reasonably good notices, tempered with reserve. But there's not much doubt that, with the cash customers, it is going to be a thundering big success. There's already over \$196,000 in advance booledgs.

Nevertheless, this expensive show will need many months of packed houses to break even. Following its tryout at a nabe cinema. Bart and his confreres have done a lot of trimming and reshaping. Now they have come up with a noisy, breezy, exuberant show, which despite its many faults, provides just the kind of spectacle and action which has been missing from the West End stage for a long time.

Sean Kenny, the young scenic designer who has become a name in the West End and who has decided to, leave the theatre for at least a year to concentrate on architecture, has left an astounding impression with this last show. His sets roll neatly and smoothly on wheels, click precisely into place and, with the skillful lighting and special effects, striking illusions are created.

A subway station, with "real" trains, Pettiooat Lane after an airraid, Victoria station, firefighters Lackling the blitz, "masonry" crumbling, the illusion of flames and "smoke" pouring into the auditorium, all help to create a staggeringly effective atmosphere. Visually, there is nothing but praise for "Blitz."

But in the storyline Bart and his collaborator, Joan Maitland, are on uncertain ground. While, in the first half, the show is evoking adversity by chirping jokes and belting out such ditties as "Who's This Geezer, Hitler?" some idea of what the Battle of London meant comes over. Though the persual cheer fulness of the Cockney has been rather everstressed.

what the Battle of London meant comes over. Though the perpetual cheerfulness of the Cockney has been rather overstressed.

Apparently most of them respectively and it all as something a lark and it cam be wondered whether, the kind of infectious optimisms shown in "Blitz" might have been entirely adequate had the jack-boots been heard down Petticoat. Lane. Still, as a picture of a section of London at a time of stress the first half does okay.

But when the blitz is over there is something of a letdown. Bart's

story then becomes a trite and frail affair dealing with the romance of a blinded Jewish girl and a young Gentile soldier invalided out of the army, and the bickerings of their respective parents. There is also an anemic sub-plot about the Jewish momma's son who becomes an Army deserter and Joins the black market.

In this portion, sentimentally and conventional Able and Rose and Cockney humor are ladled out in equally uneasy doses. So the audience may leave the Adelphi with an impression of having watching two seperate plays.

Bart's lyrics and music help immensely, for though the cast contains no individual singer of note, many of the songs are devised specially for group singing and these come off well. The most tuneful and hummable is "The Day After Temorrow," a parody of the kind of song that Vera Lynn, the so-called Sweetheart of the Forces, used to boost the morale of the troops during the war. So acutely is "Day" tuned to the Lynn technique that she would probably have been happy to have had it in her repertoire then — as it now is.

Miss Lynn's recorded voice is heard singing over the radio while Londoners are sheltering from bombs, and it is skilffully picked up and amplified by the Cockneys in chorus. "I Want to Whistie Something," "Far Away," and two numbers put over by a small group of enchanting Cockney evacues kids, "Mums and Dads" and "We're Going To The Country," are others that bullseye.

Since this show is essentially a welldrilled piece of teamwork only a few of the large cast have an apportunity of standing out. Amelia Bayntun as Mrs. Blitzstein dominates the stage in most of the key scenes. Miss Rayntun alays the role with a hang, and epitomines the Cockney mother who tried to keep her family together by her chulllent personality tuning in dark days. It is a swaggering performance, though sometimes the actress tries to milk too.

times she actress tries to milk too sauch sentiment from the situations.

Bob Grant, as the Cockney father and Edward Caddick as a seedy 'Old Sweat' are everybody's overdrawn but amusing caricature of the boozy Cockney, and Graham James and Grazina Frame are pleasant young lovers in the "West Side Story" tradition.

Also standing out in an elusive role, the locaf warmhearted, good-time girl, is Toni Palmer, a perky, wellstacked blonde with a sense of humor and zest. The rest of the cast all dig in to keep the teamwork swinging.

Two or three production highlights, well disciplined staging by Bart and Eleanor Fazan, authentic costumes and a pleasant enough score all combine, with spirited acting, to provide a genial tribute to Londoners under fire. It may not be a perfect tribute, but it's the best that's come allow of a genial tribute to Londoners under fire. It may not be a perfect tribute, but it's the best that's come allow of a genial tribute to Londoners under fire. It may not be a perfect tribute, but it's the best that's come allow of a genial tribute of the should fill the Adelphi for a long time.

Min Knern der en Res

(My Beleved is a Rese)

Stockholm, May 13,

Royal Dramatic Thisatre presentation
of a drama in two acts by Bo Stockholm
of a drama in two acts by Bo Stockholm
of the Stockholm, Stockholm
the Children of the Stockholm
the Lilla Seen. Stockholm; 24.00 topGeorg Emistrom Helinz Hopf
Clary Christina Schollin
Nin. Gertrud Fridh
Nin. Gertrud Fridh
Sir Zdling Georg Funkouist
Clary's Mother Stockholm
Sir Rudd
Youths Bengt Exumo
Br. Edling Georg Funkcuist
Clary's Mother Sir Rund
Youths Sven-Beriti Tubbe,
Per-Olof Exvail
Bven Per-Olof Existen
Jerry Christian Berling
Old Mass Olde Ex

Sweden's new playwright Bo Skoeld has just completed a full-length drama, "My Beloved Is a Rose." The story involves an adult European art scholar whose knowledge of women is continued to mediaeval paintings. He falls in love with a 14-year-old girl, who is embarrassed by the situation, and the relationship ends tragically. The characters tend to be stereotypes, but the plot is worked out with a certain conventional skill, and the author has succeeded in depicting life in a small Swedish lows without going decay into it or its people.

"My Beloved Is a Rose" will surely find audiences in Scandinavia, but will be of little interest elsewhere.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the Vanity Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

Farenthetical designations are as followed the state of the shows involved the state of the shows involved rather than to run a wild goose marathon.

charge.
Parenthetical designations are as follows: (C) Comedy, (D) Drama (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill. Producer, Alan Pakula, in asso, with Eleanor Bissinger (206 E. 20th St., N.Y.; GR 7-3373). Available parts; character femme, 40-50; boy, 16, prep school type; femme, 16, ingenue; man, 40-45, Hwood agent type. Mail photos and resumes c/o Tyler Gatchell, above address; don't phone or visit the office.

OFF-BROADWAY ummer, Dwarf and Doll" (C)

OUT OF TOWN

WASHINGTON, D. C.

"Premise" (R) Producers, The Premise (154 Bleeker St., N. Y., 12, N. Y.). Available parts for male

TOURING
"Around the World in 80 Minutes" (R), Producer, World Pro-

Legit

BROADWAY

"Gift Wrap" (MC). Producer, David Kitchen (118 W. 79th St., N.Y. 24, N.Y.). Parts available: femme, mid 20s, attractive, leading lady; man, early 40s, comedian; character femme, early 40s; femme, mid 20s, attractive, bright-sharp types; three men, early 40s, handsome, sophisticated. Mail photo and resume to Ed Douglass at above address.

"How to Succeed In Business Without Really Trying" (C). Producers, Cy Feuer & Ernest Martin (205 W. 48th St., N.Y.; JU 6-5973). Auditions tomorrow (Thurs.) for male dancers who also sing, from 1:30 p.m. Bring music to 46th St., N.Y.; L. Theatre (226 W. 46th St., N. Y.).

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Part available for an attractive femme dancer who does point work and speaks French, five feet, two inches tall. Contact Linda Otto above address.

"Little Me" (MC). Producers. Co

tall. Contact Linda Otto above address.

"Little Me" (MC). Producers, Cy Feuer & Ernest Martin (205 W. Atth St. N. Y.; JU 6-5973). Available parts: lead femme, Maire Wilson type, chest and legit voice, good comedienne and actress; femme, 60's, Gloria Swanson type, legit voice; femme, 60's, Sophie Tucker type, must sing; male team, 50's, Weber & Fields type, must sing. Do not mall photos and resumes or call. Weekly auditions will be held by casting director, Michael Kasdan, through agents only.

"Oliver" (MC) Producer, David

through agents only.
"Oliver" (MC) Producer, David
Merrick (264 W. 44th St., N. Y.;
LO 3-7520); casting director, Michael Shurtleff. Pasts available for
boy sopranos, 7-10. Contact casting
director by phone at above num-

"There Must Be a Pony" (CD).

OFF-BROADWAY

And Co-Production Financi Available for Proper Play

Write Box Y-3301, VARIETY 154 W. 46th St., New York 36, N.Y.

57 STREET AREA, New York— Prime eir-cond. office space, hi collings, excellent for sound studios, photographers, theatrical egent.

ductions Inc. (314 E. 78th St., N.Y.; LE 5-5432 or LO 4-3250). Pro-ducer-director, Andre Villon. Parts ayailable for several girls, 18-24, attractive, dancer, replacement. Show tours the country's clubs and will have some ty exposure. Conwill have some to exposure. Contact producer for audition appointment.

BELLPORT, L.L.

BELLPORT, L.I.—
Bellport Gateway Playhouse,
Managing director, David Sheldon
(Gateway Theatre & Motion Picture Center, 43 W. 54th St., N.Y.
18; PL 7-0590). Casting for 15 week
musical season in May. Parts available for performers who sing and
dance for resident company and
chorus. Auditions by appointment
only, Mail photo and resume c/o
above address.

above address.

BUFFALO, N.Y.

Melody Fair, Theatre, Producer,
Lewis T. Fisher c/o Lenny-Debin;
140 W. 58th St., N.Y.; JU 2-0270).
Auditions for male dancers tomorrow (Thurs.); Equity men, 2 p.m.;
non-Equity, 3 p.m.—at Showass
Studios (950 Eighth Ave., N.Y.).

COHASSET, MASS.

South Shore Music Circus. Managing director. Bill Ross. Open call for altos, top tenors and bartiones, Friday (25), from 6 p.m. at Variety Arts Studios (225 W. 46th St., N.Y.).

FRAMINGHAM, MASS.
Carousel Music Theatre. Producer. Ben Segal c/O Lenny-Debin, 140 W. 58th St., N.Y.). Auditions tomorrow (Thurs.) for male dancers, see Melody Fair, Buffalo, N.Y.

phone or visit the office.

OFF-BROADWAY

"Drummer, Dwarf and Dell" (C).
Producer, Richard Mardirosian (88 Claremont St., Buffalo 22, N.Y.).
Available parts: comedienne, 45-50; man, 18-22, handsome, masculine; man, 25-30, sensitive looking; femme, exotic, shapely, to play night-club stripper. Mail photos and resumes to producer at above address. Do not phone. Auditions in New York for a fall opening.

"Raisin Hell in the Son" (C)
Producer, Huston Brummit (1674)
Broadway, N. Y.; Room 815). All negro cast. Available parts: man, young, leading man type; ingenue character man; character femme; femme, young, attractive; comedian; comedienne. Bring photos and resumes to above address. Monday to Friday, 11 a.m.-5 p.m.

"Yankee Doodle Rhythm", (MC)
Producers, Grenville Company (448 Sixth Ave, N. Y.; EL 5-5800, ext 495). Parts available: leading lady, Betty Grable type, 18-24, plnup; leading man, 18-24, shy, engaging, all-American, Lon McAllister-Robert Walker type; man, comic lead, 18-24, Dane Clark type, typical GI from Brooklyn; man, 18-24, romantic heel, Victor Mature type characted man, 40-50, Charles Ruggles type, flair for comedy; character man, 30-40, tough army sergeant; femme, 18-34, sexy, blonde bombshell, Chili Williams type. All must, sing and dance Phone Robert Miller at above number for appointments, 9 a.m. to 5 p.m. Monday through Friday.

OUT OF TOWN
Musical Comedies (titles not se-SACANDAGA, N. Y.
Sacandaga Summer Theatre.
Producers. Schaffer - MontaninoMilling (Box 2376, Grand Ceneral
Station, N. Y. 17, N. Y.). Chorus
call for singers who dance and
dancers who sing Equity performers. Monday (28); femme
singers who dance, 6-7 p.m.; male
dancers who sing, 7-8 p.m.; male
dancers who sing, 7-8 p.m.; male
singers who dance, 8-9 p.m. NonEquity performers Tuesday (29)
same time schedule as Equity. Auditions for musical comedy principles Tuesday (29), 2-5 p.m. All
auditions at Variety Arts Studios
(225 W. 46th St., NI Y.).

WARRICK, R.L.

WARRICK, R.I.
Warrick Music Theatre. Producer, Burton Bonofs (c/o Lenny-Debin, 140 W. 58th St., N.Y.). Auditions for male dancers tomorrow (Thurs.), see Melody Fair, Buffalo, N.Y.

Oakdale Musical Theatre, Pro-ducer, Ben Segal c/o Lenny-Debin 140 W. 58th St., N.Y.). Auditions for male dancers tomorrow (Thurs.), see Melody Fair, Buffalo, N.Y.

Television

Miscellaneous

Stock Review

Los Angeles, May 4.

Los Angeles, May 4.

Faul Shyre, based on the John Hersenovel, Staged by Faul Shyre, lightin, Nananne Porcher, Stars Kent Smith Mercedes McCambridge, Edward Anselien Corby, Don Keefer, William Windom, Keith Taylor, Edith Awater, features Richard Wieklund, Maxine Stuart, Richard Venture, Letter Maxwell, John Cophed May 3. 2022 UCLA Homanikies, Hall, Los Angeles; 84 top, Mr. Broadbent St. Milliam Windom Sen. Manafield Sen. Manafield Sen. Worldson, Wyolko.

Edward Sen. Worldson, Market Sen. Wanafield Sen. Worldson, Wyolko.

Edward Sen. Worldson, Market Sen. Manafield Sen. Worldson, Wyolko.

t UCLA Humanities
top:
William Windom
Kent Smith
Kent Smith
Russell Collins
Richard Wicklund
Maxine Stuartoedes McCambridge
Don Keefer
Henry Jones
Richard Venture
Keith Taylor
Lester Maxwell
Edith Atwater
rurr, Russ Lunday
Jane Wilbur s. Paul Rudd Gozar

John Houseman's Theatre Group onsored by U.C.L.A. is rapidly attaining status, in its own right, similar to Edwin Lester's Civic Light Opera. The current presents tion of Paul Shyre's adaptation of John Hersey's "The Child Buyer,"

John Hersey's "The Child Buyer," presented by arrangement with Peter Katz, was a four-week sell-out prior to opening, forcing an additional week's expansion to cover ticket demands.

The play is done in the form of hearings, presented simply on the hare Humanities Hall stage which, with the absence of curtains, scenery or regular proscenium arch, looks much like a lecture hall. Hersey, for that matter, is lecturing society in the work, an indictment of education and, more importantly, of the human sociological attitude.

The drama has a theme remi-

logical attitude.

The drama has a theme reminiscent of George Orwell's "1984," though today's familiarity with superspheric development makes it less shocking. The story concerns a brilliant child who is being sought by a scientific development organization sponsored by the government as a "specimen" to be turned into a memory-less robot mind for use in intellectual research for new areas of advanced search for new areas of advanced civilization.

search for new areas or auvance civilization.

Hersey's theme is dramatic and serious, a shocking attack on the human lack of humanity. The play, however, doesn't have this impact. The characters are stylized, sattricersonalities, and the overall construction, heightened by direction by Shyre along these lines, is for comedy that is too pointed for laughs alone. While comedy relief is necessary, this is urgent drama and comedy should not be used to dwarf the point. to dwarf the point.

to dwarf the point.

The playing is generally good, though Shyre's direction keeps the actors on individual notes that lack communication. Mercedes Mc-cambridge has fluidity in one of the finest roles, but it is like a stock line reading. Don Keefer, Henry Jones and Ellen Corby deliver handsomely, but the satire of the roles themselves is exaggerated.

Russell Collins is excellent

gerated,
Russell Collins is excellent, but his role and that of Edward An-drews, also handsomely played, are ridiculous pictures of U.S. Sen-

ators. Kent Smith and William Windom, the only straight men in the cast, are strong, and Richard Venture has a flashy bit as the boy's father.

Maxine Stuart plays the mother properly and Keith Taylor does well with a role that must be a physical and interpretive challenge.

whether the play will make it to Broadway in its present form is doubtful. A university tour is scheduled by Katz.

Emile Littler Claims Part-Authorship Rights In 'Signpost to Murder'

In Signpost to Murder

London, May 22.
Emile Littler is in a dispute with Ted Willis and Monte Doyle over the authorship of "Signpost To Murder," which the producer is presenting at the Cambridge Theatre. He has issued a High Court writ against Willis and Doyle asking for a declaration that he is part author of the thriller. He also seeks an injunction restraining the writers from selling or dealing with the copyright of the play without his consent. Alternatively, he asks for an injunction against Willis for payment of a proportion of such money that the latter may have received or will receive from the play and of any amount that may be paid should the copyright be sold as film.

Littler's name does not appear.

should the copyright be sold as film.

Littler's name does not appear on the theatre program as part author of. "Signpost To Murder," which stars Margaret Lockwood and Derek Farr. Authorshif is attributed to Doyle, and there is a note that the play is presented "by arrangement with Ted Willis Associated Ltd."

Rap Blitz,' London Tuner, As 'Offensive to Jews'

AS UIICISIVE to Jews
London, May 22,
The Jewish Chronicle has charged that Lionel Bart's new musical. "Biltz." is offensive to Jews. The London sheet says that if the show is not "overly anti-Semitic," it is "at least capable of giving offence to Jews."
Bart, himself as Jew, was not available for comment on this crit-cism. "Biltz" is localed in East London during the German air raids of World War II.

ACTOR — DIRECTOR

WANTED
THE PREMISE
NEEDS ACTOR/DIRECTOR
TO WORK IN OUT OF TOWN
LOCATIONS IN THE FALL
WRITE DO NOT CALL WRITE, DO NOT CALL THE PREMISE 154 Bleecker St., New York 12, N.Y.

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Invites Playwrights to Join For Datails, Write: LEO SHMELTSMAN 160 West 73rd Street New York 23, N. Y.



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Pure...does not irritate skin...removes virtually any cosmetic or make-up in seconds! No wonder three generations of show business people have been fans of Alboure Cream! So economical, too! Get Alboure today!

STOCK

SACANDAGA, N. Y.

WALLINGFORD, CONN.

OUT OF TOWN Musical Comedies (titles not selected). Producer, David Kitchen (118 W. 79th St., N.Y. 24, N.Y.). Various musicals for late summer opening, to play night clubs and hotels. Equity performers only. Actors, singers and dancers mail photos and resumes to Ed Douglas at above address; do not phone or visit. NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and femme dramatic performers for several shows. Mall information to him.

and femme actors, experienced in improvisation and up on current af-fairs. Mail photos and resumes to above address, do not phone or WPIX-TV (220 E. 424 St., N.Y. 17-MU 2-6500); Executive producer, Herb Homes. Available part for master of ceremonies for Children show, must be experienced. Mail photo and resume to above address.

It's theater in the round, with 9 spectacular acts! Sets are socko! Cast is the best in the country. And the Big A's just off Broadway—right next to Idlewild. (Easy trip by car or bus on L. I. parkways. Or take the IND express subways from 8th Ave.-42nd St., beginning at 11:10 AM. Show starts at 1:30.) For the matinea of your life, come to Aqueduct race track—it's the long-

Literati

Time Sets Up Montreal Staff
Facing the threat of legislation
which would increase ad costs.
Time finally is setting up a Canadian editorial office to produce its
weekly four pages of Canadian
news—carried only in its "Canadian edition." Ten editors, writers
and researchers are being moved
from N.Y. to Montreal, with Vancouver-bdri John M. Scott, 32, in
charge. He's been a Canadian
Affairs, writer on Time for five
years. Besides the three Canadians
among the ex-N.Y. staffers, there'll
be five more newly-hired.

Nebel's 28,000 Hours on 'World'
Long John Nebel claims he spent
20,000 hours researching "The Way,
out World" (Prentice Hall, Englewood Cliffs, N.J., 83,95.). For several years Nebel has been taking
on over WOR where Paar left over
NBC and continuing on till dawn,
ticking the universe around with
a breed which might be called astroputs.

tronuts.

He gives these solar screwballs enough footage to haing themselves and having once managed the Si-amese twins, his charity toward freaks is rather broad.

Many of his case-histories have been around saucerian circles a long time and hardly deserves exposure on tv even after midnight, let alone being privileged to enjoy residence between hard covers.

Scul.

Expand Obscene Matter Group Albany, May 22. Moving into a new year of oper-tion, with a plan not only to conation, with a plan not only to conduct hearings, but also to prepare pills, the Joint Legislative Committee on Offensive and Obscene, Material has added Senator Thomas Laverne, Rochester Republican, and Assemblyman John J. S. Mead, Westchester County Republican, to its previous six-member group. The newcomers, appointed by Senate Majority Leader Walter J. Mahoney, of Buffalo, and Assembly Speaker Joseph F. Carlino, of Long Beach, respectively, make it one of the largest legislative joint committees. mmittees

mprising five Republicans and Democrats. the Committee Comprising five Republicans and three Democrats, the Committee on Offensive and Obscene Material is predominantly a lawyers' unit, nature of its work being considered to be primarily for probing by attorneys Only a single member, Vice Chairman Henry M. Curran, a Republican senator from Oyster Bay, L.I., is not a student of Blackstone.

Atheneum's Paperback

Another hardcover publisher planning to enter the paperback field is Atheneum, starting with the September release of 15 titles under its own imprint.—A feature of the new series is an arrangement

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asonable Rates ... Hour or Day Parking facilities Space eventable for 299 seet off-Eway Theatre

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PRODUCTION- ASSISTANT

ek Position as Assistant in Produc-General office/theatre

BOX Y-3287, VARIETY 154 W. 46th St., New York 36

to republish a "substantial" num-ber of titles originally put out by the presses of Harvard and Princeuniversities.

ton universities.

Atheneum's paperbacks will retail from 95c. to \$1.95, and will be sold at usual trade discounts through the customery hard- and softcover outlets.

Samuel C. Pullen moves up from viceprez to president of H. M. Gousha, roadmap publishing subsidiary of the L.A. Times-Mirror. He succeeds Robert R. Erying, retired.

Publishing Stocks

Publishing Stocks

(As of May 22, closing)

Aliyn & Baeen (OC) 28 —1

American Book (AS) 5314+ 14

American Book (AS) 5314+ 14

American Berliage (OC) 912- 14

Book of Munth (N.Y.) 24 —1

Conne Nant (N.Y.) 294—212

Curtis Pub, (N.Y.) 2944—214

Curtis Pub, (N.Y.) 2944+ 34

Gan & Ca. (N.Y.) 2444+ 56

Groller (OC) 32 —2

Grousett & Dunlap (OC) 1224+ 14

Hayden Pub, (OC) 7

Hearts (OC) 24 — 14

Hayden Pub, (OC) 27

LA. Times Mirror (OC) 3614+ 14

Macfadden Barle (AS) 3 — 74

McCail (N.Y.) 2154

McCail (N.Y.) 224 —4

McCail (N.Y.) 224 —4

McCail (N.Y.) 224 —4

McCail (N.Y.) 2244—14

Scott Feresman (OC) 87

Ran'm House (N.Y.) 2244—14

H. W. Sams (OC) 4014

Time Inc. (OC) 651/2—11/4

Western Pub. (OC) 42

OC—Over the Counter.

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Backe & Co.)

Shrine for Proclamation
Gene Robb, publisher of the Albany Times-Union and of the Albany Times-Union and of the Albany Knickerbocker News, and A. H. Kirchhofer, editor of the Buffalo Eyening News, are among the members of a committee named to direct the planning and design for a shrine, in Albany, to house the draft of Abraham Lincoln's Emancipation Proclamation.
Historian Bruce Catton, who is chairman of New York State's Centennial Commission, revealed last week the receipt of an appraisal fixing "the current market value of a \$1,000,000 minimum". Ralph G. Newman, president of the Abraham Lincoln Book Shop in Chicago, placed such a value "on this precious historical document"—after careful examination.

CHATTER

CHATTER

John L. Dooley, quondam Daily
VARIETY staffer who went to the
Canary Islands hoping to start an
English-l a ng u age p ap er there
(weekly or daily), but which didn't
an out, has shifted to London
where he plans to settle for a
while.
"Personal Background" chapter
of Merrill E. Joels' book "Acting
is A Business" included in the recently published 10th grade anthology "Adventures in Living,"
published by Harcourt, Brace &
World.
Sir Compton Mackenzie, novel-

World.
Sir Compton Mackenzie, novelist, and Clifford Hanley. Scot scribe and author, honored as Men of the Year by Glasgow (Scotland) branch of National Union of Journalists at special luncheon in Glasgow.
Sunday. Mail, Glasgow, serializing life story of English comedian Dick Herderson, currently at Alhanbra Theatre, Glasgow.
Gordon Irving, Variety correspondent in Seotland, broadcast on BBC Overseas Service about trend

BBC Overseas Service about trend of Auld Lang Syne performers heading for tours of Canada, U.S., Australia and New Zealand.

EQUITY REP IN SEATTLE

Actors Equity has engaged a temporary representative to look after its interests in connection with legit activities at the Seattle World's Fair. The job is being handled by George Pecknam, regularly the Seattle representative for the American Federation of elevision & Radio Artists and the interican Guild of Musical Artists. The move was made by Equity cause: Seattle is some distance om its offices in Los Angeles and San Francisco.

Australian Shows

(Week Ended May 19) (Figures denote opening dates)

Man for All Sessons, Righto (5-5-62). Sentimental Bloke, Her Majest (4-21-62).

MELBOURNE MELBOURNE
Celebration. Little (6-10-62).
Miracle Worker. Comedy (5-18-62).
Miracle Worker. Comedy (5-18-62).
My Fall Leddy Size Majerity's (4-21-62).
Gpera Rep., St. Elida (4-24-62).
Shifting Nearf, Russell (4-30-62).
Seund of. Music. Princess (10-20-61).
Would-Re Seniteman. Energal (5-10-62).

ould-Be Sentieman. Emerald G-16-62 PERTH PHERTH Inte. Blew Morn, Playhouse G-8-63 S YONEY It Assin, Phillip G-23-65), poort Seng, Her Majesty's (4-21-53), liver Royal (3-11-62), liver Royal (3-11-62), lint Jean, Palace (3-1-62),

Off-Broadway Shows

(Figures denote opening dates)
Anything Gent. Orphem. G-15-50.
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Golden Apple. York (3-13-23): closed last Sunday (20) after 112 performances. King Bossan World, Jan. Hus. (4-14-20): closed last Sunday (30) after 43 per-formation of the Companies of the Companies of the Murder of Me. Maidman (4-22-22). Ferrigit's Montal (4-4-20). Resign's Modale (4-4-20). Resign's Modale (4-4-20).

SCHEDULED BWAY PREEMS

Legit Bits

Jane Zachary has succeeded Imelda DeMartin in the ingenue role of Lies! in the touring company of "Sound of Music" now at the Shubert, Chicago.

Samuel "Biff" Liff will be production stage manager for the musical, "Baker Street," which will have sets by Oliver Smith and costimes by Melley, Charles W. Ferguson's "Naked to Mine Enemies" is being given its world preem at the Dallas (Tex.) Shimon Wincelberg's adaptation of Daniel Fuch's novel, "Homage to Blenholt," is planned for Broadway production by the Theater Guild.

Richard Rodgers has donated

costimes by Melley.

Charles W. Fergusen's "Naked to Mine Enemies" is being given its world preem at the Dallas (Tex.) Shimon Wincelbery's adaptation of Danlel Fuch's novel, "Homage to Blenholt," is planned for Broadway production by the Theatre Guild.

Richard Rodgers has donated \$15,006 for the establishment of a William Schuman Fund at tife Juliliard. School of Music, N.Y., in honor of President Emeritus Schuman, who resigned from Juilliard last January to assume the presidency of Lincoln Center for the Performing Arts, N.Y.

Albert Hague is composing in cidental music, including a title theme song, for the upcoming Broadway production of "The Fun Couple."

Elisabets Seal and her husband, Zeck Makalea, will tour next season in "A Shot in the Dark."

Jee Nelson has replaced Peter Beign as dance captain of "Camelot" and Tean Hageman has succeeded Philip Rash in the musical, Norman. Ferman has optioned "Brodger of "Bye Bye Morman. Ferman has optioned "Brodger of "Bye Bye Morman."

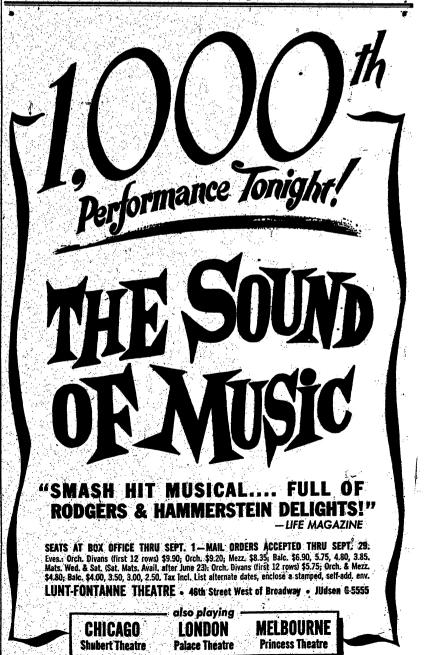
George Panetta's "Kiss Mama" for New York production next fall.

Arthur Cantor, who extended his Broadway activities from publicity to producting, will make his directorial bow as stager of a new road company of "The Tenth Man," the original production of which he and Saint Subber presented on Broadway. The tour will open Sept. 24 in Toledo.

"Sodom Tennessee," by Howard Richardson and the late William

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Breadway

Joseph E. Levine to guest speak the Associated Motion Picture Advertisers' luncheon June 12 in the Piccadilly Hotel.

Louis Samuelson, Loew's State actistage doorman, is at the Olin ville Nursing Home, in the Bronx Would like to hear from friends

Back from India novelist Pearl Buck much impressed that the parliament there reserves seats always for scientists and artists,

Dorothy Lamasney, formerly travel consultant with the LaSalle Hotel, Chicago, named midwest manager for room sales by Loew's Hotels.

Though 88 now Somerset Mauthority with the editions of the same of the same

Hotel, Chicago, hamed midwest manager for room sales by Loew's Hotels.

Though 88 now Somerset Maughan still writes with the oldtime "style, wit and wisdom," per Show Magazine which is publishing his memoirs in three parts, via a Curtis Brown Ltd. deal.

August Heckscher, who is President Kennedy's Special Consultant on the Arts, is much in demand these days for appearances. He speaks May 23 at the Manhattan School of Music commencement. Esso (of New Jersey) ad copy in Harper's and Atlantic details how its Argentime componed some years ago, helped saved the "old actors home" in Buenos Aires by sponsoring a series of broadcasts for La Casa del Teatro.

Junior Age Films Inc. has been authorized to conduct a production and motion picture business, with office in Larchmont, Westchester County, Capital stock is 200 shares, no par value, Moser, Henkin & Alper of, Manhattan were filing attorneys at Albany.

Two operas by American composers are to be staged by the Maplewood (N.J.) Civic Assn. May 25-26 eves in cognizance of National Music Week. Works are "A Quiet Game of Cribble" by Martin Kalmanoff, and "Lowland Sea" by Sundgaard and Alec Wilder.

Melissa Hayden flies to Germany in June for appearances. In-July she plays LAA's Greek Theatre and in August Seattle World's Fair. Later that month she joins threemouth tour of Russia with N. Y. City Centre Ballet, her permanent outfit. She also tours 10 weeks a year with Ruth Page Ballet.

Elections by Motion Picture Film Editors, Local 771, N.Y., gave two year terms. Other officers of two year terms. Other officers of two years agent.

Sunset Strim

Sunset Strip

By Walter Winchell (Fomerly of Loew's Delancey)

Jessica James, thrush, making eenth return date to Dino's.

Miss Ladd is wife of actor Bruce Dern, last seen on Broadway in "Sweet Bird." weet Biru. "Untouchables" asst. director

"Untouchables" asst, director Vince McAvitty latest to resign at Desilu. Next stop Disney? Guess who got in Dodgers stadium on a pass (and free vittles) and then rooted for Casey's METS.

Strange thing dept.: L. A. Time only newspaper we ever saw which never mentions syndicates of their many columnists.

many columnists.

B'way vet's counsel to gabby
Eddle Fisher at Cocoanut Grove
press-party: "Stop making filp
cracks about Liz. Somebody has to
be the lady in the family!"

Dana Wynter jetting abroad
(with new baby) to show grandkin.

Barristar group Grod Bartyer plan.

twith new baby to snow grandkin.

Barrister groom Greg Bautzer pining away with B'way loafers at
their Palm Springs hideaway.

Repartee-hee in Dodgers' pressbok: "I'm here for VARIETY."

"Varlety? What about the N.Y.

Mirror?"
"Got promoted."
Champ Archie Moore lyric'd
ditty, "Christmas Is Near."
VARIETY's latest club-member arranged meets with Dot record chief
Randy Woods and Sinatra's reprise

Randy Woods and Sinatra's reprise brains depot Ostin.
Movie star Joan Leslie presented with \$5,000 Runyon, Fund check for mate's St. Anna's Hosp, the 2nd grant Unwed, mothers and wayward dolls rate free medic attention, bartic canber inspection. Independent Demo Arizon a Journal Mr. E. Jim Hart asked; "Can you recommend a conserva-

"Can you recommend a conserva-tive columnist who can write?" We offered Henry J. Taylor (Scripps-Howard) and several others, includ-ing merger casualty Vincent X. Flaherty, long with Hearst in Wash-

ington and L.A. Ex-amoussauor to Swissville, Taylor Woh.
Diana Ladd (Mississippi) last seen in NY off-B'way "Orpheus Descending" (N. Y. Times man raved) has lead few role in "The Wall" Sherman Oaks Playhouse June 11. Familiar "Naked City" face. She was guest at Dodgers-Card game where this long time booster of her talent brought her to meet O'Malley's guest producer. Mervyn LeRoy. In mid-game police dept. broke tragic news of her 18 Mervyn Lekoy. In mic-game poince dept. broke tragic news of her 18 months young baby girl, left her crib, wandered to back yard gate which she opened herself and drowned in the pool.

Las Vegas

By Forrest Duke (DUdley 4-4141) Lynn Davis, the cigar-smoking songstress, opened at Nevada Club. The Madcaps and peeler Taffy O'Neil returned to Silver Slipper

show.

Bucky Nevils named host for Silver Slipper lounge and show

room.

Billy Snyder back at the Dunes as official host and convention coordinator.

French singer Yves Tomas, backed by the Lewis del Rey 4, opened at Sands Jounge.

Chester Simms, Flamingo essino chester back on floor offer mi-

Chester Simms, Flamingo estimanager, back on floor after minor surgery at Harkness Pavillon.

New producers of the Tropicana's Folies Bergere are Tony Azzl and Michel Gyarmathy, both

Azzi and Michel Gyarmathy, both vets with the Parisian and American versions of the spec.

Alvino Rey reunioning with his ex-radio boss, Phil Harris, at Desert Inn, and his ex-sidemen, Buddy Cole, Don Whittaker and Nick Fatool, all now with Harris.

Cartoonist Walt Ditzen designing invitations for Sahara's \$35.800 invitational golf tourney set for Sept. 27-30. Event expected to attract nation's top pros plus \$30 amateurs.

Philadelphia

By Jerry Gaghan (319 N. 18th St., Locust 4-4848) The Showboat has the Joe Jones

The Showboat has the Joe Jones Quintet.
Jo Anne Florio is new songstress at Palumbo's.
Eddie "Lockjaw" Davis-Johnny Griffen Quintet is at Pep's.
Steve Gibson and the Red Caps are playing at the Tally Ho Motel.

tel.

Buddy Greco signed for a repeat
performance on Ed Sullivan's show
in August.

Planist Milt Bugay moved into

Pianist Milt Bugay movee muo Saxony East after a long stand at the San Souci in New Jersey. Joey Bishop opened at Latin Casino last week (14) with Adam Wade sharing the billing with the "Mild-alphian."

Wade sharing the billing with the Philadelphian. The U.S.O. musical troupe gave a testimonial dinner for Rev. John Positano, the musicalar priest, at the Venue Lounge May 13.

Martyn Green, Gilbert & Sullivan performer, will make his only Philadelphia appearance this season at Robin Hood Dell July 5.

Michael A. Roman will operate the Hederow Theatre in Moylan this summer. Opening show will be "Everylody Loves Opal" on May 28.

28. Robert Goulet, Sam Levinson and Elaine Malbin furnished the entertainment at inaugural dinner dance of Bonds for Israel Committee at Bellevue Stratford Sunday (20).

naries Middlesworth is new manager at the Three Chefs Cafe. Bob Howie, formerly at the Lo-cust, takes over as manager of Viking Theatre, Middlesworth's old spot.

Athens

By Rena Velissariou (47 Kefallinias St.; Tel. 814348) Anthony Quinn is expected in Rhodes where he bought a big

Rhodes where he bought a big estate:
Elia Kazan here searching for locations for a film to be shot in Greece and in Turkey.
Morton Da Costa touring country in search of locations for his new film, to be distributed by Warners.
Greek National Theatre Groupback from Paris where it presented classic Greek dramas opening the legit festival.
Italian tele unit shot scenes from Pirandello's play, "Tonight We Improvise," now being done by the Dimitris Myrat Group at the Athens Theatre.

London

(HYDe Park 4561/2/3)

Lisa Kirk opened a season at he Talk Of The Town on Monday

Warren Beatty looked in, following a Cannes Film Fest appear

Monty Landis, upcoming comic, subbed for ailing comedian Lenny

Lord Brabourne, exec-film producer, hospitalized with a heart attack. Henry Fonda's daughter, Jan

named to co-star with Peter Finch in Metro's "In The Cool Of The

Day."
Noel Coward guest of honor at the Gallery First Nighters' annual dinner on Sunday (20). He picked the date.

Around town are Mary Heming-

Around town are Mary Heming-way, Richard Thorpe, Alfred Drake, Warner Leroy, Joan O'Brien, Rob-ert Stevens, Samuel Bronsten and Dorothy Provine.

Kenneth More hosted the star Varlety. Club gala opening of the Battersea. Fun Fair May 19, spon-sored by England's Sunday sheet, the News Of The World.

Peter Sellers caused raised eye-brows when he failed to show, at last minute, as a guest of honor at Critics Circle Annual dinner. Other honored guests were Dame Paggy Ashcroft. Marle Rambert and Yehudi Menuhim.

Fire Island. N. Y.

By Mike Gross Harry Belafonte & Family set for Rose Rubin, Monitor Records president, one of the new house-

wners.
Frank Maguire back hosting his from a heart attack during the winter.

Lou Melamud, tv producer, in-

winter.

Lou Melamud, tv producer, introducing his newly born daughter, Jill, to Ocean Beach society this coming weekend;

Alie Bester, tv-mag writer, passing up opening days at the beach to study undergrad life at Pennsylvania U. for a Holiday mag article.

Tv announcer Ken Roberts skipped last Saturday night (19) at the beach to catch his son Dayid's Broadway how in "Take Her She's Mine."

Hitting the beach in the first wave: Playwright Samson Raphaelson; composer-publisher Marvin Fisher; agent Al Roth; VPI head Howard Linkoff and wife, Helen Harvey, literary agent at William Morris office; and Screen Gems—EU.E. sales chief Al Mendelsohn.

Aftermath of the March storm: With the washout of a flock of Ocean Beach short-front houses, NBC-TV's Lester Gottlieb and Chappell Music's Charlie Janoff now have an unobstructed view of the Atlantic Only remains of the late Woolcott Gibbs' house, carried away in the storm, is a plano relic standing upright in the sand.

The Hamptons By Dorothy Ross (EA, 4-1888)

Benn Hall now doing his public

Benn Hall now doing his public relations as a regular weekender at his Quogue hideaway. Dina Merrill and Rory Calhoun added Hollywood glanour to Bo-hack's supermarket in East Hamp-

ton.

Alvin ("No" Strings") Epstein
short-weekended as house guest of
p.r. Bob Uliman at his East Hampton manse yelept "Shubert Alley
East."

pp. Boo Orlines at his year language to manse yelept "Shubert Alley East."

Pillarist Bob Sylvester did the impossible. Got Eddie Condon and jazz trumpeter Johnny Windhurst out into the Montauk daylight. Even showed them around the Deep Hollow Ranch.

TV-scripter Billy Friedberg back at his Montauk villa after two years toiling in Hollywood vineyards. His wife, screen actress, Hope Cameron, is adding class to the scene while Billy turns out the Car 54 series.

George Abbott expected in East Hampton when "Fiorello" opens the 32d summer season of John Drew Theatre July 2. Judith Abbott, his progeny, is staging the package which will debut its summer tour in East Hampton.

Ben Segall, of the successful music tents, confabbed this weekend with Dick Ridgely re next season. Has his eyes on the Hwe acres behind Dick's highly successful steakery on the Montauk

operation.

operation.

Yvette Schumer, producerspouse of Hank (Transfer) Schumer, angled for the Seven Ponds
Inn in Water Mill for a theatrerestaurant but was stymied when
owner Bill Birch (no relation to John) nixed the idea by putting a

John nixed the idea by putting a \$100,000 price tag on property.

Louis Schankers (she's bluesinger Libby Holman) bought architect Bob Rosenberg's beach house in East Hampton and revamped it in luxurious Japanese fashion. He's the artist who still has his historic Federal style rashion. He has his h house in Sag Harbor, which dates back to the 17th Century.

Singapore

By Ooi Taw Chiew (5 La Salle St., Tel. 43505)

(5 La Salle St., Tel. 43505)

New nightclub Beachcomber proving popular with locals who want a nitery beside the sea.

R. J. Wealthy, Australian tele expert, here to help Singapore government with its tv project. Hindl film "Amar Rahe ye Pyar" (The Immortal Love) showed for three weeks at Garrick. English sub-title helpful to win non-Hindl crowd. crowd.

Dianne, "exotic bombshell" from

Australia, banned in Singapore, now performing in Stratts. View Hotel in Johore Bahru, 16 miles north on the Malayan mainland oper. 'A Night in Hong Kong," Japa

"A Night in Hong Kong," Japa-nese film, now showing in three cinemas here while leading stars Yu Ming and Akira Takarada are in Malaya filming the sequel, "A Star in Hong Kong." Colombo Plan tele expert L. J. Hall from Australia, returned home aftr six months here helping

to prepare the administration and programming plans of the new to service which is due to start next

programming plans of the new tw. service which is due to start next October.

Viewers in Britain saw a tele film about Malaysia, produced by Rendall Beattle for Associated-Rediffusion. Ple is part of a "This Week" series. Film material was photographed by Cathay Flm Services Ltd., of Singapore.

Rita Moreno, Academy award winner for "Best Supporting Actress' in film "West Side Stoxy" dropped by for the Alf Malayasia Premiere. of Paramount's "Summer, and Smoke" in which she also appears. While here, player did plenty of shopping — before flying to Bangkok in the course of a tour of Asian countries.

nying to Bangkok in the course of a tour of Asian countries. Shaw Bros Malay Film Produc-tions' black-white "Lubalang Daik" (Unexpected Revelation) is socked with local filmgoers. Film, one of two Shaws' entries for the Ninth Asian Film Festival in Seoul this year, details treacherous intrigue and fiery vengeance. Pic is shown si-multaneously in other big theatres in the Federation of Malaya close by

by.
MGM's "King of Kings" opened MGM's "King of Kings" opened May 10 at Shaws Lido. Giant advertising campaign preceded. Shaws here and the MGM's Singapore office worked hand in hand to make the best of "King." Special school concession of US 32c for all seats as a novelty. Otherwise, viewing this Spanish-made Biblical epic is expensive by local standards: US \$1.20, 83c and 50c.

Boston

By Guy Livingston (423 Little Bldg.; 338-7560

(423 Little Bidg., 338-7560
Buddy Greco inked for Ffolic,
Revere opening July 1.

Marjory Adams, Boston Globe
film critic, on tour of Greece.
Danny White will have his Aquarama water show at Pleasure Island this summer.

Karl Bernstein in for "Prescription For Murder" opened at Shubert May 21 for one week.

Jackie Mason signed for first
Yankeeland date at Monticello,
Framingham, opening June 11.

North Shore Theatre, Beverly,
opens strawhat season June 20
with Celeste Holm in "King And
L'
Bobbe Care Shuber

I.'
Bobby Carr, Shubert treasurer, now treasurer Symphony Hall, Tony Zinn becomes treasurer of

Shubert.

Dick Wright Orch, new addition to Hub dance concert scene with nine men, has Chris Carey as manager and Martin Forrest, Lordly & Dame, booking.

Locally & Dame, booking.

Ben Sack opens his completely.

redone Metropolitan Theatre as
Boston's Music Hall on June 1,

with Joseph' E. Levide's newest

production, "Boy's Night Out."

Hollywood

Howard Wormser suffered slight heart attack. Ray Danton secured release

from his Warner Broa contract. King Vidor will serve as American cop on Berlin Film Festival

jury.

David Rose hopped to Britain and Continent to meet with music publishers.

Bob Fender checked into Mirisch

Bob Fender checked into Mirisch
Co. as unit publicist on "The
Great Escape."

Meredith Willson will be feted
by Masquers Club with testimonial
dinner on June 1.

Torben Meyer received his native Denmark's "Knights' Cross of
Order of Dannebrog."

Clint Walker tapped as grand
marshal of Tournament of Thrills
Show, Philly, June 23.

Rex Allen returned from starring in Castle Circus in Texas, New
Mexico and Colorado.

Miguel de Zarraga (ChileMexico) elected prexy of Hollywood Foreign Press Assn.

Mexico) elected prexy of Hollywood Foreign Press Assn.

Manhattan Films International
acquired U.S. distribution of The
tanus Films "Nero's Mistress."

Herman Cohen hopped to London Paris and Rome to line up
acts for his "Circus Magnifique."

Bob Newhart voted "outstanding
young comedian of 1962" by
Greater L.A. Jewish Youth Council.

Audie Murphy entering politics
by chairing Pat Michaels campaign for Congressional nomination.

paign for Congressional nomination.

Andy Williams will do benefit
with Danny Thomas in Canton, O.,
July 7, for St. Jude's Hospital,
Memphis.

Judy Canova plaqued by Jewish National Home for Asthmatic
Children for charky work in children's causes.

Eugene V. Klein, prexy of National General Corp., and execveepee Irving H. Levin on circuit
tour to spark "Selig Week," June
6-19, honoring theatre operations
topper Robert W. Selig.

Chicago

CINCAGO

(Elaware 7-4984)

Singer-guitarist Mickey Onate at Easy Street, Mickey Onate at Easy Street, Robert Horton starring in Mel Dineill's "The Man" at Drury Lane through July 1.

Bob Miller is new Paramount tubthumper here, replacing Hank Erlich who transfers east, Sarah Vaughan toplines stage-show at Tivoli this Friday (25) with Jackle (Moms) Mabley and Peg Leg Bates.

with Jackie (Moms) Mabley and Peg Leg Bates.
Shady Lane Farm Playhouse tees off the local summer theatre season next Tuesday (29) with "Everybody Loves Opal."
Tom Lee Scott and Clancy Hayes hold the fort at Bourbon Street until boss Bob Scobey returns from a trek to Europe with his Dixte band.
Dolores Hart in last week for funeral of her grandfather, Fred Kude, a film projectionist. She is due this week to make press

Kude, a film projectionst. She is due this week to make press rounds for "Lisa" (20th). M. J. Boyer, who has been pro-ducing USO shows, signed on with Happy Medium as assistant to the producer for the new revue, "Put It In Writing," which opens June 28

June 28.

Buster Keaton, Vivian Blaine, Eddie Bracken and Pat Harring-ton Jr. did a three-day fund raising show at the Opera House last week for Marnilon Military Academy in Aurors.

emy in Aurora.

Comedienne Jean Arnold doing publicity for Oak Park Shake-speare Festival (her husband, Lee Henry, is co-producer); then going into rehearsals for the next Happy Medium revue.

Australia

By Eric Gorrick (Film House, Sydney)

(Film House, Sydney)
Jane Russell wound up good run
at Chequer's nightclub, Sydney,
Porter van Zandt here to produce "The Miracle Worker" for
J. C. Williamson Ltd.
Crix were unkind to "The Alamo" (UA), currently at the Paris,
Sydney, on hardticket for Hoyts,
Revival of "The Desert Song,
at Her Majesty's, Sydney, is pulling top coin for J. C. Williamson
Ltd.

Ltd.
Universal International celebrates 50th anni here next Junewith a special sales drive under the direction of Dan Casey.
"El Cid" (BEF) is a smash his

on two-a-day at Forum, Sydney, and Chelsea, Melbourne, for Great-er Union Theatres on hardticket.

JFK-Show Biz In Love, But-

five or six years in the creation. Few indeed in the Washington whirligig pause to express any sympathy for "intellectual groporty" as against, say, oil in the ground, beef on the hoof, eitrus on the trees, or, in Virginia, apples.

Shirley MacLaine, one of the emcees at the Garden, unwittingly employed a remindful phrase in introducing. Bobby Darin as having a "monopoly on talent." This was friendly girl hyperbole but, of course, the point among creative interests is precisely to the contrary—there can be no "monopoly" in talent, since it is subject to every vagary of physical health and public whim. Kennedy's own formidable talents as a personality face identical hazards.

JFK's Stage Presence

A Washington dateline story in Variery some weeks ago spoke of Kennedy as the wittiest U.S. President yet. That he has a natural flair for easy comment, almost vaudeville-like patter, was clear again Saurday when it came his time to speak. It was not just that he spoke in generous recognition of the donated talents of the evening. His phrasing was gracious and graceful. He remembered nearly everyone by name, though he might have oredited Richard Adler for the staging and Robert lights in lieu of scenery and wings.

Durante's diction, though these powerfully talented personagea notwithstanding wowed them. Maria Callas cnose to sing waria Special hanging mike above her head and that was a detriment whenever she turned her head. Her entrance was plainly exciting to the audience. She came with her own accompanist, and a fine one Charles Wilson is, to render two numbers from "Carmen" in a wocal range much deeper than in her days at the Metropolitan Opera. That she was a standout value for a benefit cannot be disputed. She seemed to debate during bows after the second number, and the audience clearly hoped for a third. But she elected, perhaps wisely, not to push her luck in these surroundings.

elected perhaps wisely, not to push her luck in these surroundings.

In the pops division whammo turns were delivered by Peggy Lee and Bobby Darin, each backed by their own combos. Dhaham garroll was programmed but failed to show, the finale being supplied by Richard Adler's Choir. A stagy postscript based on Marilyn Monroe's reputation for tardiness ladd her being re-introduced several times by Peter Lawford before she arrived in a sheehorn sequin gown to sing, in a curiously baby voice, "Happy Birthday, Mister President." Marilyn broke 20th studio discipline to fly east—see separate news story.

Came then the big prop birthday cake on the shoulders of two chefs. Again, cameras clicked. Then Mayor Bob Wagner, who never heard the booings, introduced "The President of the United States."

MARRIAGES

Carleton Hence to Jane Knight,
Annapolis May 12. He's Manager
of Sales Development for Transcontinent Television in N.Y.
Kathleen Mary Rossi to Joe
Keyes, May 19, New York. She's
with Look Magazine; he's promotion manager for TV-Guide's N.Y.
edition

edition.

Susan Rivers to Frank Romolo,
Chicago, May 9. Bride's a model;
he's chief film editor at Fred
Niles Productions there.
Mr. and Mrs. Harry Ufjand, son,
New York, May 16. Mother is
daughther of Carmel Myers, silent
screen star how a perfume exec;
father is with William Morris
Asgency.

father is with William Morris Agency.
Joan Southerden to Jorge Orihuela, Hollywood, May 12. Bride is biz agent for Story Analysts, Local 834. IATSE.
Carolyn Johns to Mitch Michael!
Little Rock, Ark, May 6. Bride was station manager with KAJI, Little Rock; he is a disk jockey with WOKY, Milwaukee.
Maria Mastrogiacomo to Edward Morgan Jr., New York, May 12. Bride is with CBS-TV program department.

ter, Glasgow, May 8. Father is ty program-director; mother is former Margaret Cunningham, theatre set

manager.
Mr. and Mrs. Lee Stevens, daughter, New York, May 6. Father is a member of the William Morris Agency's legal dept.
Mr. and Mrs. Mort Hochstein, daughter, May 15. New York. Father je a writer with NBC News; mother is freelance scribbler.

OBITUARIES

RIVA KAYE LENT

DWIGHT S. BORIN

Dwight S. Born, 46, a Para-mount film salesman, was killed when his car veered off a high-way near Strong City, Kan., May 15. He apparently had fallen

way near Strong City, Kan, May 15. He apparently had fallen asleep.

Borin was enroute to Wichita from Kansas City. Born in Lin-coln, Neb. he had been with Para-mount. several years, after previ-ous experience in exhibition. Surviving are his wife, son, his mother and a sister.

TOMI C. ALLISON

Mrs. Tomi C. Allison, 63, onetime Broadway dancer, died May
14 in San Antonio. She was the
wife of retired Brig. Gen. N.
Dwight Allison, managing editor of
the San Antonio Light. She suffered a stroke a week ago. She
wasta featured dancer in the Ziegfeld-Follies for two seasons, appeared as a danseuse and was featured in Jesse Lasky Productions
"The Red Heads" and "Trained
Murses."

In addition to her husband she is survived by a brother.

RITA MONTAGUE

Rita Montague, 178, former actress-playwright and onetime Harrison Fisher cover girl, died May 5 in Hollywood. Widow of Frederick Montague, matinee idol of the early century, she was active on the legit stage and in motion

on the legit stage and in motion pictures in the teens. She wrote "The Caliph" around 1920, which the late Raymond Hitchcock directed for the Frisco stage. For years she had lived in retirement.

JAMES O. HAND

James O. HAND
James Owen Hand, 28, disk jockey, died May 11 in Edmonton,
Alta, after an operation to remove
a brein tumor. He had a morning
show on radio station CJCA, Ed-

years before was a night an-nouncer with CFRN.

Survived by his wife and

his wife and

monton, for four years and

Murses

RIVA KAYE LENT
Riva Kaye Lent, 53, veteran
music bizite, died in New York
May 17 after a sixmonth illness.
Known in the music biz as "Kaye,"
she started with Leo Feist Inc. and
left there when Lester Santly and
his brothers started Santly Bros.
Music, which later became SantlyJoy when George Joy came in as
Lester Santly's partner.
She remained with Joy after his
split with Santly handling copyright and the professional departments until she became ill.
Surviving are her husband, two
sisters and a brother. HENRY F. JOHNSON
Henry F. Johnson, 69, longtime
Milwaukee area bandleader, died
recently of a heart attack in Wood, Wis. He was a former president of Local 8, Milwaukee Musicians'

ssn. His wife and son survive.

HELEN/G. CLAUDIN
Helen Gardner Claudin, 57,
former exec secretary to Charles
S. Boren, Assn. of Motion Picture Producers v.p., died May Cathedral City, Cal. Her husband survives.

A. C. ALLAN

A. C. Allan, secretary of the Scottish section of the Showmen's Guild for 16 years, died recently in Glasgow after a long illness.

A. W. Puddefoot, 89, film exec, died recently in London. He Joined National Screen Services in 1932 and was its representative in East Anglia up to his retirement in 1953.

James W. Bradner Jr., 61, build-er and owner of KGBC, Galveston, died May 15 in that city. He-re-tired as manager of the outlet in 1957 but kept his financial interest.

William Coffey, 72, cinema exec-utive and onetime prexy of the Lan-cashire Cinema Old Boys Assn., did recently in Ashton-under-Tyne. Eng. Lyne, Eng.

Leonard Bithell. 70, cinema manager, died recently in Birkenhead, Eng. Former manager of the Plaza, Birkenhead, he retired some years

Joseph Bissell, 58, recording en-gineer for Decca Records for the past 12 years died May 10 in New York. His wife and son survive.

Lawrence H. Selz. 57, president and founder of the Chicago public relations firm bearing his name died May 13 in that city.

Wife, 35, of Van Calligan, a news announcer on WEM, Milwaukee, dled May 17 in that city after a ear's illness

WILLIAM H. MOENNING
William H. Moenning, 79, one of
the nation's violin makers, died
May 9 in Lower Providence Township, Montgomery County, Pa.
Violin making in the Moenning
family began in 1622 in Markneukirchen, Germany. William Moenning established his business in
Philladelphia in 1909 and it has
been carried on by his son and a
grandson, William, 3d. It is the
only three generation family of
violin makers in the United States. Len Peuleve booking manager of the Army Kinema Corp., died May 6 in London.

Mother, 90, of Max Fine, Broadway theatre sign impresario, died in New York.

Hushand, 76. of actress Marie Ney, died May 14 in London.

Downtown Atlanta

contine-4 from page 3

start integration week of May 7 there was an inadvertent desegre-gation of one theatre under rather amusing circumstances.

One Negro had heard about the original date for desegregation by by word of mouth discussion and decided to go to a film house on Sunday (6), thinking it would be desegregated. segregated.

While the theatre management was not expecting a Negro custimer he was sold a ticket without question and he took his seat without hindrance. A short time later he got up and left explaining:

It wasn't my sort of movie,

LLOVD S. POND
Lloyd S. Pond, 52, Albuquerque bandleader, died May 11 in his home there as result of hanging himself. Ha had been a bandleader in Albuquerque for a number of years and was also director of the Albuquerque Mormon Choir. Survivors include his wife, three sons and three brothers. Atlanta's schools, parks, buses, golf courses, railroad stations and eating counters have been desegregated. Smart leadership has resulted in the accomplishment of these changes without any trouble. BILLY DANIEL
Billy Daniel, 50. longtime choreographer formerly under contract to Paramount and 20th-Fox,
dled May 15 in Hollywood. In recent years he had staged many
musical acts. At the sime of his
death he was working on a new act

Billy Daniel, 50. longtime choreographer formerly under contract to Paramount and 20th-Formatic tract tract

JFK's Showmanship Weekend By JOE COHEN

President Kennedy found that his benefit b.o. was considerable during his numerous appearances in New York over the weekend. Not only did he play to SRO at Madison Square Garden twice in as many days, but he filled an outdoor ramp in Manhattan at the dedication of the housing project of the International Ladles Garment Workers Union.

ment Workers Union.

Kennedy in his Garden finale, at the "Raily of the Three Generations" sponsored by the Council of Golden Ring Clubs and the National Council of Senior Citizens played to his best house. Not only was the Garden loaded with about 17,000, but there were about 2,500 outside listening through an elaborate loudspeaker setup.

Kennedy again impressed as being at his best on the adilbs. Forking sans script, the Prez got off applause winning nifties al-

Kennedy again impressed as being at his best on the adilbs. Working sans script, the Prez got off applause winning nifties almost at will.

Of course, JFK as well as the auditor here had the same ultimate aims,—passage of the King-Anderson Bill which would permit medical bills to be paid through the Social Security setup. This is opposed by the villain of his script, The American Medical Ass. There was this rapport that seemingly gave aid and comfort to each other. They had common aims and common foes, and Pres, Kennedy extemporized a routine that was easily the smash item on a strong hill

kennedy's speech was not only televised but carried to \$2 other similar meetings being held simultaneously for the purpose of rallying support for the King-Anderson measure. Administration stalwarts were featured at all the other shindigs as well. However, the card at Madison Square, Garden had the strongest b.o., which was not only highlighted by Pres. Kennedy, but also by Health. Education Welfare Secretary Abraham Ribicotif; N. Y. Mayor Robert F. Wagner, whose late father helped fight for the Social Security measure; former Congressman Aime J. Forand, who sponsored a similar measure during his tenure in the House, AFL-CIO head George Meany, and an entertainment lineup which included Mitch Miller and his Sing-Along crew; Robert Merrill, Alan King, Leslie Uggams, Chita Rivera, bandleader Michel Piastro and Paul Taubman and others.

Merrill for the stirring singing of the anthem. He recovered on one, platform was set against the 49th large, Jerome Robbins, and tied him by name at the end.

Harry Belafonite was singled out, he having cancelled a paying date in Ohio to come at short notice as the replacement for Danny Kaye, ill in a Nevada hospital. Peggy Lee was there from a sick bed. And so on.

Jack Benny, the first of three emcees, MacLaine and Henry Fonda the others, gagged-on-the-square that he could pay no greater compliment to Kennedy than crossing the continent entirely at his own expeanse. And I'm not even a Democrat, he added,

Storm Delays Start

A thunder storm at the end of a scorcher, with temperatures up to 99, delayed the start of the show in the Garden until 9:15, Adler had aimed to start promptly at 8:30 but at that hour there were great gaping sections of empty seats. Incidentally this meant that the musicians under Paul Taubanan were in their seats without a break of any sort for a solid four hours. That's musician, abip, and maybe patriotism, too.

(Last summer's 'gesture' of its terrention in the Metropolitan Opera impase resulted in U. S. Lobor Secretary Arthur Goldberg or bitrating most of the issues close to management's argument and passing the buck on the purely human case of the disciplined from his limousine on passing the buck on the purely human case of the disciplined from his limousine on words and members of Local 302 are kappy.

The mercophone is another X.

edition.

partment.
Caroline Byass to Alan Littel,
New York, May 4, Groom is chief
editorial writer at WCBS Radio.

BIRTHS

Mr. and Mrs. Alvie Maddox, daughter, May 19, New York, Mother is dancer Joan Josephson, father is the comedian-marician. Mr. and Mrs. Llam Hood, daugh-

designer.

Mr. and Mrs. Thomas A. McGowan, daughter, Glendale, Cal.,
May I. Moher is Sigrid McGowan,
ainner; father is planist-componer.
Mr. and Mrs. Monte Montana Jr.,
son, Northridge, Cal., May 6.
Mother is a rodeo performer;
father's a western actor.

Mr. and Mrs. William Usselton,
son, Hollywood, May 13, Mother
is singer Laurie Usselton; father
is cuarte; leader.
Mr. and Mrs. Earl Bellamy,
daughter, Hollywood, May 4.
Father is a revue director.
Mr. and Mrs. Mark Korda,
daughter, Hollywood, May 11.
Father's appeducer.
Mr. and Mrs. Harry Guardine,
son, Hollywood, May 11. Father's
an actor.

Mr. and Mrs. Harry Guardine,
son, Hollywood, May 11. Father's
an actor.

Mr. and Mrs. Edward Morey Jr.

Mr. and Mrs. Edward Morey Jr. Mr. and Mrs. Thomas A.

an actor.
Mr. and Mrs. Edward Morey Jr.,
daughter, Burbank, Cal., May 16.
Father is Allied Artists production

(Psest.)

Wanna buy a comedy series that has 'em rolling in the British Isles?

Wanna buy a prime time soap opera that's the pet of the intellectuals?

Wanna buy a low budget show that pays its cast off in peanuts?

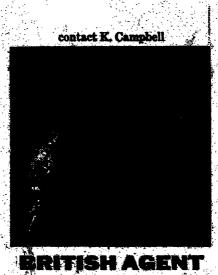
Wanna sell a new writer?

Wanna sell an exciting play?

Wanna sell a hot artist or a fresh talent?

Wanna sell an original idea for television?

Wanna sell a speculative project that you've been storing for a venturous network?



ERITISH AGENT

And American representative

(509 Madison Avenue, New York)

GRANADA TV NETWORK, ENGLAND



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Vol. 227 No. 1

NEW YORK, WEDNESDAY, MAY 30, 1962

72 PAGES

ALLST THROBS: SHOW BIZ SO

CBS Program Chief Hub Robinson: Negro Rates Better Shake in TV

CBS-TV's senior programming v.p. Hubbell Robinson, in a precedential memo to all producers with shows on CBS-TV, called for a bet-ter break for Negro performers and a more adequate depiction of the Negro as he lives today.

The three paragraph memo came in the wake of pressures both in N.Y. and the Coast to gain more employment of Negro talent and to have tv and pix grant recognition to the American Negro as he functions in our present society.

Content of Robinson's memo fol-

"We would like our programs to more adequately depict the Negro as he lives in today's society.

"It is our feeling that in many cases the failure to cast Negroes in dramatic programs is simply a matter of thinking only in terms of white actors. Therefore, it would be appreciated when you are casting your shows to keep in mind possibilities for Negro performers. formers.

"There are many Negro doctors, lawyers, school teachers, engineers, policemen, nurses, jurymen, etc., in every day life today. Let's be realistic about having them appear as such in our dramatic programs.

The three-paragraph memo is the first such known to be circu-(Continued on page 42)

Culture Can't Get By Dixiecrats

Washington, May 29.
The drive to legislate culture has been given what likely is the final quietus for the present Con-gress. House Rules Committee, by a 7-3 vote, nixed the idea of even giving the Thompson bill for a Federal Advisory Council on the Arts a hearing to see whether it was worthy of consideration.

author of the abortive bill, and Sen. Hubert Humphrey (D-Minn.) are expected to ask President Ken nedy to set up an advisory commit-tee on the lines envisioned by the legislation.

This is the second defeat suffered by the Thompson bill this Congress. Last September, it went under 173-166. Supporters felt this time, however, votes could have been mustered to push it through, had the Rules Committee given it a chance. Thompson and Rep. John Lindsay (R-N.Y.), a cosponsor, despair of any hopes of circumventing the Rules Committee and getting it to the House under a suspension of the rules. A two-thirds majority is needed for this trick. Thompson's bill would set up

Viet Nam in Focus

Walter Wanger, although still occupied in Rome at production helm of 20th-Fox's "Cleopatra," has become the first filmmaker to hop aboard idea of basing a pic on the infantrymen the U.S. has sent to South Viet Nam to teach the natives art of guerilla jungle warfare. These American soldiers, comprising spe-cial task force, have received much news attention of late.

Wanger has weighed in at Wanger has weighed in at MPAA. Title Bureau with four proposed tags: "The Green Berets." "What It Takes To Win," "To Liberate From Oppression" and "Fighting In South Viet Nam."

Employment For Chorines Hitting

Broadway niterles will have more chorus girls in October than at any time in some years. Reason for the upbeat will be the preem of a Harold Minsky girlle show at the International. Together with the Latin Quarter, the Stem will be host to about 60 ladies of the ensemble, plus approximately a malysts first began to divine seri-

The Latin Quarter usually has about 30 line girls on its roster.

Shares in American amusement companies have been taking a clobbering recently in the New York exchanges, along with industrials, utilities and securities generally. But while prices are nervous and totals off, with alarm natural under the circumstances, the corporate health of most of the amusement companies remains good, though a casual reading of the accompanying chart would not suggest as

Point to bear in mind is that the entertainment industries have survived their own worst trade crises. Individual cases vary but films have been doing better at the box office. If caught in the general down-draught of selling under anxiety, or even panic psychology, the theatrical issues can stand inspection quite well,

Stories relating to general corporate conditions in entertainment appear within.

Dramatic show business setback is evidenced by the performance A B'way Peak

of these companies: American Broadcasting Paramount, Columbia Broadcasting System, Columbia Broadcasting System, Columbia Pictures, Decca, Disney, Loew's, Metro, Music Corp. of America, Paramount, 20th-Fox, United Artitles in some years, Reason in the in some years. Reason is the program and Technicolor The last

dozen chorus boys. In addition, ous trouble, these show business both spots will use the normal issues fell a combined total of number of production singers and \$457.417,000 in terms of dollar trading value. Only one of the 15, this being Decca, showed a gain and this amounted to \$1 per

The Egg and History

A number of passers-by on W. 46th Street on Monday (28) stopped to study the framed reproduction of Variett's famed headline of Oct. 30, 1929: "Wall Street Lays An Egg." Several came in and asked if facsimile copies were available.

This was obviously in reacfrom the N.Y. Stock Market and the superstitious feeling that gruesome history might be repeating.

Stravinsky Gets Biog Correction, Not Royalties

Moscow, May 29.

Igor Stravinsky will come here
next September for his first "back home" visit in 50 years.

The Russian government invited the composer a couple of years ago, promising him many honors if he returned to celebrate his 80th birthday. He agreed on condition they pay him his royalties for the past couple of decades. They said no money. He said no "return home." It was all off and he celebrated his birthday away from Russia, and then someone showed him the Soviet Encyclopedia, in which he is listed in these words: "Composer of no great value, whose works are a mixture of simplicity and decadence."

Stravinsky and his friends got the International will have no The most frequently heard genless, and possibly more because of the desire to beat the competition.

(Continued on page 60)

(Continued on page 60)

Stavinsky and his friends got busy. It is now arranged, he will make the Journey. No money—
but the listing in the encyclopedia will be changed to words of artistic recognition of his career.

NET Talent' Film Merely Device to Dupe Stagestruck, N.Y. Atty. Gen. Charges "World of Talent," a proposed

film to be shot by John Hoffman Enterprises, was attacked last week in N. Y. Supreme Court by N. Y. State Attorney General Louis J. Lefkowitz who sought to have the court cancel Hoffman's certificate of doing business in New York State.

At the same time, it was learned that a nine-hour audition set for the Riviera Ballroom on Broadway for June 7 had been cancelled by the promoters. John Hoffman was also listed as producer of this show. A previous Hogman cudition at the same baldroom was closed by police when howls went up from the audience and those who paid to get auditioned when most couldn't show their way.

couldn't show their stuff.

Lefkowitz charged that a number of stagestruck youngsters paid up to \$990 to appear in the film. He said the would-be performers were signed for a course of instruction to qualify them for a role. The at-torney general charged that the film was "little more than a figment of his (Hoffman's) imagina-tion."

Modus operandi, according to Lefkowitz, was to advertise that Hoffman was casting for parts in "World of Talent." Applicants would be auditioned and in almost (Continued on page 61)

Israeli Loan and **Land for Studio**

By ROBERT B. FREDERICK

Hollywood, May 29.
Futuramic Productions and the Israeli government are going into temporary partnership in an effort to instigate the growth of feature motion picture production in Israel, per Futuramic prexy, producer Ed Leftwich. The government's share of the partnership consists of its first official approvalfor a company to produce f in Israel for world-wide theatrical distribution, its lease of 25 acres for a studio site, and a loan of a million Israeli pounds toward studio construction. (The Is-raeli pound is worth approximately 33c. at the current rate of exchange.

Israeli government. Asher Hirshberg, Director of the Bureau for the Encouragement of the Israel Film Industry, has, leased 25 acres (on a 49-year lease, with renewal options) to Futuramic productions (Israel, Ltd., located in Kiryat Ono, five miles from Tel Aviv. The loan was made on Hirshberg's recommendation.

The first of three planned modern studios will be constructed at a cost of \$3,000,000 each, according to Leftwich. An Aug. 1 ground-breaking ceremony has (Continued on page 61)

			(Continue)	Lon page 47	•	
Company	No. of Shares Outstanding •	Trading Price Per Share Currently	Trading Price Per Share Jan. 2, 1962	Total Dollar Value Currently	Total Dollar Value Jan. 2, 1962	Net Change in Dollar Trading Value
AB-PT	4.350.000	\$31	\$45	\$ 134,850,000	\$ 195,750,000	-\$ 60.900,000
CBS	8.900.000	36	40	315,400,000	356,000,000	40,600,000
Col Picts	1.500,000	18	28	27,000,000	42,000,000	- 15,000,000
Decca	1.500.000	42	41	63.000,000	61,500,000	+ 1,500,000
Disney	1.650.000	32	37	54,800,000	61,115,000	— 6.315,000
Loew's	2,600,000	29	42	75,400,000	109,200,000	— 33,800,000
Metro	2.500.000	37	50	92,500,000	125,000,000	- 32,500,000
MCA	4.000,000	48	78	192,000,000	312,000,000	- 120,000,000
Paramount	1.600.000	41	56	65,600,000	89,600,000	- 24,000,000
20th-Fox	2.500,000	25	35	62,500,000	87,500,000	- 25,000,000
UA	1.750.000	29	32	50,750,000	56,000,000	- 5,250,000
Warners	4.800.000	13	20	62,400,000	96,000,000	- 33,600,000
Al-Artists	912.000	314	51/2	3.064,000	5,016,000	- 1,952,000
Cinerama	2.800,000	13	20	32,400,000	56,000,000	— 23,600,000
Techni	2,600,000	12	26	31,200,000	67,600,000	36,400,000
	_,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,			\$1,262,864,000	\$1,720,281,000	-\$457,417,000
大学 美国				\$1,202,004,000	₹1,120,201,000	— фтот,тгт,000

a body of 21 notables, savvy in varied facets of the arts, as a ture here, appears on p. 5. Number of shares, as of present reflects splitting, buying in by Company (Continued on page 57)

*Above chart based on noon ticker of Monday (28). Regular Amusement Quote Chart, a weekly feature here, appears on p. 5. Number of shares, as of present reflects splitting, buying in by Company (Continued on page 57)

Americana Girds for War with Waldorf: Philippe Calls Old Roster for New Inn

The Americana Hotel, N.Y., expected to be completed by Loew's Hotels in the fall, is likely to be in direct competition with the Hotel Waldorf-Astoria in its quest for name talent. Claude Philippe, executive veepee of the Loew's chain who will be in charge if the new inn, is already looking for a headliner on the opening show, tentatively set for Oct. 15.

He has thrown out feelers for Harry Belafonte, Maurice Chevalier, Lena Horne and others in that category who played the Waldorf's Empire Room when it was under his jurisdiction.

Waldorf's Empire Room when it was under his jurisdiction.

Just who will be on the first show can't be determined, said philippe, until the botel's opening date is firmly fixed.

The nitery at the Americana will be known as the Royal Box and will seat 400. This will be the only entertainment room in the hotel. Although there will be a cocktail lounge in the new inn, no entertainment policy, is being contemplated. The decor of the Royal Box will be centered around statues of kings of countries which had a hand in the development of the U.S. There will be busts of the monarchs of England, France, Spain and Italy.

Philippe, who is prominently associated with the annual April in Paris Ball, has moved that affair to the Americana. It will be the first major social function in the new inn. The date is set for Oct. (Continued on page 61)

(Continued on page 61)

Savey Hilton Becomes 9th New York Hotel For Zeckendorf Group

Webb & Knapp, chaired by William Zeckendorf, has purchased New Yorks Savoy Hilton Hotel from Hilton Hotels Corp. in an all cash (amount unspecified) deal which also calls for Hilton to continue operation of, the 30-story, 1,000-room enterprise for five years with no change in name or personnel under the general management of Nelson Vermette.

Webb & Knapp, chaired by William Zeckendorf, has purchased New York's Savoy Hilton Hotel from Hilton Hotels Corpin an all cash (amount unspecified deal which also calls for Hilton to continue operation of the 30 story, 1,000-room enterprise for five years with no change in name or personnel under the general management of Nelson Vermette.

Also part of the deal was the acquisition of an adjacent fourstory store and office building on Madison Ave., which Zeckendorf will convert into a wing of the hotel to be ready in time for the 1964 N.Y. World Fair.

The Savoy Hilton is the ninth Zeckendorf hotel acquisition in New York. The others are the Astor, Manhattan, Commodore, Drake, Taft, Stanhope, Chatham and Gotham. The Hilton hotel properties in this city comprise the Waldorf-Astoria, the Statler-Hilton, and the NY, Hilton now and last—mistake.

The Brail Invitation

The Youde bill at the Empire started off fine the other day and assemed to be okay. Then the audience who was in the moof under construction in conjunction with the Rockefeller interests and the talked for the next two hours.

DID YOU KNOW-

That WQXR's Dorothy Gordon's Son Is U.S. Ambassador?

Late-awakening-to-facts dep Late-awasening-to-tacts, dept.;
the U.S. Ambassador to Brazil,
Lincoln Gordon, is the son of
Dorothy Gordon who has conducted
the "Youth Looks At-" series
over many years for the N.Y.
Times station WQXR, Another son Times station WQXR. Another son is a prominent Washington Lawyer. (Neither got his job through a N.Y. Times ad.)

Mrs. Gordon will be in Brazil June 15 through July to tape a series of programs.

NEW BLUE LAW AIMS AT SUNDAY MERCHANTS

Knoxyille, May 29.

Knoxyille City Council has adopted a "blue law" ordinance which will close most places of business on Sunday with exception of essential activities, motion picture theatres and places of amusement. For years Knoxville did not have Sunday movies.

Apparently the new law is aimed at supermarket operations, retail merchants, furniture discount houses and the general sale of commodities. Theatres or other places of amusement are not mentioned in the ordinance, and it is specific on the business activities being banned.

specific on the business accurrance being banned.

Council must pass the law on second reading before it will be enforced. A referendum may be required before the statute can be

Eartha Kitt, Cliff Richard To Aid Needy Kenya Kids

New York 36, N. Y.



Drama Editor of Journal-An

can, says:
"Squeals of delight are back Just
as in the days when a younger
Frank Sinatra was making them

swoon:
"Now it's the Copacabana and the singer who's making 'em cry out it raptire. is PAUL ANKA, a very talented young man.
"PAUL ANKA is amazing."

50 British Dickensians To Attend Fellowship At Parker House, Boston By JIM WALSH

The worldwide Dickens Fellowship will hold its annual conference in Boston at the Parker House, June 7-11. This will be the first time the 60-year-old band of Dickens devotees has staged a conference outside Europe. Some 50 British members including top-ranking Fellowship officials from the London headquarters, have made reservations to attend. Fellowship spokesmen say this is an especially appropriate year for an American conference since 1962 marks the 150th anniversary of Dickens birth and the 120th anniversary of his first visit to the U.S. in 1842. The 22d anniversary of his death on June 9, 1870, will occur while the conference is in session. When Dickenseme over for the second time, in 1867, to give highly paid readings from his novels, he made the Parker House his headquarters. The hotel maintains a Dickens room, filled with momentoes of the author.

room, filled with momentoes of the author.

The program will include visits to places of Dickensian associations, and meals at the Wayside Inn, immortalized by Nathaniel-Hawthorne, and the home of Henry Wadsworth Longfellow, Noted authorities will discuss different phases of Dickens' literary output, Included are Edgar Johnson, author of the most comprehensive (Continued on page 66)

Britten Collects \$6,000 Via German Goethe Prize

Via German Goethe Frize.

Hamburg, May 29.

British composer-Benjamin Britten was in Hamburg for a two-day visit to receive the Hanseatic Goethe Prize, presented each year-since 1950 for the furthering of international conclousness and humanitarian efforts. The Prize, in the form of a check for 25.000 German marks about \$6.000), was presented to Britten by the Rector of Hamburg University, Rudolf Slevers.

of Hamburg Oniversity, Rudoin Sievers.

By coincidence, the shooting of the tviversion of Britten's comic opera "Albert Herring" began on the day before he came to Hamburg, but because of his stay's shortness and the many committments, he did not find time to visit the set in Studio Hamburg. "Albert Herring" has been commissioned by the Hamburg tv network (NDR, Fernsehen), and Joachim Hess is directing.

As in Play of Same Name

Boston.

Boston, Editor, Variety:

Is it not ironic? The Boston Redevelopment Authority, responsible for the shuttering iMay 5) of Boston's last burlesque, house, the Old Howard-Casino, tonce Waldren's Cacino) to make way for the new gevernment, enter, is known in newspaper head-lines as the BRA.

Robert Vicao.

... Of Space, Money & Ratings

The video webs mif have dropped another \$1,000,000 or so in doing the coverage of the Scott Carpenter orbital flight last. Thursday (24) but for the tv webs the prestige (le. the audience and the good it might do on the Washington front by keeping some of the solons relatively happy) could well have been worth it. CBS-TV reports a loss (even with sponsors) of \$450,000 to \$460,000. With a different bookkeeping system, NBC has never been wont to specify its exact loss, but a fair guess this time is that NBC (which also had sponsors, who may have paid slightly more for their coverage) lost in the vicinity of \$375,000. Rest can be chalked up vs. the ABC budget.

As for the ratings themselves, ARB national figures show NBC won the day (right up to almost \$430 when NBC went off) with a 14.8 average rating and a 48% share. CBS had an 12.0 and 39% ABC got a 3.5 and an 115°. On the other hand, the Gotham flag for CBS, beat out WNBC-TV in New York. The local Arbitrons gave WCBS a 13.8 to WNBC-TV's 10.2, but the local Nielsens reversed it, giving WNBC the best of it, 14.2 to 10.0 for webs.

Dimitri Tiomkin flew in Sun-Dimitri Tiomkin flew. in Sinday (27) from Coast to talk coproducing a film with Broadway producer Tyrone Guthrie. Property on which pair are bearing down is known to be "The Marko poulis Secret," work by late Karel Kapek. Over more than 30 years Tiomkin has scored more Hollywood pix than any other cleffer, but this would be his first producer illing, even on a co-op basis.

ENGLISH LANGUAGE PLAY

Stanley Richards reports that he has completed a stage adaption into English of the original Portugese language play on which the film "O Pagador De Promessaa" (The Given Word) is based. This is the feature which took the Golden Palm at the recent Cannes Film Festival.

Richards and a Brazilian Dias Gomes, the original author, have the English-speaking film rights to the proposed American stage play. How this would possibly influence the marketing of the Brazilian Winner with subtitles or dubbing in the U.S. film market is not known.

play. How this would possibly influence the marketing of the Brazilian winner with subtitles or dubbing in the U.S. film market is not known.

Crosby, Buchwald Switch?

John Crosby and Art Buchwald, New York Herald Tribune stateside and European columnists respectively, may be switching continents.

Under discussion at the New York a im daily are plans to have Crosby based in London for coverage of Britain and Europe. Buchwald, now based in Patis, would clocate in Washington, D. C., for pillaring of the Capitol scene, Notime for such a switch has yet been set.

The two have for many years elevated on page 66)

FOUNDED 1905 by S

Talks Plim Co-Production Deal Many New Flags **Upset Film Fests**

ducer billing, even on a co-op tivals will be thoroughly explored basis.

Now up and chipper after his surgery, Tiomkin, while east disso will guest Friday on NSC TV's "Tonight"

BRAZILIAN FILM AND

BRAZILIAN FILM AND

BRAZILIAN FILM AND

The Service to a recovery from any countries, and these two only to countries making over 100 pix per year.

The growing coproductions nave also made things more complicated. For example, at the recent Cannes Film Fest the Congolese, Senegalese and Moroccan films were made by Frenchmen and were mainly French in outlook.

Det. Schools, JFK Fitness Pgm., Meredith Willson In Stew Over 'Chicken Fat'

Detroit, May 29

Syd Silverman, President 154 West 46th St., New York 35, N. Y. JUd Hellywood 28 6404 Sunset Boulevard, HOllywood 6-1141

Washington 4 1202 National Press Building, STerling 3-5445

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ABEL GREEN, Editor

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64 Television Review
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53 Wall Street Inside Vaudeville ... International Legitimate ... Literati Music

DAILY VARIETY

(Published in Hollywood by Daily Variety, Ltd.)
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VARIETY

154 West 46th Street

PARAMOUNT-COLUMBIA SPLIT

'Gruesome' Tax Rules Due July 1

If the Kennedy Administration's rewrite of Federal Income tax passes the Senate (it has already passed the House) and becomes law, travel and entertainment deductions will be severely checked and disallowed from July 1 onward. This is predicting a great big shock to the practices of the past which were a least semi-

big shock to the practices of the past which were: least semiliberal.

Theatrical folk are advised of the absolute importance of having
receipts for everything, no matter how small. Gas, toll charges,
engine repair and so on are clearly business deductions, once it's
established that it was a business journey. Washington is disposed
to think in terms of Government employes as a model for business
generally and Government allows 12c a mile and \$16 a day for
'reimbursement for travel.'' it's believed that these rules will be
slightly enlarged for ordinary citizens, say 15c a mile and \$20 a
day free of an obligation to verify.

Hotel or motel charges must be nominal. Those who occupy
luxury sultes may encounter disallowance of a considerable portion and meals will draw suspicion, too.

While the Internal Revenue thinks in terms of travelling salesmen and, executives on supervisory trips, the situation of the
entertainment industry traveller, and especially those whose
home is constantly away from home, may become "nervous."

Ordinary travel on common carriers presents no problem, even
luxury pullman accommodations, being accepted. Tips are deductible. It's the mixture of pleasure elements into a commercial
journey, which may spell challenge.

Executives who "just happen" to supervise a small branch in
Florida during the month of February are under the U.S. fish-eye
from here on in It may also turn out that trips to Europe by U.S.
film, showmen "supervising" promotion in Copenhagen, Munich
and Paris may be more closely checked.

Zanuck O'sees 'Longest Day' Kickoff

In Madrid to Check Available Theatres-Premieres As Paris Opera Gala-N.Y. Guarantee

By HANK WERBA

By HANK WERBA

Madrid, May 29.

Darryl F. Zanuck will continue
to give "The Longest Day" his full
measure of personal energy and
attention through the summer release campaign months and up
until the time the film gets its first
showing at a special Paris opera
gala the first week in October.

To Madrid Zanuck is checking

gala the first week in October.

In Madrid, Zanuck is checking seven possible roadshow locales "So that I know what they are talking about when the deals are signed." Exhib survey will carry him to Rome, Munich, Hamburg, Berlin and Frankfurt.

Zanuck disclosed that he had signed Seymour Poe as his top sales chief to work in conjunction with 20th-Fix excess Murray Silversions and Glenn Norris and that Sam Eckman will work under Poe as Zanuck's representative in Great Britain Eckman is credited with setting up and nursing the fabulous South Pacific run in Longott Day producer emphasized in

with seiting up and nursing the fabulous South Pacific" run in London.

"Longest Day" producer emphasized his own reps would work as a team with 20th Fox offices in all situations.

Only house under contract to date, he said, was the Stanley Warner in New York where the World War H D-Day epic in Cinemascope, h&w has been guaranteed a year of showcasing. He plans to have Paris and London releases set shortly. New York will, open immediately after the Parce Operagala, to be followed within a day or so by appenings in London, and the French capital city.

Intense involvement in "Longest Day." Zanuck said, made it impossible for the producer to read script or story for a new project during the two years the project was prepared, filmed and readled for world roadshows. "After the October world premiere in Paris and the New York-London openings, I never want to see the film again."

Zanuck has edited 12 hours of

Tagain."

Zanuck has edited 12 hours of yery rough mounting down to three hours and five minutes and refuses to suit another frame-except for an added scene scheduled for weekend filming in Paris, to be played by a German actor who went before camera seven months ago and later signed into a legit hit that kept him from completing a continuity exterior until this week.

Asked what portion of "Longest Day" he personally directed, Zanick's studied calculation was 65% of the film.

of the film.

"I have directed many times before; starting way back with (Continued on page 10).

'IRMA LA DOUCE' SHARING

Mirisch, UA, Alpern, Wilder All Co-Equal on Film

Hollywood, May 29.
Four principals will share-alike in the negative ownership and profits of "Irma La Douce." Participants include Mirisch Co. to produce in association with Edward L. Alperson; Billy Wilder, produce-director, and United Artists, which will finance \$5,000,000 budgetter.

1. A. L. Diamond and Wyler are now writing, script to star Jack Lemmon and Shirley MacLaine.

IA's Private' War By Picketing Hits Foreign 'Traitor'

Foreign I railor

Hollywood, May 29.

Members, of the International Alliance of Theatrical Stage Employees (IATSE have gotten underway with a picketing campaign against "furaway" production, their initial target being Periberg Seaton's "Counterfeit Traitor," which was locationed in various European cities."

IA business, representatives A. T. Dennison of the Electricians Local 728, Herb Aller of the International Photographers Local 539 and John Heimer of Studio Grips Local 80 inspired the picketing in front of theatres here and in San Francisco and New York. They acted on their own and as "private citizens" and, not as IA delegates, Twelve placard-bearers at the Academy Awards Theatre here declined to identify themselves but distributed handouts saving they wanted to educate the public as to runaway production.

Dennison stated that "what we are doing is not in deflance of- any IA regulation." He said he hadn't been confacted by the IA as to what his and other union units are doing as private citizens.

METRO TAKES FAR FAST

decided to give up their partner ship in Canada. The merger of sales and distribution in the Do

decided to give up their partnership in Canada. The merger of sales and distribution in the Dominion didn't work out.

Two companies had organized Affiliated Pictures Corp. Ltd., in an efficiency move. The joint operation began Oct. 1, 1960 and it looked promising at the start for both Col. and Par. Early indications were that both American distributors were getting greater market penetration at less cost than theretofore.

As a matter of fact, exees at a couple of rival film companies privately applauded the move and thought they'd be following suit.

But conflict of interests developed, or persisted. For one thing, Affiliated as sales and releasing agent, was handling 17 pictures for Par and about twice this number for Col. Also, there seemed to the some uncertainty as whose pictures might be getting preferential marketing breaks.

Some time ago both Par and Col were introducing pictures on The Twist. Col's entry reportedly got a heavier play.

In any event Col v.p. Rube Jackter and Par v.p. Jerry Pickman have mutually decided to scuttle Affiliated with each company again to go. its separate way. Exact termination date is unset.

Experience which two American distributors have had in Canada (Continued on page 10)

Smerling Gets 5 Cinerama Houses; **Building Others**

Hollywood, May 29.
After months of negotiations, Sheldon Smerling wrapped up his deal with Cinerama for acquisition of the circuit's five remaining theatres. Charges in operation became effective Sunday (27) for houses in Montelair, N. J., Montreal, Detroit, San, Francisco and Boston.
Recently formed Beacon Enterprises with Smerling as prexy will be official company operating Cinerama quintet on long term leases.

leases.

Smerling, who returned from Gotham Friday (25) following windup of pact talks stated he will build eight new Cinerama and seven more conventional houses this summer. His scouts are now in the field checking realty possibilities.

bilities.

(Variety on April 25 revealed Cinerama would dispose of its five remaining situations.)

Cinerama apparently, has taken over distribution of Michael Todd Jr.'s "Scent of Mystery," now called "Holiday in Spain," which is being booked into a number of Cinerama units. Originally in Smell-O-Vision and color, pic stars. Peter Lorre Paul Lukas and Diana Dors with Elizabeth Taylor as guest (Continued on page 24). (Continued on page 24)

SKOURAS NOT TRAVELING

Likely June Board Meeting of 20th In Gotham

In Gotham

IA regulation." He said he hadn't been contacted by the IA as 'to what his and other union units are doing as private citizens.

METRO TAKES FAR EAST

FOR BOCCACIO 70' from minor surgery at St. Luke's distribution of "Boccaccio 70." the Carlo Ponti three-seg picture via Embassy Pictures, and will launch it two-a-day in Tokyo June 29. Engagement is the first road-bowing skedded for the pic.

Preem will be a black the bone fit for the Japan Olympic games.

Italian Scenery Losing Novelty; It's Below Line Financing O'Seas Which Explains American 'Runaway'

Film Party to Roumania

Film Party to Roumania

Hollywood, May 29.
Frank McCarthy, 20th-Fox
producer and U.S. State Dept.
consultant, leaves June 1 to
undertake a special assignment for State. Dept. Cultural Exchange program.
Project, on which he will be
joined by Jack Lemmon and
Shirley MacLaine, will take
them on a four-city junket
through Roumania with a
print of WB's "Old Man and
the Sea."

the Sea."

In return, Roumania will send a delegation to this country with "Darcles." a filmusical, for preeming here, similar to the Russian exchange last year with "The Idiot."

Trio will tour Roumania for two weeks, and besides capitatity of Bucharest will visit Cluj, Iasi and Timisoara.

Venezuela to Aid **Biog Adventurer** If Wayne Okays

Hollywood, May 29.

Indie producer Philip A. Waxman, now prepping "Smile Of A Woman" at Columbia with Michael Gordon as co-producer and all-rector, is also negotiating with Paramount to produce "The Jimmie Angel Story" with John Wayne starred. Wayne has a five pic pact with Par and flew with Angel, a soldier of fortune, on hunting trips. Angel also flew with late Gen. G. Pershing. Lawrence of Arabia and helped organize the Chinese Air Force.

Pic is estimated at \$3 mil budg-

organize the Chinese Air Force.
Pic is estimated at \$3 mil budget, to be made in Vegezuela with
cooperation of the government
there. Final decision waits return
of, Marty Rackin, Par production
head, from Europe shortly.

Also on Waxman's sked for near
future Jensing, are "Gemini"
with William Kelley scripting his
own novel; "Belle of Capri,"
screenplay and original yarn by
James Altiere, Waxman is, partnered with Dick Murphy on a
fifth story, "Girl in the Sentry
Box," to be directed by Murphy
who also is turning out the script.
This one is from a SatEvePost
short story, same title.

Because of Wayne's commit-

Because of Wayne's commit-ments elsewhere, "Smile Of A Woman" appears first headed for cameras. It will be made here, as will "Belle of Capri," which has a French background, and "Gemini."

20TH FILM REPS U.S. AT KARLOVY-VARY

Twentieth-Fox's "Adventures of a Young Man" has been picked by the Hollywood Guilds Committee to rep the U.S. at the Karlovy. Vary (Czechoslovakia) film fest, June 9-24. This is understood to be the first time that the U.S. has had an officially designated entry at an Iron Curtain fest (outside Moscow).

Trank Capra will be chairman

Frank Capra will be chairman of the U.S. delegation. About 40 countries are expected to participate.

Hollywood, May 29
One of the main reasons why
Hollywood filmmakers are shifting
their operations to Europe is that
they find it easier to line up belowthe-line financing on reasonablypriced pix abroad than here in
Hollywood, according to Edward
Dmytryk

Hollywood, according to Edward Dmylryk.

Producer-director frowned on reports that what is gained by labor costs is made up by inefficiency overseas. "You can take it from me." he said, "you can make films abroad for less even if they take three times as long as they should."

He asked logically, in pointing

three times as long as they should."

He asked locically, in pointing out that "everybody in the entertainment industry is going abroad for work why is it that other industries like textiles which do the same aren't rapped?" He said other big industries have production plants and investments much greater than ours, "yet they are not crilicized as we are."

Having completed "The Reluctant Saint" recently in Italy with Maximilian Schell starred for Columbia Pictures release, Dym-

luctant Saint" recently in Italy with Maximilian Schell starred for Columbia Pictures release, Dymtryk noted that 9:10 of the scripts he receives have foreign backgrounds, mostly Italy.

"I believe the public is beginning to lose interest in Roman backgrounds."

Because of "Saint" being laid in 17th Century Italian background, 80% of it was shot on location.

"There are damned few 'runaway' actors." producer-director asserted. "People like Charlton Heston and Kirk Douglas are American citizens and pay their taxes here. Some can't get work here and they are compelled, like Heston, to go abroad."

"I want to make pix here and probably will make my next one in Hollywood. But it seems odd all the writers are turnings. They must feel that's where most of the production is going on and are taking advantage of good possibilities, no doubt."

'Obscenity' Raid **An Atlanta Fliv**

Atlanta, May 29.
Municipal Court Judge James E.
Webb said he could see nothing obscene about the film, "Fast Set,"
and thus dismissed charges against
Leonard Freeman, manager of the
Kirkwood Theatre, which has been
showing the film for the past two

Kirkwood Theatre, which has been showing the film for the past two weeks.

Capt. E. O. Mullen, special investigator for the aldermanic police committee, said the film had been selzed because it violated a state law anent obscenity. Because of the geographical location of the Kirkwood, being in Atlanta and yet DeKalb County, the action was brought within, state law and not city. Significance of this is that Atlanta as a city has a new statute authorizing censors to act as reviewers and in this capacity to classify pictures.

The indie picture was screened for Judge Webb at his demand and the jurist ruled in favor of the theatre manager. In pressing his case, Capt. Mullen, noting the arrest of Freeman and seizure of the picture, told of one sequence in the production which depicted waist-up naked women dancing with men. The cop saw enough lewdness in the display "to warrant a case," he said.

Judge Webb, in dismissing, said no.

Judge Webb, in dismissing, said

Harry Romm's New Film

Harry Romm's production of "Two Tickets to Paris," low-budgeter which the producer is now making in New York, has been acquired by Columbia.

Joey Dee, Gary Crosby and Kay Medford have the leads.

Judge Webb, in dismissing, said no.

Defendant Freeman reported that Academy Theatres Inc., owners of the Kirkwood Theatre, in a rebuttal move would sue the City of Atlanta and censor Mrs. E. A. Gilliam for \$1,000,000, apparently because of alleged interference with its programming policy.

3-Day Meeting Between German Reps, Film Chiefs Tries to Find Way Of Saving Industry; Too Much Talk

By HAZEL GUILD

Bonn, May 22.
The three day meet of top West
German film industry leaders with
reps of the West German government, to discuss the plight of the
local pix industry, was full of
sound and fury. But most of those
attending are wondering if anything will come out of it. Conclave
called by Dr. Berthold Martin,
leader of the Christian Democrat
Party in the Federal Parliament,
was to see what could be done
about the deplorable financialstate of the German pix business.
Producers, directors, stars, distributors and writers, took part in
the daily discussions.

Statistics revealed that the gross
income at West German cinemas
has dropped from about \$252,500,000 in 1958 to only about \$217,500,000 in 1950, a decline of 27%.
Meanwhile, the costs for producing
a black and white film have risen
to about \$300,000 in West Germany.
As a result production was
dropped way down to a low of 74

to about \$300,000 in West Germany.

As a result production was dropped way down to a low of 74 films, made in 1961, a slump of 21 from the previous year. And of that number nine were co-productions so that only 64 were Germanmade pictures: exclusively. The number of color films increased from 21 in 1960 to 30 in 1961, but the oversized screen productions dropped from seven in 1960 to only three in 1961, as the producers were unable to raise the added money for the big-screen pix.

Ways To Sustain Film Biz

added money for the big-screen pix.

Ways To Sustain Film Bix

With director-star Bernhard.

Wicki, star Marianne Koch, producers Arthur Brauner and Alfred.

H. Jacobs and Hermann Schwerin, and script author Gregor was networked to the various ways that the German film industry could be kept alive. The artists and producers battled over two major points—creative spirit so badly needed, and the essential money. The issue was raised as a government grant to the film industry necessarily mean
(Continued on page 18).

Europe to U.S.

Europe to U. S.
James Dobson
Tommy Clyde
Eric Fawcett
Jack H. Levin
Joseph E. Levine
Lester Lewis
Laurie Menn
Mary Feach
Aurelio Serapio-Fernandez
Saul J. Turell
Noel B. Willman

U. S. to Europe

U. S. to Europe

Eddie Albert
S. N. Behrman
Rudolf Bing
Joseph Brun
Alexander H. Cohen
Sieglinde Crane
Clifford David
Olivia De Havilland
Blake Edwards
Dodia Feldin
Rene Fleury
Paul Green
Paul Gregory
Jack Grossberg
Roy Jensen Roy Jensen Bill Judd Bili Juda Joseph Julian Buckley (Bucky) Kozlow Fly Landau Lola & Lita Lola & Lita
Parke Levy
Henry Mancini
Margo
Charles Munds
Patricia Neal
Rafael Puyana
David Rose
Gertrude Rosenstein
Barbara Ruick
Evolus Seeff Barbara Ruick
Evelyn Seeff
William Shelton
Roy Sickner
Gabriella Tucci
Doris Vidor Nat Wilks John Williams

The Finest Address In London

May Fair Hotel

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London or Your Travel Agent

Europe's Echoes

London Stock Exchange yesterday (Tues.) slumped in reaction to Manhattan. Described as worst price fall since Munich crisis of 1938. Selloffs also were reported from Paris, Frankfurt and Zurich. In Britain trading dollar tocks were off. Gold, tin, copper down

Swiss are suspected of ex-tensive selling in Wall St. itself.

NYU's British Student Gets \$500 Kingsley Award for His Short

Award for nis Short

John Craddock, British-born
New York University student, has
been awarded the first annual Edward L. Kingsley Filmmaker
Award of \$500 to help defray his
expenses when he starts his senior
year next year. The award was presented to Craddock at a dinner at
Leone's in New York Thursday '24'
night at which his short pic, "Peggy and Pierre" was screened, along
with other student and graduate
student-made pix.

While it had earlier been planned

student-made pix.

While it had earlier been planned that the award, in memory of the late indie distrib Edward L. Kingsley, would be given to help finance short pix by new filmmakers, it was decided this year to make the money available to a promising student. Craddock was picked by Prof. Richard J. Goggin and Assoc. Prof. Haig P. Manoogian of NYU's Communicatior. Arts Group in the Department of TV, Motion Pictures and Radio.

The Kingsley King has received.

and Radio.

The Kingsley Fund has received contributions from a number of private sources, as well as the N. Y. preem of Luis Bunuel's "Viridiana at the Paris Theatre. It's understood that British Lion, many of whose pix were handled by Kingsley, contributed \$1,000. Although the recipient of this year's award is a student at N.Y.U., the award will not necessarily be always channeled through that university.

Among those attending the pres-

Among those attending the pres-culation dinner last week was Mrs. Lee Kingsley, widow of the distrib, who heads the memorial fund.

L. A. to N. Y.

L. A. to N. Y
Ralph Bellamy
Carleton Carpenter
George Chakiris
James Darren
Trent Dolan
Lou Edelman
Gene Frankel
Sir Cedric Hardwicke
Howard Harris
Jack Hellman
Kim Hunter
Hollis Irving
Delbert Mann
Gene Mann
Mattin, Manulis
Raymond Massey,
Georgia Moll
David Rose
Margarita Sierra
Walter Slezak
Dimitri Tiomkin
Kip Walton
Bill Watters
Ralph Wheelwright
Meredith Willson

N. Y. to L. I

N. Y. to L. A.

N. I. to
Irwin Allen
Samuel Arkoff
Harry Bernsen
Jeanne Cooper
Vince. Edwards
Dave Kapp
Jesse Kaye
Dick Moore
James. Nicholson
Norman Twain

AND, OF COURSE-

Joe Hardy suggests this adden-im to Variety weekly "Travel"

Wailing Wall St.

Continued from page hadly hurt since the dark 1948 ers marked by the devastating impact

of television competition.

The overall show shares slump cannot be attributed in full to the running-scared attitude of large and small moneymen who do business all around the ticker tape This hurts a great deal of course but there are other factors pe-culiar to various of the amuse ment enterprises.

MCA Is Special

MCA is Special

MCA has fallen \$30 a share, which adds up to a slide of \$120,000,000 in light of the 4,000,000 shares outstanding. It's indicated that some investors aren't too happy with (1) the stock swap entalled in the merger-takeover of Decca, (2) MCA's no dividend policy because of further corporate expansion needs and (3) the soon due spinoff of MCA's original talent representation business.

Metro is down from \$50 to \$37

ent representation business.

Metro is down from \$50 to \$37
per share as investor timidity continues apparently due in part to
big-budget production risks, such
as about \$20,000,000 in the almost completed "Mutiny on the
Bounty. Twentieth-Fox is down
from \$35 to \$25, as many observers seem just bewildered with production losses in general and an almost go-for-broke situation with
"Cleopatra."

Even Disne, is down from \$37

Even. Disne, is down from \$37 to \$32, at a time when just about everything looks; rosy in the theatrical production end of the business, there being one strong box-office contender after another.

office-contender after another.

Paramount is loaded with divestable assets which, if dropped, wouldn't affect day-to-day operations and yet bring in about \$70,-000,000. Yet, Par is down from \$56 to \$41.

Total dollar values 'paper Values' fell from \$1,720,281,000 as the year began to, currently, \$1,-262,864,000.

As for the broaddasters CBS

As for the broadcasters. CBS seems to be hosting up pretty well, dropping only four points from its \$40 level of last Jan 2. On the other hand, American Broadcasting-Paramount Theatres lell from \$45 to \$31. AB-PTs theatre business has fall off some while, too, the bullishness about the broadcasting end, much in evidence the past couple of years, has shown signs of nervousness.

has shown signs of nervousness.

RCA is omitted from the froundup because its widely diversified corporate interests tend to obscure the ups and downs of the NBC broadcasting division. Absent also are Stanley Warner Later) and Glen Alden RKO because the theatre chains of each of these companies are so wrapped up with other endeavors in the diversified scieme of things that there's no telling as to who's contributing what.

Paraminint common stock wheed

ributing what.

Paramount common stock closed last week at \$40 per share. The company has leasily disposable assets which could bring \$44 per share. There assets are extras whose disposition would in no way affect the parent company or various subsidiaries. In other words Par could sell off certain items bringing the equivalent of \$44 per share and still remain robust as ever in the picture business, with its studio production and worldwide distribution facilities along with its ownership of Los Angeles television station KTLA, Dot Records, Autometric Corp., International Telemeter and Famous Music.

It's figured this way. Par has about \$29.000,000 still to come in through the licensing of pre-1948 features to ty in the deal with MCA's EMKA subsidiary; contracts for \$21.000,000 of this amount exist already and the other \$8.000,000 is regarded as a conservative estimate.

servative estimate.

If what's also regarded as a conservative estimate, Par has a potential of \$20,000,000 in its post-48 features, this being the net which would accrue to the film company after taking into account outside participating interests.

The current market value of Parsecurities in Fairchild. Ampex and Famous Players Canadian totals 322,000,000.

The New York homeoffice purish

Wall Street, Son of Egg

The sharp break in prices that sent the Dow Jones Industrial Averages skidding to 576 on Monday on trading of more than 9,000,000 shares, has many Wall Streeters confounded. While all the "experts" have various theories about why the market should have taken such a spectacular dopo in the face of generally favorable economic news, many of hese theories must be relegated to the category of 20-20 hindsight. Insiders claim that the first signs of the development of a real Bear market showed up last November, with one significant indicator being the very high interest rates put into effect at that time by the Savings Banks in New York. The early disenchantment with the very high priced issues selling at 20 to 30 times earnings was another straw in the wind, many experts claim. Typical of this group is International Business Machinewhich has skidded from a high of more than 600 to a low of 361 at Monday's close, with a loss of 3712 for the day.

The puzzler, of course, is why should the market be dropping so

ciaim. Typical of this group is international Business Machine-which has skidded from a high of more than 600 to a low of 361 at. Monday's close, with a loss of 37½ for the day.

The púzzler, of course, is why should the market be dropping so swiftly when the general economic health of the country is supposed to be good? Most experts agree that the sharp sell-off represents a lack of condidence on the part of the individual investor in the market and business in general. One fact that emerged from the hectic Wall St. goings on Monday (28), was that the heavy selling was mainly in small lot groups indicating that it was individual selling, not institutional trading that sent the market into its worst tailspin since 1929. A key point here is that should small investors with interests in fiduciary operations suddenly place heavy pressure on these Institutions to liquidate, the downside pressure on the market could become intense and send the averages plummeting even further. At Variety press time this trend had not developed. As trading closed Monday, it was apparent that two groups that have been holding their own, even in the recent listless and sliding trading, got rapped by the general uneasiness. These were the tobaccos and oils, both of which have been doing well in comparison to the rest of the market. An adverse report in Britain on the effects of cigaret smoking undoubtedly had an effect on that group, but when they broke yesterday it was a sharp departure from recent performance. The oils had previously shown considerable strength, but fell Monday with the general sell-off.

Walter Heller, President Kennedy's economic advisor, said at a Monday press conference that the realization that inflation was not necessarily an economic fact of life anymore was a contributing cause to the recent market hi-links. This is certainly true to some degree, but most experts feel that the President's contretemps with U. S. Steel and all the recent publicity on the "profit squeeze" have damaged the general confidence in bu

There's some inconclusiveness, or glibness, involved in any kind of rapid-fire computation on monies to be derived from the marketing of multi-million-dollar properties, of course.

properties, of course.

Still, at first glance at least, the aforementioned disposable items add up to \$77,000,000. This comes close to \$44 per share on the basis of 1,600,000 common shares, outstanding. And to repeat, Par lock stock and barrel closed last week at \$40 per share.

Tuesday Still Lags

Keeping apace with the scoreboard was rendered impossible
both Monday (28) and vesterday.
The ticker was up to two hours
late yesterday. Manhattan's dailies
just eguldn't print the final prices,
in time to accommodate the commuter traffic. Variety's chart
(this week on P. 5) which usually
provides the complete week-toweek boxscore is incomplete because of the printing deadling.

Over 5,000,000 shares had been
traded by midday vesterday and
there were some signs, albeit inconclusive, of a bit of recovery.

AT&T, Du Pont and IBM picked
up.

conclusive, of a bit of recovery. AT&T, Du Pont and IBM picked up.

The 1:30 quotations had MCA picking up, three quarters of a point, full price at \$39, after losing \$10.75 per share Monday. This was one of the biggest losers among the show business issues.

Disney at \$29, was off \$2, on a very slim market, there having been traded only 800 shares. Paramount fell \$1, to \$39, on only an exchange of 400 shares. Columbia went down \$1 to \$15,1212 per share on 1.000 share volume.

While overall market volume was extraordinarily heavy, the buying and selling of amusements yesterday was little more than moderate, Exchanges of only 1.200 shares of 20th-Fox caused the ner-share evaluation to fall to \$21.25; a drop of \$2.371/2.

Important sidebars to the market's toney devices.

e Weston

If what's also regarded as a conservative estimate. Par has a potential of \$20,000,000 in its post largests, this addendors and the features, this being the net which would accrue to the film company after taking into account outside participating interests.

The current market value of Particus. The current market value of Particus. To EUROPE TO U.S.

U.S. TO EUROPE Securities in Fairchild, Ampex and EUROPE TO U.S.

The current market value of Particus and EUROPE TO U.S.

U.S. TO EUROPE Securities in Fairchild, Ampex and provocative interoretation of the frantic state of the film will be shot at the near-word to the film company after taking into account outside participating interests.

The current market value of Particus along with their Madison Avenue and Particus and Patricus. A major (and provocative) interoretation of the frantic state of the film will be shot at the near-word to the film company after taking into account outside participating interests.

The current market value of Particus along with their Madison Avenue confederates, might 'e inclined to take about a month.

net of \$6,000,000 after deducting the \$4,000,000 mortgage. Greatest Sets To Cost \$1,400,000

Cost \$1,400,000

Hollywood, May 29.
There is no overall budget for the production of "The Greatest Story Ever Told," being produced and directed by George Stevens on the Deslu Culver City lot for United Artists, it was asserted by exec producer Frank Davis. "The budget is elastic, and what has to be spent will be," he insisted.

Sets to be built on the lot and on location will cost in the neighborhood of \$1,400,000, according to Davis.

Pic will take haff a year to make. Davis went on There may be some props brought in from abroad, but that hasn't been decided. As far as could be learned no customes will be brought in from Europe. The Costumers Local states 125 Roman costumes are now being made here for the Stevens film.

Jack Tate, who recently returned from Italy where he was in charge of "Cleopatra" set construction, has been added to the staff in a similar capacity.

Locations, are now being narrowed down to specifics. Sievens and Davis has had a crew out for two months scouting the southwest, sending back still photos and film of numerous areas.

It's now figured start of the multi-million dollar pic will be late in July with at least six months for lensing, On peak days it's expected from 750 to 1,000 extras will be employed.

Par Party in Panhandle

Amarillo, Tex., May 29.
Paramount Pictures has moved into the Texas Panhandle with a crew to begin shooting the film version of Larry McMurty's novel, "Horseman, Pass By," McMurty is an associate professor at Texas Christian U.

POSITIVE SIDE OF NEGATIVES

Amusement Stock Quotations

Week Ended Tues. (29) (Incomplete because of late ticker)

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Week Ended Mon. (28),

† Actual Volume. (Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter S	ecurities	
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(Source: National Assn. of Sec	urities Deal	ers Inc.

Houston Pickets

MERGE ELECTRO VISION

Houston Pickets

Serving Sentence

Houston May 29.

Although desegregation of film admissions is a hope here, a group of 28 youthful demonstrators whe were convicted as year of picketing a downtown theatre surrendered in a body at the sheriff's rendered in a body at the sheriff's imprendered in the state of the decrease of the decreas

By THOMAS M. PRYOR

Hollywood, May 29:
The title of Tennessee Williams comedy. "Period of Adjustment, now filming at Metro-Goldwyn-Mayer, describes by coincidence just what the studio has been going through since late last year. Major problems, including costly production delays and key studio exec changes, have been licked, says prexy Joseph R. Vogel. He is confident that the company will mainlain a two-pictures-a-month (mini-mum) 1962-63 release schedule and, moreover, train cameras on up to 20 features af its Hollywood and British studios before this calendar year runs out.

Currently studio has 32 writers working on:31 projected features, all of which, Vogel said, definitely have been scheduled. In addition to new story buys, he said other features will be based upon properties culled from the studio's library of some 3:500 stories. Staff readers has plowed through this mass of material and catalogued it. Included are scripts, both in final and incomplete form, which had been worked upon in years past by Irving Thaberg and Hunt Stromberg among others.

Exit last January of Sol C. Siegel as studio boss and more recently.

Irving Thalberg and Hunt Stromberg among others.

Exit last January of Sol C. Siegel as studio boss and more recently that of long-time second in command Benny Thau, helped to slow wheels of production. Robert M. Weitman, formerly in command of two operations, now has familiarized himself with details of overall studio-operations and, to quote Vogel, "there will be a steady advance in filming tempo."

Future Projection

Yogel admitted he doesn't forsee a spectacular upturn in production earnings during the remaining months of MGM's fiscal year, ending Aug. 31. However, he asserted that final earnings would show improvement and that there would be a big rebound with release before year's end of the pioneering Cinerama, story-form pix, "Wonderful World of the Brothers Grimm" and "How The West Was Won," to be followed by "Mutiny on the Bounty" and "Jumbo."

These are the studio's extra-special big four. Two of them. "Mu-

followed by "Mutiny on the Bounty" and "Jumbo."

These are the studio's extra special big four. Two of them, "Mutiny." and "West," have become targets of critical comment and apprehension because of prolonged shooting due to script changes and other problems that sent their costs, way over budgets. "Mutiny." including four to five days additional footage to be shot in August, will come in 'at about \$20,000,000, or roughly double the original estimate. Vogel acknowledges. He declared that it will be a profitable venture "in the long run" and that he is sure of "a first time around gross of not less than \$27,000,000 in selected runs. "This is the kind of picture that can live for years," he added. "It won't go out of style."

Overhead Figured In

VOGEL EVALUATES United Artists Plot to Overthrow Old N.Y. Playoff Irks Loew's, RKO; Area Is '7% of World Market'

HE'S A DOCUMENTARY

Bayles Freres Put Joe Levine Into How-to Film

Cannes: May 29.

Joseph E Levine, that dynamic, peripatetic Yank film distrib, producer and ballyhooer, has been the object of a freelance documentary study by a team of young Yank vidfilmmakers, Albert and David Mayles:

vidfilmmakers, Albert and David Mayles.
Brothers have worked on many of the Time-Life news essay films like "Primary," "Kenya." On the Post," and "Yankee No. They have developed new light equipment that allows them to shoot images and sound at the same time, plus being able to do a commentary simultaneously with the filming.

Hollywood. May 29.

Germany is "one of the ripest countries for American coproduction," according to Harold Nebenzal, just returned from seven months there, where he and his partner, Alfred Strauss, filmed "The Takeoff," as a joint effort with Germany's Astra Films. That country's film industry, he noted, "is in a state of collapse and they need American filmmakers to build it up.

Nebenzal retain Western Hemisphere and Japanese rights in "Takeoff," with Astra taking remainder of the world and both figuring in small participation of each area. He is currently talking distribution of the Christine Kaufman, William Bendix, Ron Randell starrer.

man, William Bendix, Ron Randell starrer.

Producer said he has a second deal with Astra, in which Miss Kaufmann will also star. He noted they require some American name value in any deal made, either a star or director.

Major interest for American producers in filming in Germany, according to Nebenzal, is low cost. He said he made "Takeoff" on a budget of \$300,000, approximately (Confinued on page 18)

(Continued on page 18)

IRWIN ALLEN TOUTS EXHIBITION FORUMS

EXHIBITION FORUMS

Producer-director Irwin, Allen, whose latest entry is 20th-Fox's 'Five Weeks In A Balloon,' said he will continue his 'extraor-dinarily successful and revealing' exhibitor forums in key cities across the country.

He told a trade press confab in N.Y. Wednesday (23) his exhibitor forums on 'Balloon' will start July 25 and will continue for 10 days in 10 key cities. These cities have not yet been selected, but exhibitors from surrounding areas in all these locations will be invited to the forums. Allen expects from 3,000 to 4,000 showmen to be present in the aggregate and that they would represent more than 9,000 theatres.

would represent more than 9,000 theatres.

He said in last year's series of forums conducted in conjunction with his "Voyage to the Bottom of the Sea," he learned that teenage girls and adult women do not gen-

(Continued on page 18)

A total of 13 theatres in Man-hattan, Brooklyn, Queens, Bronx, Nassau County, Suffolk and West-chester will launch United Artists' premiere showcase' plan for day-dating major firstrun pix through-out the New York metropolitan area, UA exces told the trade press in New York Monday (28), detail-ing the plan first reported in VARIETY May 16. Plan gets off June 27 with "Road to Hong Kong."

Kong."

As described by UA board chairman Robert Benjamin, this is the first major change in the N.Y. area release pattern in 40 years and is designed to make firstrun pix available to the public when they're hot." The idea is to day-date the Broadway run with an eastside Manhattan house and selected theatres in the other four boroughs and neighboring communities in Long Island, New Jersey and Westchester."

That the plan hasn't been

mentary simultaneously with the filming.

Group have been shooting Levine in the U. S. all over Europe, and now at the Cannes Film Fest. It is foreign and Yank pix Levine is being made on spec with future ty sales in the offing. Besides selling, ballyhooing and investing in foreign and Yank pix Levine is now the subject of a film.

Nebenzal Thinks

Reich Promising

In Coproduction

Reich Promising

In Coproduction

When the plan is 'working fully,' UA expects also to add 'showcase' houses in Staten Island, Jersey City and Newark to the firstrun list. However, it the firstrun list. However, it hasn't been able to lineup houses there yet.

Another interesting fact is that because UA's "Miracle Worker" has tied up the Astor and other distribs have commitments on the

(Continued on page 16)

U.S. Svenskatown Shuns Swede Pix

Minneapolis May 29.

Scandinavians by birth or decent now residing here have such a decided preference for American product that those of Swedish origin, for example, aren't in the boxoffice swim at all here.

There have been a number of meritorious Swedish importations, particularly those of director Ingmar Bergman shown here, but mone has been able to cut much of a b.o. swath in this what's a predominantly Scandinavian community.

a b.o. swath in this what's a predominantly Scandinavian community.

Local Film Row and exhibs are trying to figure out why this is. In no instance has the expected b.o. support for a Scandinavian picture been forthcoming here, even when newspapers reviewers have showered praise on it.

Because of the comparatively feeble response to them the comparatively few Scandinavian pictures to reach here at all don't get their firstruns downtown, but in small neighborhood houses.

Recently, a 10-year old Swedish picture, "Secrets of Women" (Janus), had its local showing at a small nabe house which ordinarily doesn't offer firstruns. Although receiving newspaper approval, it also found itself with grosses which would be considered very small downtown.

Trans-Lux Uos Divvv

Board of directors of Trans-Lux Corp. has voted to increase the quarterly dividend from 10c to 15c

a share.
Next divvy is payable June 29 to stockholders of record June 15.

Arresting war drama with in-teresting combat procedure elements, Exploitable item for action market, but unstable in higher dramatic sphere.

Hollywood, May 22.

Paramount release of Henry Blanks noduction. Stars, Stew McQueen, Bobby and the Starks of Henry Blanks noduction. Stars, Stew McQueen, Bobby and the Stars, S

Reese	Steve McQueen
Pvt. Corby	Bobby Darin
Sgt. Pike	ress Parker
Set. Larkin	Harry Guardino
Cnt. Henshaw	James Coburn
Pvt. Kolinsky	. Mike Kellin
Capt. Loomis	Joseph Hoover
Pvt. Cumberly	BILL MUNKIN
Sgt. Frazer	L. Q. Jones
Monique	Don Hoggerty
Capt. Mace Homer	liok Adame
Pvt. Driscoll	Bob Newhart
• SIMIAN	

Homer Nick Adams Prt. Driscoli Bob Newbari Producer Henry Blanke has framed and mounted a gripping. fast-paced, hard-hitting dramatic portrait of an interesting World War II battlefield incident in "Hell Is for Heroes." The Paramount release should be a popular attraction with male audiences and filmgeers who prefer an emphasis on explosive, nerve-shattering action in their war dramas. Exploited as. a raw, turbulent and yet intimate depiction of the ironic patterns of combat behavior, as enacted by a company of youthful, virile and reliable actors, the film might earn its stripes in the action market. However, those whose patronage of a screen war story depends on how thought-provoking its moral and how believable its tone and construction are apt to enfertain reservations. There are occasional duds in the film's dramatic arsenal.

Recollections of an actual and tightly classified incident near the dragon's teeth of the Siegfried Line during the dark days of World War II inspired the story by Robert Pirosh, adapted into screenplay form by Richard Carrand Pirosh, creative activator of the film who bowed out as its producer along the way. Pivotal character of the drama is a surfly, rebellious, busted NCO (Steve McQueen) whose front-line courage, leadership and keen sense of improvisation in the course of a grim and seemingly hopeless campaign to hold off a large German force in the face of incredible odds backfires into a potential court martial wrap for usurping authority.

This pregnant situation is rather conveniently (though truth may be stranger than fiction) resolved when the angry young private finishes the job interrupted with the arrival of brass by destroying both himself and the German position in an act of monumental heroism. leaving the moral-philosophical issue somewhat suspended. The point-of-view is unmistakably there, but it is up to the filmgoer to make something of it.

McQueen plays the central role with hard-bitten businesslike reserve and an almost animal intensity, permitting just the right degree of humanity to project through a war-weary-and-wise veneer. Bobby Darin has a colorful role of a battlefield hoarder, which he portrays with relish, Harry Guardino is excellent as an uncertain sergeant, James Coburn of a Polish refugee pitifully detached from society in a broken wartime world. Fess Parker, Mike Kellin, Joseph Hoover and Bill Mullikin score in key roles, L. Q. Jones and Don Haggerty in smaller ones. Michele Montau, the only femme, comes on fairly strong in a role that may remind war buffs of the Denise Darcel character in an earlier Pirosh film. "Battle-ground." be the face of incredible odds backfires into a potential court martial wrap for usurping atherity. This pregnant situation is rather conveniently (though truth may be subject to the property of the propert

The Concrete Jungle

The Concrete Jungle

A British import ine "The Criminal"), this prison story was judged "one of the toughest, most uncompromising... of its kind and should compel the interest of audiences who like strong meat" when Rich, reviewed it for Vanerx Sept. 21, '60, Though yarn never rises above the level of a meler, reviewer still found that the characters and dialog "always ring true"

Screenplay is about a convict who plots a daring racetrack holdup while still behind bars. Acting is generally splendid, Joseph Losey's direction was rated "hard hitting," and technical credits were judged forrate. Fanfare Films is releasing this side, with preem date at the Stanton Theatre, Philadelphia, June 6.

whole is utterly dependent upon the credibility of each and every link in the dramatic machinery. One strip of the gears and the whole transmission breaks down.

whole transmission breaks down.
As a physical production, the
film is first-rate, Among the effective contributions are those of
cameramian Harold Lipstein, editor
Howard Smith, are directors. Hal
Pereira and Howard Richmond,
soundman Philip Mitchell and
John Wilkinson, and comooser
Leonard Rosenman. Tube,

The Spiral Road (EASTMAN COLOR)

Pledding tale of a doctor's spiritual redemption in the jungles of Java. Tepid outlook.

Jungies of Java, repid outtook.

Universal release of a Robert Arthur
production, Stars Bock Hudson, Burl Ives,
Gena Rowlands, Festures Geoffrey, Keen,
Abbott, Larry Gates, Directed by Robert
Mulligan, Screenplay, Neil Patterson and
John Lee Mahin (from a novel, by Jan de
Hartfort: comera (Eastman chlor). Russell Barlain editor, Russell F. Schoengarth: music. Jerty Goldsmith: assistant
on the Company of the Company of the Company of the Company
Inniversal Deep M. Kenny. Previewed at.
Universal Deep M. Kenny. Previewed at.
Anton Drager.

Rock Hudson
Burl Ives
Burl Ives
Burl Ives
Gena Rowlends Rock Hudson
Burl Ives
Gena Rowlends
Geoffrey Keen
Neva Patterson
Will Kuluva
Philip Abbott is fillem Wattereus ouise Kramer r. Sordjano Sordjano olick Kramer spector Bevers e Sultan . Martens Stegomyia Burubi Dr. Hatta Major Viormans Vr. Boosmans Van Bloor

Review of Films at Cannes

Long Day's Journey Into Night

Excellent translation of Eugene O'Neill play, with some top performances; probing theme slants this for arty spots

Cannes May 22 Cannes, May 22.

Ely Landau prounction and release.
Stars Katherine Herburn: Ralph Richardson, Jason Robards Jr., Dean. Stockwell:
features-Jeanne Barr, Directed by Sidney
Limet: Sreephjav from play by Eugene
O'Neill: camera. Boris. Kaufmnn; music.
Andre Preim: editor, Ralph Rosenblum.
At Cannes. Film Fest. Running time; 176
miMS. MINS.
Mary Tyrone Katherine Hepburn
James Tyrone Rolph Richardson
Jamie Jason Robards Jr.
Edmund Dean Stockwell
Cathleen Barr

Cathlen Jeanne Barr
This is an excellent film adaption of the late Eugene O'Neill's lengthy stage work. It has power in its characters and their tortured introspective lives.

The O'Neill name and cast names should help along with its Broadway legit background. Producer Ely Landau and director Sidney Lumet have wisely not tried to tamper with O'Neill's original to make it too filmic. No additional dialog has been added.

dialog has been added.

There have been a few cuts but otherwise it is as Q'Neill wrote it. And his powerful language manages to overcome the limited sets and dependence on the spoken word. It takes a family through the probing of themselves, their relations and their relative reasons for acting as they do. It all develops when the mother one day begins to sink back to drug addiction. Katherite Heoburn's heautifully.

ops when the mother one day begins to sink back to drug addiction.

Katherine Hepburn's beautifully boned face mirrors her anguish and needs. She makes the role of the mother breathtaking and intensely moving. There is balance, depth, and breadth in her acting. Ralph Richardson brings his authority to the part of the miserly father who has made money as a theatrical matinee, idol but can't shake his skinflint habits because of a childhood of poverty. Jason Robards Jr. has flair and insight as the tortured older brother while Dean Stockwell is effective as the younger brother.

Director Lumet has allowed his camera to record as well as to observe. Gets the most from the juxtapositions of talk and pause, faces and actions. He has not given way to any untoward visual tricks but kept his work sober.

This is a lesson in filmed theatre in allowing the Dawwight's work.

virtually as a prisoner. Her hatred and need for revenge expand.

She is married off to a poor farmer who respects her. Back comes Orestes, and the brother and sister unite to plot their vergeance. This ends with the bloody killing of their mother, and their wandering off wondering if the Gods had been right in ordering this deed.

Process Be Jeanne B'Arc

(Trial of Joan of Arc)

Cannes, May 22.

Pathe release of Agness Delahaie production with Florente Carrier, Jean Gillbert, Andre Reigner, Grant and Forente of the Gods had been right in ordering this deed.

Process Be Jeanne B'Arc

ing this deed.
Director Michael Cacoyannis, the Greek director, who introduced Melina Mercouri, finally has come up with a worthwhile film.

Film keeps the beauty of the text about this tragedy and both the sombre and gay Greek choruses of women Playing is stylized but fits into the pattern of vengeance.

geance.

Irene: Papas has nobel beauty and tragic stance as Electra. There is nothing flamboyant or demonic about her but, a quiet overbearing dedication that breaks out in fearful joy or searing pity as she goes through with her destiny. Others are adequate.

The visual beauty of Walter-Lassally's camerawork, the excellent blending of visual and plastic aspects, make this, a successful transposition of Greek tragedy to the screen. It should get plenty of art house attention on world screens. Mikis Theodrakis dramatically powerful music also is an cally powerful music also is an

cally powering masset.

Purportedly made for about \$70,000, with United Artists putting up most of the coin for world rights except Greece, it has a solid production dress that belies this figure. UA has a fine arty pic whose dramatic values may also have this a playoff contender.

Mosk.

Yang Kwei Fei

Yang Kwel Fel
(FORMOSAN—COLOR)
Cannes, May 22.
Ruin Run Shaw production and release.
Stats Li Li-Hua. Yen Chuan, features.
Chao Let. Li Hsianee-Chun Directed by
Camera (Essimanciolor). T. Nishimotoeditor, Chiang Hsing-Ling, At Cannes
Film Fest Running time, 193 MINS.
Yang Kewl Fel. Li Li-Hua
Emperor Yen Chuan

This is a colorful, well-mounted look at an ancient Emperor and his favorite caught up in an army mutiny and court intrigue. This leads to her death to show her love for the Emperor. Though somewhat tableau-like, this film has eyefilling qualities that slant it for good lingo chances in the U.S. but without the depth for arty chances.

to for good lingo, chances in the U.S. but without the depth for arty chances.

Yank Kewi Fei, the Emperor's new concubine, has a rapacious brother who takes advantage of her position to gain power and get the army to lead the mutiny that brings on his sister's dealt. There are some excellent scenes of army might and pillage plus some gentle love and court bits. But this relies too much on spectacle.

Color is fine direction sumptuous and production opulent. This Run Shaw optis should find a fine career for itself in Asia. It is much the same story that the late Japanese director Kenji Mizoguchi turned into a masterpiece in a Japanese Chinese coproduction with Shaw some years ago. This is not up to the original in mood or depth of characterization, Mosk. Mosk.

Pleneno Yato
(Captive Flock)
(BULGARIAN)

EULGARIAN)

Eulgar Flins production and release.
With seels of the Captive Alloway Caption and release.
With Seels of the Captive Alloway Captive Ca Running time, 84 MINS.
Teacher Peter Slabakov
Borts Dimiter Bouinozov
Friend Atanas Velikov

Competently made tale of a group of political prisoners during the last war. Who bravely face up to their execution and help uncover an outside informer, this is still in the old fashioned revolutionary groove with mainly local-thances looming.

There is a solidity in the prison atmosphere and some okay if stereotyped, characters. The Bulgarian Communist takeover is still being explored but this lacks the insight and depth. This also lacks much to attract foreign interest.

Process Be Jeanne B'Arc
(Trial of Joan' of Arc)
(FRENCH)
(FRENCH)

Cannes, May 22.

Pathe release of Agres Delahaie production With Florente Carrez, Jean-Claude Fourneau, Roger Honoral, Mare Jacquier, Jean Gillbert, Andre Reigner, Jacquier, Jean Gillbert, Andre Reigner, Jacquier, Jean Florente, Artus, At. Cannes, Flim Fest, Running Artus, At. Cannes, Flim Fest, Running Jeanie Florence, Carrez Cauchen, Jean-Claude Fourneau, Marc Jacquier, Inquisitor Marc Ja

Joan of Arc is judged again in this new austere version of the trial and burning of the 15th Cen-tury French saint. Director-author: Robert Bresson has relied on trial

Robert Bresson has relied on trial and rehabilitation transcripts. This sober, clean pic is both revealing and sedate, in avoiding any untoward dramatics.

Vehicle relies on the play of questions and answers, done mainly in medium shots, to achieve an insight into Joan of Aire character. Using non-actors, there are no false dramatics. This unveils another side of this oft-filmed tale, and the state and church politics of that century. century.

the state and church politics of that century.

She is seen as a direct, dedicated girl trying to show that her tasks were real and from the Lord. In the background are the English who want her destroyed to do away with her myth and the Church collaborative.

As each scene fades into the other, interest is built up and the ideas take some human shape. Her burning is done with a minimum of effect but with heightened feeling. Its length, and the subject matter slant this primarily for specialized and arty spotting, abroad. This has a simple beauty and depth that make it different from other forays into this territory.

Lensing has the right translucent

Lensing has the right translucent quality. All the non-actors give it a deeper finish. It is a deeply per-sonal film by director Bresson but one that needs careful handling. Mosk.

L'Amour A Vingt Ans
Love is 20 Years Old)
(FRENCH-ITALO-JAPANESE)
(Totalscope)
Cannes. May 22.
20h-Fox release of Ulysse-UniteeCinesecolo-Toby Town Film, production.
With Jean-Pierre Leaud. Marie France
Flisier. Eleonora; Rossi Drago, Christina
Gajoni. Geronimo Meynier. Nami Tamuras
Gajoni. Geronimo Meynier. Jonate
Full Flagoni. Jahlaras. Ophulis
Mario Montuori. Shikee Hayashida. WolfGang Wirth. Jerzy Lipman: editor. Claudine Bouche: music, Georges Delerue.
At Cannes. Film Fest. Running time. 128
MINS.
FANCE
Boy Jean-Pierre Leaud

FRANCE

Jean-Pierre Leaud

Marie-France Pisier ITALY
Christina Gajonl
Geronimo Meynier
Eleonora Rossi-Drago Girl Statie-France Fischer
Girl Christina Gajoni
Rev Seconimo Meynier
Mistress Deconimo Meynier
Girl SAPAN Nami Tamura
Boy Koji Furuhata
Girl Barbara Frey
Boy Christian Doermer
Girl Barbara Lass
Boy Zbiginiew Cybulski

Girl Barbara Lass Bay Zbiginiew Cybulsal

Sketch films are still extremely popular here, but this takes an international stride via five young directors contributing episodes on young love from five different countries. There is enough verve, pace, drama and intensity in these entries to make this okay for some good foreign chances. Three out of the five episodes are exceptional a fairly good average, with one so-so and another uneven. But they add up to a diverse outlook on an evergreen subject. A little pruning on two of the sketches would make it even more palatable. French "New Waver" Francois Truffaut do nates a sort of epilog. Here the hero is 16 when he has his first crush. He meets the girl and becomes a friend of the family but he is just a pal to her. The girl is physically older. It is pleasantly played and has wit and brightness in playing and direction that makes this a Smart teeoff.

Marcell Ophuls, son of the late Max Ophuls, displays verve and tenderness that had be this tale of a young man's acceptance of paternity and love from a girl he had known only briefly a beguling entry. A busy newsman comes back from his trayels to accept his.

(Continued on page 22).

CENSOR TO CRITICS: 'ME FIRST

Winners at Cannes Film Fest

With its conclusion last Wed. (23) the Cannes Film Festival made these awards via its jurors:

Best Picture—Golden Palm to "The Given Word" (Brazil)
Best Performances—(i) Jointly to Katharine Hepburn, Ralph Richardson, Jason Robards Jr. and Dean Stockwell for "Long Day's Journey Into Night" (U.S. Ely Landau and (2) Jointly to Rita Tushingham and Murray Melvin for "A Taste of Honey" (Britain)
Best Comedy—"Divorce, Italian-Style" "(Italy)
Best Adaptation of Stage Play to Screen—"Electra" (Greece)
Best Short—Golden Palm to "Owl River" (France) (special prizes to "Whait" (Poland) and "Pan" (Holland)
Special Jury Award — Divided between "Trial of Joan of Arc" (France) and "Eclipse" (Italy).

Cannes Annual Catholic Prize—To "Trial of Joan of Arc" (France)
International Critics Prize—To. "The Exterminating Angel" (Mexico)
French Film Critics' Award — "Without Each Other" (III Task. Corp.—U.S.).

Brazil Comes to Cannes Glory

Brazil a small country, as far as film production goes, making some 30 features a year, won Golden Palm, at the 15th Cannes Film Festival which terminated Wed. (23: "O Pagador De Promessas" The Given Word), was the yictor. U. S. had to be content with its usual acting award, this time a round-robin nod equally to the players in Fly Landau's "Long Day's Journey Into Night," namely, Katherine Hepburn, Sir Ralph Richardson, Jason Robards Jr. and Dean Stockwell. (Latter won at Cannes once before, also joint, in 20th's "Compulsion.")

"Ceremonies included a speech from Minister of Information Alain Peyrefitte and then awards were given followed by an out-of-competition screening of a French sketch pic." Crime Doe Not Pay."

Many felt the Brazilian nod was a good compromise since it did have a freshness and vitality helped by robust acting and direction. It will certainly help young director Anselmo. Duarte at home and give a Brazilian film export significance. Brazil won a special award for an adventure pic "O Cangocciros in 1953 while "Black Orpheus," made by a Frenchman in Brazil took the Golden Palm in 1959. Otherwise nil.

Special awards to the more difficult films "Joan" and "Ediose"

inil.

Special awards to the more difficult films "Joan" and "Eclipse" pleased more critics than the general audiences but they will be helped as far as distrib and European and U. S. audience attention goes.

Golden Palm, for the best short went to the French half-hour. "La Riviere Du Hibou" 'Owl River' based on the classic Yank writer Ambrose Bierce's Civil War tale about a man's last thoughts before hanging... Same item snared the top prize at the Tours Short Film Fest in France last year.

Special shorts jury prizes went to the Polski elegantly animated short "The Wall" and to the Ditch Ivrical nature pic "Pan" of Heman Van Der Horst. All these shorts would make first rate art house supporting fare in the U. S.

Europe Contrary on Blockbusters

More and Smaller Features With "Ideas" Is the Message To Hollywood From Cannes

U. S. film industry must make more and smaller films if it is to compete with European make, according to producer-director John Frankenheimer, just returned from the Cannes Film Festival. He said his chief impression while abroad was that 'we have few films and they have many."

Frankenheimer reported on talks with distributors and exhibitors

Frankenheimer reported on talks with distributors and exhibitors during the festival, in which he learned they are anxious for more fidea" pictures. These he describes as films that we call art films here but which, to the European market, are considered serious pictures centering on contemporary, problems of living." He said they were amazed at budget of his MGM picture "All Fall Down," an entrant in the festival, which at \$1,200,000, was a moderately budgeted film at American standards, but huge to most of the standards but huge to most of the producers he talked to there.

Spaniards Irked At Cannes Brush

Madrid, May 29.

Madrid, May 29.
Despite absence of official comment, Spanishr film circles and scribes are in a dither at the off-hand treatment this country received in Cames.
Failure of Cannes film festival chiefs to program the Spanish entry "Plecido" for a gala night-time slot is only one target for caustic comment. Stronger affront to "national honor" was fest failure to name a single Spaniard to the principal juries this year.
Attitude in the film capital here is that record-breaking production mark of 91 films during the past year entitles Spain to representation at international film gatherings.

Bergman's Opera Staging

Bergman's Opera Staging

Itamburg May 29

Ingmar Bergman, the
Swedish film director, has
signed with the Hamburg State
Opera to produce a new staging of Mozart's "The Magic
Flute" here in December of
1963. One of the conditions of
the contract is a three-month
rehearsal period.

Bergman is no stranger to
the operatic stage, having
made his debut in Stockholm
with a production of Stravinsky's opera. "The Rake's Progress."

French Exhib Hits 'Downbeat' Films

Cannes, May 29.

Manuel Verrando, head of the Assn. of Small French Film Exhibs, held forth in an impromptuspeech on the steps of the Film Palace here at the festival. He castigated the growing penchant for offbeat and downbeat product which he claimed were merchandise for the esthetes but disgusted the real paying public.

He had over a hundred people listening and applauding beforehis talk was broken up for blocking traffic and Palace entry. Verrando claimed that the small subsequent exhib spots took over \$32,000,000 each year, almost as much as the firstrun setups; and they should have a say in film fare.

He felt that films were dying from tv competition, the buying of cars and houshold appliances over recreational layout, overtaxation and the many new distractions being handed people. But he said that first and foremost it was the film producers who were killing pix due to their penchant for lugubrious fare.

CANADA REVISING

Toronto, May 29.
Canadian newspaper and magazine reviewers of films will be banned from advance screenings hitherto given by Famous Players Corp. and Odeon Theatres (Canada) Ltd. Man behind the move is said by crities to be O. J. Silverthorne, chairman, Board of Censors here, on claim that possible scenesnippers see the films for judgment after film reviewers reports have been published in the dailies.

Instructions to Fermi May 29.

dailies.

Instructions to Famous Players and Odeon chains, requesting that film reviewers be excluded from company screenings in future, was embodied in a letter to both firms from the Canadian Motion Picture Distributors Assn. signed by David Ongley, Queen's Counsel, recently appointed secretary of the governing body of member-distributors across Canada.

[Famous, one rates 331, situations

across Canada.

(Famous operates 331 situations in Canada: Odeon some 100).

While Silverthorne vehemently denied charges of newspaper reviewers that their laudatory no-(Continued on page 24):

Cosne at Cannes: France Falters

Cannes, May 29.
Francis, Cosne, prexy of the French, Syndicate of Film Producers, used the recent Cannes. Film Festival at which to launch a grave warning that the French industry was in bad shape. He tagged it an S.O.S. to the government to alert them that if detaxation measures and greater film aid were not forthcoming soon there was a danger of pic production actually breaking down. Some thought it alarmist but others with more than a grain of truth.

thought it alarmist but others with more than a grain of truth.

Cosne pointed out that recent. French, film pessimism, was more than borne out by the results of the first fiscal quarter of the year. It was below par and film aid did not help with amortization. In a time when ty is becoming a challenge and competition, it still is not taxed, du to state control, while films are still treated as a low were when they were the top and main mass medium.

He declared that drastic detaxation and firmer film aid, without any yearly cuts as part of the Com-

any yearly cuts as part of the Com-mon Mart outlook of eventually do-

any yearly cuts as part of the Common Mart outlook of eventually doing away with it, or giving handouts to so-called quality product only, and more vidpic production by private companies to give greater employment and fill out production coffers, were needed or the French fillm was in for a grave crisis.

Overproduction the last few years was also a problem as well as rising costs making it difficult to complete with other countries in big-scale epic plx that are needed to augment still negligible global returns. With important foreign marts also having trouble, Cosne could see only belt tightening ahead for French fillmites until a modus vivendi was set up with ty, production costs lowered and film-going upped at home as well as greater tries for foreign income.

Communists Slump-Year at Cannes

Russia, Rumania, Bulgaria Also-Rans-Asia Unimpressive—Brazil's New Prestige

It Is to Yawn

Cannes, May 29.

The general coming of age of the Cannes Festival was evident in the way the usual strip and eccentric character stunts were just "tolerated", rather than celebrated. A girl stripping to a bikini in the Film Palace before a white tie crowd was quickly hustled out and not many photogs even bothered to snap it all.

A bearded, long haired character with a sign that he was a fitting co-star for Brigitte Bardot also got short shrift.

Juror M. Ferrer's **Cannes Reaction**

Cannes, May 29.

United States made a good slowing at this year's Cannes Film Festival both by the general quality of its official entry, "Long Day's Journey Into Night," and the participation of creative Yank film people and personalities. But it could and should do more at other festivals. So thinks American Cannes jury member Mel Ferrer. Ferrer pointed out that over-50', of Yank film income coines from abroad and participation has simple dollars and cents motivation as well as prestige. General Hollywood isolationistic attitudes and uncesirable images of U. S. can be overcome by the right film choices and sending intelligent, articulate film industryites. "Advise and Consent." (Col. was to Ferrer, probably "the best made film" shown at the fest but its theme of American political infighting was just not right for Cannes. As for Metro's "All Fall Down," Ferrer deems it an unfortunate choice, too close to spoiled youth image held of Americans. He stated that the right American competing film for the forthcoming Karlovy Vary, Fest in Czechoslovakia would be 'West Side Story." Its theme and treatment would be ideal to show America artistically coping with juvenile delinquency.

FESTIVAL DOUBTS OF PREMINGER, ANTONIONI

PREMINGER, ANTONION

Cannes, May 29.

Otto Preminger, before the awards were handed out at the recent Cannes Film Fest, went on record as being, opposed to prize-giving in general. Also the director of the Special Jury Award winner "The Eclipse" said he would never again enter one of his pix in competition at a film festival.

Prem had originally wanted his "Advise and Consent" (Col' to tee off the festival but had been talked into competing by fest prexy Robert Favre Le Bret. Prem thought festivals a great spot for filmmakers to exchange views as well-as one where films from around the world could be shown critics. He thought these alone were the attributes of a fest and awards just led to unnecessary politicking and interfered with easier emphasis on (Continued on page 11)

(Continued on page 11)

Broaden Censoring Force

Greater censorship, classification of films suitable for children under 14, and the appointment of two "properly qualified" women to the Ontario board of Censors, were submitted to the Cabinet by the Council of Women, with higher.

After viewing and reporting on 162 films in Ontario centres, the brief claimed there was "too much abnormal behavior, sex. crime drinking, fighting and horror." Appointment of two members of the Council of Women—for three years for each—would help protect children as well as adults from "lewd films."

Delegation called on W. M. McIntyre, secretary of Cabinet, now in throes of Federal election skedded for June 18.

BY GENE MOSKOWITZ

Cannes, May 29.
For the first time since 1953 no Eastern Bloc European pic copped an award at the Cannes Film Festival. It either implied wrong selection outlooks or a generally lacklustre quality level in these countries.

lacklustre quality level in these countries.

Russia's "When the Trees Were Big" showed how a drone and work shirker finally mended his ways. However, the realization came through love rather than political revelation. The film did have a fresh treatment. But it was quickly lost in the shuffle.

Rumania had a simple problem comedy about a man walking around with an atomic bomb, "A Bomb Has Been Stolen." which had some okay comedic bits but was a bit old fashioned. Czechoslavakia submitted a heavyhanded sel-fif film with political overtones. "Man of the First Century" which did show exemplary. special effects but did not come off.

Bulgaria's "Captive Birds" was a sturdily made but academic tale about the fribulations of martyred communists there during the last war, while Poland's "The Impossible Goodbye" was a well observed but conventional circus tale. Yugoslavia's "He and She" was an arty look at a disintegrating couple that eschewed politics but also lacked weight and films knowhow.

Asian countries were also missing from the prize lists. Japan, a sometime winner, sent a warm sen-(Continued on page 11)

(Continued on page 11)

Astor-Cineriz In Co-Production

Cannes, May 29.

A far-reaching coproduction and participation deal linking Astor International and Angelo Rizzoli's Cineriz of Rome has been set here following meetings by reps of the US and Italian companies. Announcement was made here by Astor exec George Foley on the eve of his departure for the USA. Foley said first item on coproduction agenda would be Federico Fellini's new film, tentatively titled "Fellini Bi'a." now rolling in Rome. Pic would become a Fellini-Cinerizakstor coproduction, with a French. Cannes, May 29.

"Fellini 812." now rolling in Rome. Pic would become a Fellini-Cineriz-Astor coproduction, with a French partnership currently being mulled. Astor's participation in pic, which stars Marcello Mastroianni and many others, would give Yank company US and English language release rights.

Astor-Cineriz pact also involves US, Canadian: and English-language territorial rights to 7, perhaps 8, Rizzoli-produced features, Those set to date are: "Joy of Living." two comedies starring Fernandel, "Il Brigante," "Toto, Peppino and La Dolce Vita" (a take-off on "Vita"), and, probably. "The Beauty of Ippolita," Gina Lollobrigida's latest (Italo-made) pic. Not included in the Rizzoli package, but purchased for the US by Astor from Gilbert Bokanowski and Ever Haggiag is the recent Brigitte Bardot-Simone Signoret starrer, "Les Amours Celebres" (Famous Love Storles).

Finally, the Astor-Cineriz pact calls for long-range coproduction

Amours Celebres" (Famous Love Storles).

Finally, the Astor-Cincrir pact calls for long-range coproduction arrangements enabling the Yank company to participate in pix to be made in Europe in the Iralo-Franco-German orbit but with worldyide anneal. Folev explained that these might consist of projects originated by Astor or by company's European partner, with arrangement a two-way affair. A couple of specific items have already been discussed, Folev added, but announcement on these would have to wait.

Preliminary Astor coin investment in deal is said to be riose to \$3,000,000.

4 New Pix Lift L.A.; 'Kings' Lofty \$22,000, 'Miracle' Boffo at \$11,000, 'Cabinet' Big 15G, 'Hobbs' Hep 16G

Los Angeles, May 29.
Firstrun theatres are picking ur slightly this session with four newcomers to boost overall total "King of Kings," on first genera release here in four theatres, expects a tall \$22,000 or a bit over on teeoff week.

"Miracle Worker" looms boffe.
\$11,000 on initialer at the Finc Arts. "Cabinet of Caligari" is rated big \$15,000 at Hollywood. Paramount. "Mr. Hobbs Takes Vacation" shapes stout \$16,000 or close on opener at Fox Wilshire. Among regular holdovers, "Judgment at Nuremberg" still is potent at \$10,000 in 23d Pantages stanza. On hardtticket. "West Side Story" looms great \$25,000. For artiticket, "West Side Story" looms great \$25,000. Cath week at the Chinese. "Cape Fear" looks nice in second round two houses.

Estimates for This Week
Fine Arts FWC "631; \$1.49-\$240. "Miracle Worker" (UA)
Boff \$11,000. Last week, "Jessica" (UA) (8th wk), \$2,300.

Hollywood Paramount (State) (1,468; \$1-\$1.801. "Cabinet of Caligari" 20th). Big \$15.000. Last week, "All Fall Down" (MGM) (7th wk), \$3,900.

State, Hollywood, El Rey, Baldwin (UATC-FWC-State) "State Fair" (20th). Stout \$16,000 or close. Last week, "State Fair" (20th) (7th wk), \$3,900.

State, Hollywood, El Rey, Baldwin (UATC-FWC-State) "2,404-\$56; 861; 1,800; 90-\$1.50). "King of Kings" (MGM) 1st general release). Tall \$22,000. Last week, State with Pix, "House of Women" (WB). "Samar" (WB), \$1,1900. Hollywood "Exodus" (UA), "Paris Blues" (UA) (Treissues), \$3,100. El Rey, Baldwin with Los Angeles, "Walk on Wild Side" (COl) 2d wk, Los Angeles), \$13,700.

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 90-\$1.50). "Attila" (Embassy) and "Hercules" (Embassy) rerissues). Pale \$6,000. Last week, "Sate at Home" (COl). "Don't Knock Twist" (COl) 24,4500.

Ust week, "Safe at Home" (COl). "Don't Knock Twist" (COl) 24,4500.

Ust week, "Safe at Home" (COl). "Don't Knock Twist" (COl) 24,4500.

Ust week, "Safe at Home" (COl). "Don't Knock Twist" (COl) 24,4500.

(Continued on page 10)

'Story' Terrif \$14,000, Toronto: 'Fear' 16G, 2d; Play' \$8,000, 'Rome' 14G

Play' \$8,000, Rome' 146
Toronto, May 29.
Newcomers are "Five Finger
Cold Wind in August," off to
hefty weekend starts. But standout is "West Side Story," with
night capacity biz in second stanza.
and "Lover Come Back," lusty in
10th round. "Only Two Can
Play" is big in seventh frame.

"Cape Fear" looms okay in second.

Estimates for This Week
Cariton, Danforth, Humber
(Rank) (2,318, 1,328, 1,203; \$1\$1.50)—"Cape Fear" (U) (2d wk).
Okay \$16,000. Last week, \$25,000.
Eghinton (FP) (919; \$1,50-\$2.50)

"Seven Wonders of World"
(Cinerama) (reissue). Good \$6,000.
Last week, "This is Cinerama"
(Cinerama) (reissue). (3d wk),
\$4,500.

Wallwand (FP) (1,086; \$1-\$1.50).

4,500.

Hollwood (FP) (1,086; \$1-\$1.50)

"Rome Adventure" (WB). Hep
\$14,000. Last week. "Invasion
Quarted (MGM) (2d wk). \$9,000.

Hyland (Rank) 1,373; \$1-\$1.50)

"Only Two Can. Play" (Col.) (7th
wk). Big \$8,000 or over. Last
week, \$10,000.

Imperial, Nortown (FP) (3,206;
959; \$1-\$1.75)—"Five Finger Exercise" (Col.). Nice \$14,500. Last
week, "Liberty Valance" (Par) (2d
wk), \$14,000.

Loew's Hoen' (1,541).

Loew's Hoen' (1,541).

eek, 14,000.
Loew's 'Loew' (1,641; \$1-\$1.50)
"Lover Come Back" (U) 10th
k). Lusty \$10,000. Last week,

wki. Lusty \$10,000. East week, \$9,500.

Tivoli (FP) (1,400; \$1.50-\$2.50)

—"West Side Story" (UA) (2d wkt;
Turnaway weekend biz to smash \$14,000. Last week, \$15,000.

Towne (Taylor) (693, 90-\$1.25)—

"Cold Wind in August" (UA).

Swell \$6,000. Last week, "Devil's Eye" (ICG) (3d wkt), \$3,500.

—EVI 1, 393; \$1,25-\$2)

—"Judgment at Nuremberg" (UA)

(10... Wh. 10 good \$6,000. Last week, \$7,000.

\$6,000. Last week, \$7,000.

Key City Grosses

Estimated Total Gross

Estimated Total Gross
This Week \$2,139,850
(Based on 22 cities and 265)
theatres, chiefly first runs, including N.Y.)
Last Year \$2,509,900

(Based on 22 cities and 227

Burial' Bad 7½G, Pitt; 'Cid' \$5,500

Pittsburgh, May 29. Biz stays in the doldrums rstruns here with four new e firstruns here with four new entrans doing little to help the drab setup. Artie newcomer, "Through Glass Darkly" is best of a poor lot with good biz at Shadyside, "Premature Burial" at Stanley and "Colossus of Rhodes" at Penn both rate soft.

rate soft.

Holdovers are grinding to a halt but "EI Cid" is showing renewed strength in 13th round at Fulton. "West Side Story" finally is running down infeth session at Nixon but has strength enough to hold for a few more weeks. "Experiment in Terror" spurted a little in third at Gateway but closed tonight (Tues.) for "Cape Fear" opening.

night (1 ues. opening.

Estimates for This Week

Fulton (Assoc.) (1,530; \$1.50

\$2.75]—"El Cid" (AA) (13th wk).

= 500 Last week, \$5,000.

\$2.75)—"El Cid" (AA) (13th wk)
Sturdy \$5.500. Last week, \$5.000.

Gateway (Assoc) (1,900; \$1\$1.50)—"Experiment in Terror"
(Col) (3d wk-6 days). Good \$7.000
but comes out tonight (Tues). Last
week, \$6,800.

Nixon (Rubin) (1,760; \$1.50\$2.75)—"West Side Story" (UA)
(16th wk). Firm \$5.000. Last
week, \$5.500.

Penn (UATC) (3.300; \$1-\$1.50)—
"Colossus of Rhodes" (MGM).
Slow \$8.500. Last week, "Judgment at Nuremberg" (UA) (2d wk)
5 days), \$7,300.

Shadyside (MOTC) (750; \$1.25)—"Through Glass Darkly" Janus).
Brightest spot here with good
\$3.500. Last week, "Carry on Constable" (Gov) (3d wk), \$1,800.

Squirrel Hill (SW) (\$1.25)—"Never Let Go" (Cont). Good
\$3.000. Last week, "Last Year
Marienbad" (Astor) (2d wk), \$2.000.

Stanley (SW) (3,700; \$1-\$51.50)—"Premature Burial" (AI). Very Sad
\$7,500. Last week, "Day Earth
Caught Fire" (U); \$6,600.

'Dream' Robust \$8,000, Port.; 'Street' Sad 3½G

Portland, May 29.

Mainstem biz is mainly in doldrums this stanza but a few strong drums this stanza but a few strong spots will make for an improved outlook. "Follow That Dream" looks fast in opening round at Orpheum. Only other vital new-comer is "13 West Street" rated thin at the Fox. "Sweet Bird of Youth" sails into eighth stanza at faulth.

Youth" sails into eighth stanza at Guild.

Estimates for This Week:
Broadway (Parker) (1,890; \$1-\$1.50)—"Cape Fear" (U) and "Nearly Nasty Accident" (U) '2d wk).
Slow \$4.000. Last week, \$5,100.

Cinema 21 (Foster) (650; \$1.50)—"Carry On Constable" (Indie) and "Big Deal" (Indie). Okay' \$3.000.

Last week, "Through Glass Darkly" (Indie) '3d wk), \$3,200.

Fine Arts (Foster) (426; \$1.50)—"Through A Glass Darkly" (Indie) '3d wk), \$3,200.

"Through A Glass Darkly" (Indie) ind "Virigin Spring" (Indie) and "Virigin Spring" (Indie) and "Sins of Casanova" (Indie) and "Sins of Casanova" (Indie) \$900.

Fox (Evergreen) (1,600; \$1.51.49)

"13 West Street" (Col) and "The Hellions" (Col). Thin \$3,500. Last week, "House of Women" (WB) and "Samar" (WB), \$4.400.

Guild 'Rosener' 400; \$1.25)—
"Sweet Bird of Youth" (MGM) (8th wk). Okay \$2,000. Last week, \$1.900.

Hollywood (Evergreen) (1,180.

wk). Okay \$1,900.

Hollywood (Evergreen) (1,180: \$1.49-\$2)—"Seven Wonders of the (Continued on page 10)

'CABINET' POTENT 9G. L'VILLE; VALANCE' 4½G

Welcome showers broke long dry spell here on Saturday (26), but didn't hurt firstrun biz. "Cablinet of Caligari," hypoed by a strong eampaign, will top the city with nice take. "Five Finger Exercise" at the Brown shapes good. "Spartacus" on resurn date at the Kentucky looks mice. "Man Who Shot Liberty Valance" in second at the Ohio is good. "i3 West Street," new entry at the Mary Anderson; looms light.

Estimates for This Week
Brown (Fourth Avenue) (900:

Anderson, looms light.

Estimates for This Week
Brown (Fourth Avenue) (900;
75-\$1.25)—"Five Finger Exercise"
(Col). Had assist from sneak preview Saturday (26) night, with
good \$5,000 likely. Last week,
"Judgment at Nuremberg" (UA)
(2d wk), \$6,200.

Kentucky (Switow) (900; 75\$1.25)—"Spartacus" (U) (subrun).
Nice \$5,000. Last week, "Cape
Fear" (U) (2d wk), \$2,000.

Mary Anderson (People's) (1,100;
75-\$1.25)—"13 West Street" (Col).
Pale \$3,500. Last week, "Samar"
(WB) and "House of Women"
(WB) \$4,000.

Ohie (Settos) (900; 75-\$1.25)—
"Liberty Valance" (Par) (2d wk).
Good \$4,500. First week, \$5.500.

Rialto (Fourth Avenue) (1,100;
\$1.25-\$2.50)—"Search for Paradise" (Cinerama) (6th wk). Winds
run Tuesday (29) with pickup in
final days for bright \$6,500 or
near after fifth week's \$5,000.

United Artists (Fourth Avenue)
(3,000; 75-\$1.25)—"Cabinet of Caligari" (20th). This one is town
leader at fine \$9,000. Last week,
"Sweet Bird Youth" (MGM) (2d
wk), \$8,000.

D.C. Sluggish Albeit 'Whistle' Fancy \$7,000; 'Dream' 9G, 'Lover' 5G, 15

Washington, May 29.
Sluggish wickels again, this session as most deluxers continues generally fair to mild. "Whistle Down" Wind" at MacArthur is rated nice but "Jessica" at the Down Wind at MacArthur is rated nice but "Jessica" at the Apex artie is just good Capitol's entry, "Last of Vikings," shapes slow Palace has a pair of oldies, "Solomon's Mines" and "Naked Spur" for okay total. "Follow That Dream" looks good at Keith's in second lap, "Lover, Come Back" endures at the Town, in 15th round.

endures at the Town, in 15th round.

Estimates for This Week.

Ambassador-Metropolitan (SW)
(1,486); 1,600; \$1;31,499—"Love Is Better Than Ever" 'MGM' and "Love Me or Leave Me" (MGM) reissues). Fair \$8,000 or over. Last week. "Samar" (WB) and "House of Women" (WB), \$6,000.

Apex KB) (940; \$1,25-\$1,40).—
"Jessica" (UA). Good \$5,000. Last week, "Through A Glass Darkly" (Janus) (4th wk), \$4,000.

Capitol Loew) 3,420; \$1-\$1.49).—"Last of Vikings" (Med). Drab \$8,000 or close. Last week, "All Fail Down" (MGM), \$8,900.

Dupont (Mann-KB) (400; \$1,51.65).—"Black Tights" (Magna) (4th wk). So-so \$3,000. Last week, \$3,500.

Keith's (RKO) (1,839; \$1-\$1.85).

\$3.300. Keith's (BKO) (1,839; \$1-\$1.65) —"Follow That Dream" (UA) (2d wk). Okay \$9,000 after \$11,000

opener.
MacArthur (KB) (900; \$1.25-\$1.40) — "Whistle Down Wind"
(Pathe). Rapid \$7,000. Last week,
Doctor in Love" (Gov) (2d wk),

34.200.
Ontario (KB) (1.240; \$1.\$1.49)—
'Counterfeit Traitor' (Par) (6th wk) Good \$4,000. Last week, \$4.200.
Palace (Loew) (2.360; \$1.\$1.49)—
'Solomon's Mines' (Altura) and 'Naked Spur' (Altura) and 'Naked Spur' (Altura) treissues).
Okay \$10.500. Last week, Horizontal Lieutenant' (MGM), \$8.300.
Playhouse (TL) (459; \$1.49.\$1.65)—
'Experiment, in Terror' (Col).
Frail \$3.500 after \$4.300 opener.
Plaza (TL) (278; \$1.49.\$1.80)—
'High Heels' (Indie) (2d wk). Okay \$4.000. Last week, \$5.100.

"High Heels" (Indie) '2d wk) Okay \$4,000 Last week, \$5,100.
Town (King) (800; \$1.25-\$1.80)—"Lover Come Back" (I) (15th wk).
Strong \$5,000 Llast week, \$4,600.
Trans-Lux (TL) (600; \$1.49-\$1.80)—"Experiment in Terror" (Col.) (2d wk). NSH \$6,000 Last week, \$7,500.
Unicom (SW) (1300; \$1.40,\$2)

\$7.500.
Uptown (SW) (1,300; \$1.49-\$2)—
"West Side Story" (UA) '28th).
Big \$10.000. Last week, \$9,000,
Warner (SW) (1,250; \$1.25-\$1.60)
— "Judgment" (UA) ("Oth). Hep \$8,000. Last week. \$6,500.

New Arrivals Boost Boston; 'Dream' Hotsy \$15,500, 'Exercise' Lusty 15G. Vikings' 11G, Honey' Sock 11G, 2d

Broadway Grosses

Estimated Total Gross

This Week \$54 (Based on 29 theatres Last Year \$619,600 (Based on 26 theatres)

'Miracle' Hot 18G. Philly; 'Road' 15G

Philadelphia, May. 29.
"Miracle Worker." is pacing the city in the courrent session at the Stanley but is closely followed by "Road to Hong Kong." rated big at the Randolph. "Miracle" opening was backed by sock exploitation in local press and on radio and tele. "Cabinet of Caligari" shapes okay at the Goldman, also in first.
"Counterfelt"

in nrst.
"Counterfeit Traitor" shapes
nice in second round at the Fox.
"Cape Fear" looks good, also in
second, at Arcadia.
Estimates for This Week

Esumates for This Week.

Arcadia (S&S) (622; 95-\$1.80)—
"Cape: Fear" (U) 2d wk). Good
\$7.500. Last week. \$10,000.

Boyd (SW) (1,536; \$2-\$2.75)—
"Judgment at Nurenberg" (UA).
(14th wk). Neat \$8,500. Last week,
\$9,000.

(14th.wk). Neat \$8,500. Last week, \$9,000.

Fox (Milgram) (2,200; 95-\$1.80)

—"Counterfeit Traitor" (Par) (2d wk). Nice \$13,000 or. near. Last week, \$21,000.

Goldman (Goldman) (1,000; \$2-\$2.75)—"Cabinet of Caligari" (May \$8,000. Last week, "El Cid" (AA) (22d wk), \$7,000.

Midtown (Goldman) (1,200; \$2-\$2.75)—"West Side Story" (UA) (29th.wk). Fine \$11,000. Last week, \$12,000.

Randolph (Goldman) (2,200; 95-\$1.80)—"Road to Hong Kong" (UA). Big \$15,000 or over. Last week, "Jessica" (UA) (1st.wk), \$9,000.

Stanley (SW) (2,500; 95-\$1.80)—"Miracle Worker" (UA). Tops in city, sock \$18,000. Last week, "Jessica" (UA) (1st.wk), \$1,000. Last week, "Jessica" (UA) (1st.wk), \$2,000.

"Miracle Worker" (UA). Tops in city, sock \$18,000. Last week "Horizontal Lieutenant": (MGM)

city, sock \$18.000. Last week.
"Horizontal" Lieutenant": (MGM)
(2d wk), \$8.500.
Stanton (SW) (1,483; 95-\$1.80)—
"Concrete Tungle" (Indie). Stout
\$9,500. Last week. "Day Earth
Caught Fire" (U) (2d wk), \$8.000.
Trans-Lux (T-L) (500; 95-\$1.80)—
"The Night" (Indie), Okay \$7,000.
Last week, "State Fair" (20th) (22d
wk), \$6.000.
Studio (Goldberg) (383; 95-\$1.80)—
"It's Hot in Paradise" (Indie).
and "Female and Flesh" (Indie).
and "Female and Flesh"

Buff. Biz Slumps But 'Traitor' Fat \$10,000

Traitor Fat \$10,000

Buffalo, May 29:
Memorial Day holiday is not helping biz much in the current stanza. "Counterfeit Traitor" shapes—good on initial round at Center. "Five Finger Exercise" looks light at Century while "Escape From Zahrain" is rated soft at Paramount. "Cape Fear" also looms mild on opener at Lafayette. "Judgment at Nuremberg" also is disappointing in second at the Buffalo.

Estimates for This Week Buffalo (Loew) (3,500; 90-\$1,25).

"Judgment at Nuremberg" (UA) (2d wk), Mild \$8,000. Last week, "Buffalo (Loew) (3,500; 90-\$1,25).

"Judgment at Nuremberg" (UA) (2d wk), Mild \$8,000. Last week, "Buffalo (Loew) (3,500; 90-\$1,25).

"Counterfeit Traitor" (Par. Good \$10,000 or close. Last week, "Sp. 300.

Century (UATC) (2,700; 90-\$1,25).

"Five, Finger Exercise" (Col) and "Belle Sommers" (Indie).

((Continued on page 10)

Esquere (Scnucnati-Levin) (1,600; 90-\$1,25).

Esquere (Scnucnati-Levin) (1,000; 90-\$1,25).

"State (Loew) (3,600; 60-90) — "Ride High Country" (MGM) and "World in Pocket" (MGM) (2d wk), Mild \$8,000. Last week, "All Fall Down" (MGM) and "World in Pocket" (MGM) (2d wk), "Sp. 300. Last week, "Ride High Country" (MGM) and "World in Pocket" (MGM) (2d wk), "Sp. 300. Sp. 31, 25). "Counterfeit Traitor" (Par. 500). "St. Louis (Arthur) (1,000; 90-\$1,25). "Sprateurs" (U) (Subrun) (reissue), Fine \$13,000. Last week, "Sp. 300. Shady Oak (Arthur) (760; 90-\$1,25). "Only Two Can Play" (MGM) (Kings) (6th wk), Okay \$1,900. Last week, \$12,000. "Sp. 31,25). "Sprateurs" (U) (Sp. 300. Sp. 31,25). "Sprateurs" (

Boston, May 29.

Heat still plaguing the boxoffice here with warm weekend sending the crowds to the beaches. However, some new arrivals will make a dent, "Five Finger Exercise" hotsy at Saxon. "Follow That Dream" is scoring handlig at the Orpheum. "Last of Vikings" is fair at the Paramount. Astor went to reruins with "Oklahoma" on grind, Metropolitan joined the trend to reissues with "Boy on Dolphin."

Second weekers are holding okay, with "Cape Fear" nice at Memorial. "13 West Street" is okay at Pilgrim with addition of rerun, "Walk on wild Side." "Taste of Honey" looms great in second at Kenmore.

"Walk on Wild Side." Taste of Honey" looms great in second at Kenmore.

Estimates for This Week Astor (B&O) (1,170; 90-\$1:50)
"Oklahoma" (Indie). Oke \$6,000, Last week, "El Cid" (AA) (22d wk), \$4,500.

Beacon Hill (Sack). (900; \$1.\$1.50)
—"Sweet Bird of Youth" (MGM). 3d wk). Fine \$10,000. Last week, \$12,000.

Boston (Cinerama, Inc.) (1.354; \$1.75-\$2.65)—"Holiday in Spain" (Nat'l Th. '4th wk). Third week ended Monday (23), nice \$10,000. Last week, \$12,000.

Capri (Sack). (900; \$1.50)—"Children's Hour" (UA) (4th wk). Oke \$5.000. Last week, \$12,000.

Exeter (Indie) (1,376; 90-\$1.49)—"Only Two Can Play" (Col). Opened Saturday (26). Last week, Last Year at Marienbad" (Astor) (3th wk). \$5.000.

Fenway (Indie) (1,300; \$1.50)—"Through Glass Darkly" Janus (7th wk). Oke \$2.500. Last week, \$3.000.

Gary (Sack) (1.277; \$1.50-\$3)—"West Side Story" (1A) 30th wk). Still hotsy at \$12.500. Last week, \$14.000.

Stile notes a value (700; \$1.50)—
Kenmore (Indie) (700; \$1.50)—
"Tate of Honey" (Cont) (2d wk),
Great \$11.000 or over Last week,

Mayflower (ATC) (689; 90-\$1,50) (Continued on page 10)

New Pix Perk St. Loo: 'Spartacus' Solid 13G, 'Zahrain' OK \$10,000

St. Louis, May 29. A number of newcomers are be-g launched here this stanza but A number of newcoming launched here this stanza but ing launched here this stanza but not all of them are doing well. "Spartacus." playing subsequent-run at the St. Louis, is rated fine. "Ride High Country." looks only fair at State while "Lonely Are the Brave" shapes fair at Fox. "Escape From Zahrain" looms

the Brave" shapes fair at Fox.
"Escape From Zahrain" looms
okay at Ambassador.
"Horizontal Lieutenant" is ratednice in second at Esquire. "West
Side Story" shapes good in 13th
week at Loew's Mid-City.
Estimates for This Week
Ambassador (Arthur) (2.970; 90\$1.25). "Escape From Zahrain"
(Par). Okay \$10,000. Last week,
"Splendor in Grass" (WB) and
Fanny" (WB) (reissues), \$11,000.
Apollo Art (Grace) (700; 90\$1.25). "Black Tights" Magna)
(3d wk). Good \$2,200. Last week,
\$2,500.
Esquire (Schuchart-Levin) (1,-

\$2.500.

Esquire (Schuchart-Levin) (1,\$800; \$0.\$1.25)—"Horizontal Lieutenant" (MGM) (2d wk). Nice \$9,000. Last week, \$12.000.

Fox (Arthur) (5.000; 90-\$1.25)—
"Lonely Are the Brave" (U). Modest \$13.000. Last week, "Capefear" (U), \$18,000.

Loew'a Mid-City (1.60; \$1.25\$2.50) — "West Side Story" (UA)
(13th wk). Good \$8.000. Last week,
\$8.500.

State (Loew) (3.600: \$0.90) —

Chi Up Via New Films; 'Road' Rich \$36,000, 'Judgment' Mighty at 23G, 'Hobbs' Wow 39G, 'Lieut.' OK 18G

Chicago, May 29.

Bevy of heavyweight preemers and the midweek Memorial Day bonus have firstrun biz swinging this round. "Road to Hong Kong" is debuting to a wow \$36,000 at the Chicago, and hardticket bow of "Judgment at Nuremberg" shapes giant \$23,000 at Cinestage.
"Mr Hobbs Takes a Vacation," is

"Judgment at Nuremberg" shapes giant \$23,000 at Cinestage.
"Mr. Hobbs Takes a Vacation" is pulling a wow, \$33,000 first round at State-Lake. "Horizontal Lieutenant" looks to grab a goud \$18,000 in Oriental preem.
"Rome Adventure" is slow in second. United Artists stanza while "Five-Day Lover" holds solid in second World week. Third frame of "Only Two Can Plax" is slick at the Esquire while same lap of "Marienbad" is fast at the Surf. "Experiment in Terror" is weak in the last five davs of its Roosevelt third.
"Jessica" looks fair in third Loop round. "Les Liaisons" continues hotsy in Town fifth. Sixth session of "Cape Fear" is trim at the Woods.
Hardticketed "West Side Story" is nabbing another fat session in 13th Todd canto.

Estimates for This Week
Carnegie ("Felem"t. 1495; \$1.25-\$1.800—"El Paradisio" (Indie. Hoi. \$3.500. Last week, "Black Tights" (Magna' (subrum, \$3.000. Chiesgo (B&K), 13.900, 90-\$1.80)
—"Road to Hong Kong" (LA).
Boffo, \$36,000. Last week, "Sweet Bird of Youth" (MGM, 16th wk), \$13.500.
Cinestage, Todd" (1,038; \$1.75-\$3.50).

weck, dark.

Cinema (Stern) 1500: \$1.50 — of Vikings." (Indie) and "Des Rifffi For Girls." (Cont.) Nifty \$3.000. Last weck, "Frantic (Times), \$2.800.

Esquire (H&E Balaban) (1.850; 24 ke Nice \$9.000 after \$13.5 \$1.25-\$1.80) — "Only Two Can Play." (King) 13d wk. Fancy \$10-000. Last weck, \$13.000.

Loop. (Telemit (606: 1.25-\$1.80) — "Jessica" (UA) (3d wk). Fair \$4.000. Last weck, \$5.000.

Monroe (Jovan) (1.000; 65-90) — "Shadows" (Indie) and "Port of Desire" (Indie) reissues! Neat \$4.500. Last weck, "Womanhunt Cother and "Broken Land" (20th); and "Broken Land" (20th); and "Broken Land" (20th); and "Broken Land" (20th); footnerfeit Traitire" looks so on initial round at Centre with the state of the st

Estimates Are Net

Film gross estimates as reous key offies, are net; i.e., without usual tax. Distrib-utors share on net take, when playing percentage, hence the estimated figures are net in-

The parenthetic admission prices, however, as indicated, include U.S. amusement tax.

Judgment' Hep 9G, Prov.; 'Fall' \$8,000

Providence, May 29.
State's second round of "Judgment at Nuremberg" is solid despite beach-tempting weekend weather. Majestic is trim "All Fall. Down" on opener. Albre's second of "Cape Feat" is mild. Seventh session of "West Sida Story" shapes good at Elmwood.

Estimates for The Week

Estimates for This Week
Albee (RKO) (2.200 65:90)—
Cape Fear' (U) and "Make Mine oouble" (U) (2d wk). Oke \$4,000

Double 11.1 12d wkl. Oke \$4,000 after \$6.500. opener.

Elmwood 'Snyder' 724; \$2.50.— West Side Story (UA) 7th wkl. Good \$5.500. Sixth was \$7.500.

\$13.500.

Cinestage (Todd) (1.038: \$1.75.

Majestic (SW) (2,200: 65-90)—
\$3.500—"Judgment at Nuremberg" [All Fall Down" (MGM) and (UA). Mighty \$23.000. Last "Jungle Fighters" (Indie, Happy week, dark.

Cinema (Stern) (500: \$1.50) of Vikings (Indie) and "Desert" (Riffit For Girls" (Cont). Nifty Warrior" (Indie); \$7.000.

DEDDICA PAIR \$5,000

Omaha, May 29,

Firstrun biz, which hasn't been healthy here for months, has sagged to a new low for the year this starza. "All Fall Down" is light at the State and "Head" shapes this at the Omaha. "Jessica" is dim in a five-night stand at two houses. Second week of "Cape Fear" is modest at Orpheum. Seventh week of "West Side Story" is loka; at the Admiral but "Oklaloma" is rated dim in ninth week at Dundee.

Estimates for This West.

Estimates for This Week

Estimates for This Week
Admiral Blank (1,239; \$1.55\$2.20 — "West Side Story" (UA)
(7th wk). Okay \$4,000 or near.
Last week, \$4,500.
Chief, Skyview (Blank) (1,000;
1,200; 75-\$1)—"Jessica" (UA) and
"Season of Passion" (UA). Fair
\$5,000 in five days. Last week,
"Geronimo" (UA) and "20 Thousand Eyes" (20th), \$9,000.
Cooper (Cooper) 687; \$1.55\$2.20 — "Cinerama Holiday" (Cinerama). (4th wk). Sad \$4,500. Last
week, \$5,800.
Dundee (Cooper) (500; \$1.25-

week. \$5,800.
Dundee (Cooper) (500; \$1.25\$1.75' — "Oklahoma" (Todd-AO)
(9th wk). Tepid \$1,300. Last week,
\$2,000.
Omaha (Tristates) (2,066; \$1\$1.25' — "Head" (In-die) and
'Shakedown" (U). Thin. \$4,000.
Last week, "Five Finger Exercise"
(Cob). \$3,500.

"Shakedown" (D). Thin \$4,000. Last week, "Five Finger Exercise" (Coh, \$3,500. Orpheum, (Tristates) (2,677; \$1-\$1.25;—"Cape Fear" (J) (2d wk). Light \$4,500 after \$6,000 bow. State (Cooper) (743; \$1)—"All Fall Down (MGM), Mild \$3,200. Last week, "Sweet Bird of Youth" (MGM) (3d wk) \$3,500.

'Dream' OK \$8,000, Cincy; 'Escape' 6G

2.150—"Market Storm 100, 4150—"Market Storm 100, 4150—

OMAHA BIZ TO NEW LOW; Fresh Fare Boosts B'way; Valance' JESSICA' FAIR \$5,000 Smash \$47,000, 'Miracle' Great 48G,

Cabinet 201/2G, 'Voyage' Hot 150G

With five new bills in the last round. Continues indef at this gait. State (Loew) (1,900; \$1.50-\$2.50)

Broadway firstrun biz State (Loew) (1,900; \$1.50-\$2.50)

"Horizontal Lieutenant" (MGM) (3d wk; This stanza ending tomorpictures will be helped by the 1000 or less after \$12,000 for second. Memorial Day hollday (today) but "Lolita" (MGM) opens June 13. Victoria (City Inv.) (1,003; \$1.25-

row (Thurs.) looks like light \$11,pictures will be helped by the
Memorial Day hollday (today) but
figure to cash in on this next
week. Not so warm weather is
figured a plus factor.

"Liberty Valance" is getting the
most coin of the newcomers, with
sock \$47,000 in opening week at
the Capitol. "Miracle Worker"
also is sock with boff \$48,000 for
initial stanza, daydating the Astor
and Trans-Lux 52d St. "Cabinet
of Caligar" is heading for a fair
\$20,500 on opener, daydating the
Victoria and 68th St. Playhouse.
"Cabinet" is helped by taking in
Memorial Day, hollday. "Lisa"
looks to hit a fairish \$33,000 in
first week daydating the Paramount and Trans-Lux 85th Street.

"Suddenly Last Summer," out
on reissue, shapes okay \$19,000
for first round, daydating the
Criterion and Murray Hill.

Greatest money total is going
to "Bon Voyage," plus stageshow,
at the Music Hall in second
seion, with a big \$150,000, "Counterfeit Traifor" landed a stout
\$16,000 at the DeMille in sixth
round and fine \$7,000 at the 72d,
St. Playhouse for the fourth frame.
"Taste of Honey" held at great
\$15,000 in fourth stanza at the
Paris.

"West Side Story" looks
wo \$46,000 in current 132d; session at the Rivoil, on hardticket.

Fifth Ave. Clirema (Rugoff Th.)

Fifth Ave. Clirema (Rugoff Th.)

Paris.

"West Side Story" looks to wow \$46,000 in current '32d' session at the Rivoli, on hardticket.

"Judgment at Nuremberg" held with big \$30,000 in 23d round at the Palace "El Cid" is heading for okay \$12,000 in 24th week at the Warner.

Estimates for This Week.

Stays.

Stays.

Fifth Ave. Cinema (Rugoff Th.).
250; \$1.25-\$2!—"Joan of Angels"
(Telepix) (4th-final wk). Third week
ended Sunday (27) was fair \$5,000.
"Through Glass Darkly" (Janus)
opens on moveover on June 4.

Mpls. Improved; 'Dream' Fast \$9,500, 'Road' Rugged \$9,000; Fear' 6G, 3d

Minneapolis, May 29.
Despite the fact that local newspapers are still on strike approaching its third month, no less than six new bills are being launched currently at firstruns. Of the fresh entries, "Follow That Dream at State and Road to Hong Kong" at Orpheum shape up best.

best

Five Finger Everouse is mated fair at Century. "Safe at Home looks thin at the Gopher.

Holdowers are down to four for est number in some time. They longest stayer is "West Side Story row in its 15th round, and no end to the length in sight at the Mann.

to the icricial Mann.

Estimates for This Week.

Academy Mann. 1,000, \$1,55
\$2,65 — El Cid. AA 14th wk
Okay \$4,000, Last week, \$5,000.

800, \$1...

According Mann 1,000, \$120, \$265 — El Cid AA 14th wk
Okay \$4,000 Last week \$5,000.

Avalon Frank 500, \$1.25
Ruined Bruin' and Julie MGM
freissue 3d vk. Okay \$1,200
Last week \$1,500.

Century Par 1300, \$125-\$150.

The Finner Exercise Co.
Fair \$5,000 Last week "Essica"
(MGM 3d ak \$4,000 in five days.
Gopher Belser 1000; \$1-\$128.

"Safe at Home" Co. Sight
\$1,600. Last week, "World in
Pocket" McM. \$1,200 new low
for bouse.

\$1,000 Lass.
Pocket McM. \$1,260 new confor house.
Lyrie Far 1600 \$1,25 — Cape fear U 2d wk. Fine \$6,000.
Last week, \$7,000.
Mann Mann 1,000, \$1,50,\$2,75 — West Side Story UA 157h.
wk Corking \$8,000. Last week.
\$9,000.
Orphemm Mann 2,800, \$1,25 — Road to Hong Kong UA.
Hefty \$9,000. Last week. Thunder Road UA and The Big
Country UA reissues, \$5,000.
Park Field 1,000, \$1,50 — Sweet Bird of Youth MGM 8th.
wk!, Pleasing \$2,800, Last week.
\$3,000.
Par 2,200; \$1,25,51,50

*** Pleasing \$2,800. Les. ***
\$3,000. State Par 2,200; \$1,25-\$1,50; ***
"Follow That Dream" UA Tai; \$9,500. Last week "Three Stooges Hercules" Co. \$5,000. Suburban World Mann: 300; \$125 **— "Happy Thieves" (UA) Modest \$2,000 Last week "Gans of Nevarche" Co. reissue: \$1,900

\$1.800 Uptown Field 1.000; 1\$1.50— "Victim Indig Mild at \$3,000. Last week Sergean's 3" UA

"Victim" Indig Mid at solved Last week "Sergean's 3" UA (13th wk. \$2.800. World Matin 400 \$1-\$1.25 "Detective Story" Par reissue Okay \$3.000 Last week. "Experi-ment in Terror" Col. 5th wk. \$3.100.

BALTIMORE

(Continued from page 9:

\$150-\$2 — "Judgment at Nuremberg" U.S. 6th wk Down to \$2.500. Last week \$3.000. Little Rappaper: 300: 90-\$1.50.—"Five Finger Exercise". Coi (4th wk) Fair \$1.500. Last week \$1.800.

Mayfair Fruchtman' 700: \$1:75-12:50 — West Side Story UA 15th wk. Okay \$4.800 Last week.

State St

Indpls. Speedway Big. Biz Bad: 'Dream' \$6.000

Biz is still down at firstrums this week, rain both Saturday and Stated and the "500" festival parade, highlight of pre-race events. Monday night being factors: "Fellow That Dream," at Loew's I, beveffice leader but only fair. "Liberty Vaiance" is even milder at the Circle.

'Road' Big \$18,000, Frisco: 'Fear' 11G

San Francisco, May 29.

San Francisco film bit is only fair currently but there are some solid grossers. Road To Hong Kong is pacing the field with a big total opening session at Warfield. Counterfeit Traitor is nearly as strong at Paramount, for a solid take. Cabinet of Caligar' is rated okay on install week at St. Francis. San Francisco, May 29

St. Francis.

"Cape Fear" is ekay in second ound at Golden Gate while West side Story" looms fine in 24th tanza at the United Artists.

Estimates for This Week

Estimates for This Week.
Golden Gate RKO 2859 \$123\$150 — "Cape Feer" U and Hand
of Death 20th 2d wk Okay
\$11,000 Last week, \$18,000.
Fox FWC 4.651; \$1.25-\$1.50 —
Pregrature Burna" Alf and Guns
of Black Which Al 2d wk 4
days Dull \$3,000 Also at Mission
Drive-In Last week, \$10,000.
Whisfold Thair \$55, \$1.25.

Drive-In. Last week \$10,000.
Warfield Loew 2586 \$125\$150 — Road to Hong Kong CA.
Big \$18,000. Last week. Last Gikings? Indie and Devil Made a Woman Indie \$5,700
Paramount Par 2646 \$125\$150 — Counterfeit Traitor Par Solid \$15,000. Last week. Phantom Planet AP and Assignment Outer Space AI \$10,000.

St Francis Par 1.400 \$1-\$1.75
— Cabinet of Calegar 20th
Okay \$19,000 Last week, "House of
Women" WB and "Samar WB,
ed 500

VARIETY LOS ANGELES

(Continued from Page 8) sider (U). "Blast of Silence Indie) (2d wk", \$2,800.

Indie) 12d wkl. \$2,800.
Crest State) (750: 90-\$1.50—
Doctor in Love "Indie" and "Carry On. Constable" Gov. reissues:
In. 5 days. was \$1,800. Last week.
Four Horsemen" MGM "Summer and Smoke Parl reissue
2d wkl. \$2,000.

mer and Smoke Part reissue 2d wk, \$2,000.

Wiltern Iris SW-FWC 2,344.

825: 90-\$1,30 — "Spartacus" U reissue mo, Mild \$6,700. Last week Wiltern with Hillstreet. Wouse. Loyola, "Cape Fear" t. Six, Black Herses" U, \$19,300.

Iris, "Julius Caesar" MGM "List for Life" MGM reissues, \$3,660.

Loyola FWC 1,288, 90-\$1,50 — "Four Horsemen" MGM and Horizontal Lieutenant MGM and Horizontal Lieutenant MGM are O, Okay \$4,200.

Four Star UATC 868, \$1,25-\$2 — "Something Wild" UA, 2d wk. Peor \$1,500. Last week, \$2,700.

Beverly State 1,150, \$1,25-\$2 — Black Tights Magna) 2d wk. Thin \$4,000. Last week, \$5,100.

Hillstreet, Nogue Metropolitan-FWC 2,752, \$1,90-\$1,50 — Cape Fear" U, and "Six Black Horses U, 2d wk. Nice \$7,500.

Los Angeles Metropolitan 2,017, 90-\$1,50 — Walk on Wild Side" Cof, and Beile Scotners Col. 4th wk. Fairs \$5,50.

Wanner Beverly SW \$16,500.

Mase Hall Ros 720, \$2,\$2,\$4 — Mase Hall Ros 720, \$2,\$2,\$4.

Music Hall Rbs 720 \$2.\$2.40 — Only Two Can Play Kings 6th: k: Handy \$5,200 Last week

wk. Hardy \$5,200. Last week \$5,500.

Warner Hollywood SW 21.0.

\$2,\$2,40 — Counterfeit Travor Parr 7th wk: Okay \$7,200. Last week \$7,000.

Pryptian UATC 1392. \$2.

\$2,40 — Sweet Bird of Youth MGM 10th wk. Dull \$5,000.

Last week \$5,600.

Carthay FWC 11.738 \$1.50.

\$3,50 — Fil Cid AA 23d wk.

\$3,50 — Fil Cid AA 23d wk.

\$3,00 — Fil Cid AA 23d wk.

\$4,000 Carthay FWC 11.738 \$1.50.

\$3,00 — Fil Cid AA 23d wk.

Chinese RKO 312: \$1.25.

\$2,75 — Judgment at Nitembers FA 23d wk. Hety \$10.000 Last week.

\$3,0,000.

Chinese FWC 1408: \$1.25.

\$3,00 — West Side Story UA 24th wk. Great \$25,000 Last week.

\$21,600.

BOSTON

BOSTON

Continued from Page 80

—"Jessica" UA 1 4th wk Oke \$2 600, Last week \$3,000.

Metropolitan NET '1357, 90\$125—"Boy on De prin Indie) and Broken Lance Indie ressues Thir \$8 000. Last week Bridge" AA 2 and 'Big Wave AA \$14,000

Memorial RKO' \$0,000-90-\$1 49
—"Cape Feer U and Sergeant Was, a Lady U 2d wk Sirdy \$9,000. Last week \$13,000

Orpheum Loew 2,900, 90-\$1 49
—"Fellow That Dream" UA and Mary Had a Listle" UA Fat \$13,550. Last week Hortzontal Lieutehant MGM and World in Pocket MGM 2d wk \$14,000.

Paramount NET '2,357, 70\$1,25—"Last of Vikings' Med and Devil Made a Woman Med-Fair \$1,000 I ast week Counterfeit Traitor" Par 5th wk \$9,000.

Pilgrim ATC 1,909, 75-\$1,25
—"13 West 'St.' Col. and Walk on Wild Side" Col. refun 2d wk Oke \$7,000. Last week, \$7,200.

Saxon Sack 1,100; \$1,50-\$1.80
—Tive Finger Exercise Col. Fanc \$15,000 to Last week, \$7,200.

State Trans-Lux 730; 73-\$1.25
—"Not Tonight Henry Indie and His First Affair Indie 3d

"K Sick \$6,000 Last week, same

Road Lofty \$20,000 in Mild Det.; Dream' Nice 15G, 'Spain' Good 16G

and \$1.80

—"Les Liaisons" Astor. 5th uk'.

Hotsy. \$4,250: Last week, \$4,000.

United Artists, B&K, 1,790: 90\$1,80! — "Rome Adventure" WB
2d wk. Lean. \$17,000, East week,
\$15,000.

\$15.000.

Woods 'Essaness' 1.200. \$2-\$180.— Cape Fear U. 5th wa. Nice \$9.500. Last week. \$11.00.

World Teitel 606. \$9.51.25.—
Five-Day Lover' Union, 2d wk. Brisk \$3.600. Last week. \$4.500.

Dream' Light \$6,000 In K.C.; 'Terror' Mild $5\frac{1}{2}$ G, Spartacus' Oke 6½G, 2

Spartacus' Oke 626, 2

Kansas Ciry, May 29.

Pre-holiday week has only two newcomers both disappointing. Follow That Dream is light at the Uptown while Experiment in Terror' is mild at Roxy, Steady biz is being chalked up by the arties notably Les Liaisons Dangereitse at the Kuno and Two Women at the Studio. Last Year at Marienbad' at Rockhill loans fairly briss on opener.

"Spartacus" is rated okay in second. El. Cid. Winds its run at Capri thi, week 30, and Judgment at Nutemberg goes our of Brockside, both after, successfulruns. Weather has returned to seasonal trebul after unusually lans hot spell.

Estimates for This Week Brookside For Miswest-Nat: Theatres 800, \$1-\$150.— Judg-ment at Nuremberg UA 8th wk. Handsome \$3,000 Last week. \$2.500

\$2.500. Last week.

Capri Durwood 1.260; 90c\$2.50 — E. Cid AA 14th &c.
cosing downtown ran Tuesday
30 and moves to southside Brookside on Friday. Current session of
ix days is okay \$4.500. Last week.
\$5.500.

So too Last week \$13,000

Orpheum Loew 2,900 90-\$149

Fig. ow That Dream "CA and S5,500 Last week "Hornontal Lieutenant" MGW and "World in Pocke;" MGM 2d wk \$12,000

Paramount NET 2,357: 70- Start of Vikings Med and Devil Mide a Woman Med Belleville Mide Golf Feir St.1000 Last week \$1,200

Pilgrim ATC 1,909 75-\$1,25

"13 West St. Cob and Walk S1,000

Saxon Sack 1,100 \$1,50-\$1,80

"The Finger Exercise Co. Saxon Sack 1,100 \$1,50-\$1,80

"Saxon Sack 1,100 \$1,50-\$1,80

"The Finger Exercise Co. Fancy \$1,500 to close Last week \$1,500

State Trans-Lux 730; 75-\$1,25

"Med St. Silck \$6,000 Last week, same of this First Affair Indie 3d kk. Silck \$6,000 Last week, same ment in Terror Col 2d wks 3days \$2,500

Lafayette Basil 3,000 90

\$1,25 — Excape From Zahrain Par Soft \$6,000 Last week \$4,800

Paramount ABJEPT 3,000 90

\$1,30 — Saxon Durwood 1,600; 75c \$1,50 — Cest Side Sides Citierents Tested Week State Mide State Week State Trans-Lux 730; 75-\$1,50 — Poctor in Love Gov Siow \$1,50 — Two Women Embassy 3d wk Slender \$4,000 Last week State State Trans-Side Week State Trans-Side Week State Trans-Side Mide State Trans-Side Mid

CHICAGO

CODITION 10 CHICAGO

CODITION 10 CONTROLL 10

Mercury

Estimates for This Week

Fox Woodment Corp 5.041;
51:25-51:49—Day Earth Caucht
Fire U and Seygeant Was
Gir! U 2d uk Fair \$8,000 Last
week \$11:500

Michigan United Detreit 4026; \$1:25-51:49—Road to Hora
Korn! UA Els \$20:000 Last
week Thinder Road! UA and
Be Country UA \$8550.

Palms UD 2055; \$1:25-51:49

Folion That Dream UA and
Beile Sommers Co Fas 8:5000 Last week 13 Wes Street!
Co and Mellons Co \$7:500

Wadis on UD 14:8:85-00
\$2:55—West Side Sorn! UA)
15th wk Great \$1:500 Last
week \$11:400
Grand Circus UD 14:00:5055
\$1:39—Heffer Chamber of Dr.
Faistus Indie Moder \$6:00 Last
week.
State Fair in \$5:50 in
fifth week

Adams (Balaban 17:00 \$1:55\$1:50—Two Weaten Embassy)

Stab Hollons UD 15:55\$1:50—Two Weaten Embassy)

Stab Hollons UD 15:55\$1:50—Two Weaten Embassy)

Stab West Fair In \$5:50 in
fifth week

Adams (Balaban 1.700 St.25-St.50 Two Wemen Embassy) 5th wk, Frie St.000 Last neck, \$6,200

so. 200. United Artists. LA 1 667 St 25-St 50 — Okkahoma 26th frie-suc 2d wk Stow 53 5tC Last week \$3,600.

Music Hall Control and Inc.

133 \$1 2082.65 — Heliday in
Spain Cineratia Good \$16,000
in first sine days. Last week El.

Cob AA \$11 000 in 8 days of
226 week

Mercury UN 465: 1-\$1 50

Jessica UA Good \$9000 Last
week Judgment at Nuremberg
UA \$7 300 in 5000th week

Krim Trans-Luy Krim 980;
\$1,49-\$1.65 — "Satan in High
Heels Todie 2d wk Fair \$2 500

Last week \$4,000 Music Hall Cher, ma, Inc.

Zanuck O'Seas

House of Rothschild and about 25 of The Sun Also Riess. On Lionest Day. I was the only one who knew what the other three directors were doing and consequently in a better position to direct in view of the jissaw-puzzle scheduling of many outstanding film, stars during production. I started with Fonda, then Aftehum, Wayne, and many others during the 12 months of filming.

In Zanuck's eyes "Longest Day is a production miracle. The unit spent seven months on location in Normandy. Weather prophets would not bet a plusged nickel on the producer's chances of coming through whitout deep meteorological seases. Miraculously, Zanuck pointed out, spooting continued through the worst months of the year without the attributed less of a single day to incientent weather. Zanuck's final comment, carried the prediction that "Longest Day will become "One of the six of eight motion pictures of all times and the best war film ever made."

Par-Gol Divorce

likely will have a bearing on to-ture decisions about hereing out-side, the United States. Consolida-tion of physical print-handling facilities aiready have proved workable in many areas.

workable in many areas.

But when it comes to actual joint selling, that's another matter. Thoughts which Col. Par and others have had about joint selling in the interest of economy doubtless will be changed as a consequence of the Par-Col phore jabove the border.

Magazines As Prime Screen Source

Films From Satevepost

SCREEN TITLE

The Wreck of the same Hammong mues.

Mary Deare
The House of the House of Feat Victor Canning
Seven Hawks
The Mouse That Roared The Day New Tork Leonard Wibberly
Was Invaded
John & Warf Hawl

Floods of Fear The Big Country

Imitation General Campbell's Kingdom Windom's Way Ice Cold in Alex Kathy O

The Light in the For-, same Sharks and Little Death in the Deep Fishes
The Desperados

The Spirit of St. Louis 5 Steps to Danger Battle Hymn

This Could Be the Night
Death in Small Doses
The Invisible Boy
Swpover Toyko
April Love

POST TITLE

Please Don't Eat the Children Aren't Really Jean Kerr Daisies
The Unforgiven Knowa Moon Alan LeMay Twelve Hours to Kull Set Up for Murder Richard Stern The Big Chief The Ranson of Red O Henry Chief.

Sink the Bismarck The Nine Last Days of C. S. Forester the Bismarck The Bismarck The Trantier Frenzy John Reese The Mating Game The Daring Burls of H. E. Baigs May
The Wreck of the same Hammond Inne

Ambush at Blanco Canyon

Same Northing to Lose Hammond Indes
Dr. Window's Ordeal James Ramsey Ullman
Escape in the Desert Christoper Landan
Memboron Kachy Jack Soar
O'Rourke

The Outlaws Are in Bennett F ser Town

Korea
The Mystery of X

same Rendezvous in Toyko

AUTHOR

John & Warf Hawkins Donald Hamilton

Contail Runter Wolfgang Ort

same Col. Chas Lindburgh The Steel Mirror Donald Harston The Physis Killer of Harold Martin

Arthur L Davis
Edmind Copper
John P Warquant
Geo Agnew Chamberlain

The Searchers The Atenging Texan
The Killer is Loose same John & Wall Hawkins
The Night My Number same Air Marsh. Sir ArCame Up
The Ship that Died of The Last Days of the Nicholas Mosarrat
MGB 1087
Louis d'Amorr

The speak-sing, in which Hollywood thought frequently expresses itself, dotes on certain glib terms like "blockbusters" and "pre-sold properties". The latter is apt to be a novel that has presumably made the "besteller list" another glib term, or a stage play that was a "hit" on Broadway, the most careless term of all since it may not have paid off its investors.

term of all since it may not have paid off its investors.

Actually magazines have been a prime source of screen story material through the years, Latterly, too, television has provided vehicles for theatrical exhibition purposes. Of these "Marty", by Paddy Chayefsky, remains, a sterling example as also "12 Angr." Men" by Reginald Rose, Interestingly, "Men" has been especially popular in Europe. It also was incarnated among the college and little theatre-market in the U.S. Other video scripts to reach screening have included Rod Serlings "Patterns", Chayefsky's "Middle of The Night and "Bachelor Party" and Rose's "Crime In The Streets." Cosmopolitan Magazine has been a fertile field for Hollywood screen editors through the years, as per this representative detailing: "Aimer-Yous Brahms"—Francoise Sagan, March

"Aimer-Vous Brahms"—Francoise Sagan, March "Beloved Infidel"—S Frank Feb. 1959—20th Sheilah Graham & Gerold

"A Kiss Before Dying"—Ira Levin—July 1953— UA

Black Widow — Patrick Quentin—July 1952— 20th

To Catch A Thief — David Dodge—Dec. 1951— Hitchcock Par — Gene Fowler—March 1949—UA. Beau James —Gene Fowler—March 1949—UA. Gentleman's Agreement — Laura Z. Hobson— Nov. 1946 to Feb. 1947—29th.

The Wisdom of Eve" ("All About Eve" -- Mary Orr.-- May 1946--- 20th.

The Wisdom of Eve" "All About Eve"—Mary Ort—May 1946—20th.

Col. Clas Lindburgh Deabody's Mermaid"—Guy & Constance Jones—Ort—Nov. 1945—UI.

Cornelia Ba. d Gross

Arthur L Davis

Edmund Copper
John P. Margiant Geo Agnew Chamber
Geo Agnew Chamber
John & Wal, Hawkins
J

"A Free Soul"—Adela Rogers St. Johns—Sept. 1928—Feb. 1928—MGM.

"The Painted Veil"—Somerset Maugham—March 1925. (MGM made twice, first with Garbo.

It follows that certain periodicals do not project the kind of story elements likely to attract producer interest. Yet nothing could be more "melodramatic" than Frank Rooney's "Cyclist's Raid" in the high-brow Harper's. It became the Marion Brando release. "The Wild One" UAl-which drew a good deal of outcry for its presentation of young leather-facket sadists terrorizing a California town. In another Harper's story, Jessamyn West's "Battle of Finney's Ford" was the nucleus of the later book and film, "Friendly Persuasion" (Par.).

Good Housekeeping has seen a number of its fiction works transferred to the screen, among them "The House After Midnight" by Joseph Hayes. "Five Against the House" by Jack Finney; "Claudia" by Rose Franken: To Mary With Love" by Richard Sherman: "The Desert Flower" by Margaret Cousns, Its two most recent story contributions to the cinema were Erich Remarque's Heaven Has No Favorites" and Evan Hunter's Armanda", which was retitled "Midthers and Daugiters."

A check of the Ladies Home Journal discloses these works of facton bought for filming by year af

A check of the Ladies Home Journal discloses these works of fiction bought for filming by year of

A check of the Ladies Home Journal discloses these works of fiction bought for filming, by year of deal:

1943 "The Song of Bernadette" by Franz Werfel "Since You Went Away"
by Margaret Buell Wilder
"Draganwick" by Anya Seton

1944 "Cleany Brown" by Margaret Sharp

1943 "The Ghost And Mrs. Muir" by R. A Dick

1949 "Cheaper By The Dozen" Gilbreth & Carey
"Jimmy Jo. In by Anna Perrot Rose
"Crooked Penny by Josephine Tev
"Never Look Back" by Margaret Kennedy

1951 "White Witch Doctor"
by Lamise A Stinetorf
"Melville Goodwin! U.S.A."
by John P. Marquand
"My Cousin Rachel" by Daphme Du Maurier

1952 "Grain" by Edna Ferber
"The Deceivers" by John Masters

1953 "Grain" by Edna Ferber
"The Enchanted Cup"
by Dorotay James Roberts

1954 "Katherine" by Anya Seton
"Geritude Lawrence As Mrs. A'
by Rehard Stoddard Aldrich
"Blackboard Jungle" by Evan Hunter
"Good Morning Miss Dove"
by Frances Gray Patton

1955 "The Excentioners" by Walter Lord
1956 "The Scapeson" by Daphne du Maurier
"The Enchance Gray Patton

1953 "Crajudging Love" by Borden Deal
1956 "The Scapeson" by Daphne du Maurier
"The Excentioners" by John D MacDonald
"Dunbar's Cove" by Borden Deal
1958 "The Excentioners" by John D MacDonald
"Dunbar's Cove" by Borden Deal
1958 "The Excentioners" by John D MacDonald
"Dunbar's Cove" by Borden Deal
1958 "The Excentioners" by John D MacDonald
"The Rainbow Comes & Goes
by Lady Dane Cooper

Meanwhile probably to nobody's surprise, the
Saturday Evening Post has been a veritable treasure
trove of "action" for the cameras. Its sales require
separate compilation Sharp notice should be taken
of Hollywood's incurable habit of, not liking the
author's original title as per the multiple instance
of switches revealed by the Post's list, in the adJohning chart

Name Office Painer Cooper

Meanwhile probably to nobody's surprise, the
suthor's original title as per the multiple instance
of switches revealed by the Post's list, in the ad-

The image thus created of our mational Government is one of corruption dishonesty and lack timental tale about poor put in of integrity, both public and cupolar but without its usual private. This image is so distorted that in a crucial era of conflicting world ideologies it may serie beautifully mounted with only to denigrate democracy Goddess but which was ourse itself."

nuns possessed by the devil

According to Legion, the film maker has not only distorted his tortical fact, but also freated an expressly anti-religious film. The film's insidious attack upon It showed all sides and ker pice on an eloquent human place on an eloquen

hore alarming because its visual beauty and exceptional direction and acting can delude and confuse the imperceptive film patron."

The Legion also notes that in Poland the film was interpreted as a vehicle for arters to propagnala: Its exhibition on the American alian The Given Word and seen should be no less a cause for public concern."

Journgrading of Senate

In Advise and Consent

The Legion of Decency has given a separate classification to Orio Preminger's Advise, in the most of author to pix white he says the Legion. The Senate democracy itself. The SC classification is given to pix white he course the protection to the original security of the contemporary sene.

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LOD's observation on "Advise notes that it is supposed to be a protection to the uniform page 3 protection to the uniform page 3 protection the protection of the pro

up to the poetic standards of his famed Pather Panchali and a

Calls Poland's 'Angels'

The African emergence as a mainly contined to French directors making films in several examples. The congress also given a "C" icon-derined fathing of the Polany makes for a group of 17th Century nurs possessed by the devil

According to Legion, the films makes plants.

Money is being raised to pay part of the fines. Washington said that he would appeal to Texas Governor Price Daniel and the State Board of Pardons and Paroles for elemency. All of the standin cases were appealed to the Court of Criminal Appeals in Austin. On March 14, the court ruled that the convictions must stand. A later motion for a rehearing was denied. Pettion was filled by the Texas Methodist annual church conference with Houston Mayor Lewis Curver and Daniel to prevent jailing the students.

Festival Doubts Continued from page 7

dent of the American Federation. Macrice Drucker, manager of gettings, their makers and the of Film Societies.

Sees segments of the various divide industries.

Miscellangelo Antonioni, whose william Starr and William Star. The English deen booked at also of N.Y., were elected seed to prove Loew's real estate interests tary and treasurer, respectively.

Luci Jaffe, former manager of the English for post countries, and who copped series to make the Commer manager of the English for the English for the Start Teck, succeeds, Jaffe's former manager of the English for the English for the Start Star

Jimmy Dorsey's B.O. to Tell Tale

assembly. The trials were held in If Orchestra Clicks Film House Plots One-Night Live three court courts.

The demonstrations were against racial segregation. They were primarily sponsored by the Progressive Youth Assn.

Jarratt Quits Disney

St. Paul. May 29.

London, May 29.

Alfred Jarratt has quit the sales side of the Walt Disney organization to take over Gala Sales under the directorship of Leon Hope. In announcing the appointment, Kenneth Rive, Gala Film Distributors topper, described it "as part of the overall expansion policy which has become necessary which the Gala group because of the increased production policy headed by Sidney. J. Furie"

Jarratt has been in the film increased production policy headed by Sidney. J. Furie"

Jarratt has been in the film increased production policy headed by Sidney. J. Furie"

Theatre's owners say that the box ulice result with Dorsey will determine the policy's fate. If a perfect with Gaumont Brish Lim and assert, they'll not only book more report to the policy's fate. If a perfect with Gaumont Brish Lim and assert, they'll not only book more report to the policy's fate. If a perfect with Gaumont Brish Lim and assert, they'll not only book more sales executive.

sales executive.

Limbacher of Dearborn As

James L. Limbacher of Dear-born Mich, has been eleved presi-dent of the American Federation of Film Societies.

Gideon Bachmann of New York was named international of a wife william Starr and William Star. also of N. Y., were elected ser-tary and treasurer, respectively

In Brit, for Gala Film tion in the earliest subsequent-run.

52 including tax.

Theatre's owners say that the box office result with Dorsey will determine the policy's fate. If a continuation is warranted, they assert they'll not only book more orchestras and hands similarly, but also present vaudeville layouts from time to time, all handled in his carrant action. same way as the Dorsey out it

Film Societies' President Drucker Moves & Upward

Buffalo, May 29

Mainte Drucker, manager of Sceal Buffalo Loew's for the past 15 months has been transferred to Boston where he will manage the Orpheum and nandle offer Loew's real estate interests

Corkery Visits South of Rio Grande Bringing New, Favorable Pix Pacts

Mexico City, May 29. Hollywood product has been substantially improved as an outcome of the recent swing by Robert J. Corkery, MPEA vice president in charge of Latin America. Corkery expressed satisfaction with new pacts, terming these an improvement over former agreements. He especially pleased with the deal in Argentina where officials signed a two-year accord instead of the usual 12-month pact, This one covers distribution of more than 200 Hollywood films a year and is the best agreement obtained there since Peron's regime, Cork-

there since Peron's regime, Corkery said.

The MPEA executive leaves soon on another trek which will take him to such trouble spots as Guatemala, Panama, Colombia and Ecuador. Again Corkery will seek improved conditions for American films, and adjustments, especially in countries where currency devaluation and freezing of funds has caused certain unbalance in Hollywood receipts.

Sees No Cut in Screening Time Asked to comment on the Mexi-

Sees No Cut in Screening Time
Asked to comment on the Mexican crisis, Corkery touched only
the aspects concerning Hollywood,
He labeled as "absolutely false"
recent rumors that the National
Theatre Operating Co. would reduce screening time for U.S. films.
Corkery said Hollywood relations,
via MPEA, have never been more
cordial with the federal exhibition
circuit. Last year the situation was
different, but today circuits, both
federally owned and independent,
are scrambling around for films
from all available sources.
Corkery sidestepped making any

from all available sources.

Corkery sidestepped making any apecial comment on the boxoffice admission situation in Mexico, pointing out that this is purely a matter for the city government. He added that they must have a reason for keeping admissions stabilized at 32e in firstrun houses.

reason for keeping admissions stabilized at 32e in firstrun houses.

However, Corkery hinted that the entire admission policy should be subjected to review because of steadily rising distribution and production costs, felt not only in Hollywood but in Mexico and all other production centers. His personal suggestion was that perhaps a flexible policy might work, with spectaculars and special films meriting a premium admission price. This policy has worked fine in case of "Ben-Hur" (MGM) and one or two other isolated productions. And Corkery pointed out that Mexican authorities have authorized a 64c admission, an alltime high for Mexico, for the showing of "Spartacus," scheduled to open soon at the new Diana Theaing of "Spartacus," scheduled to open soon at the new Diana Thea-tre.

open soon at the new Dana Theatre.

As for the Mexican crisis in general, Corkery said this can only be resolved by authorities here. He also suggested that substantial additional income might conceivably be earned by Mexican pictures if quality productions such as "Yanco," 'Macario' and 'Nazarin' would be dubbed into English for general release throughout the U.S. and English speaking markets instead of limited showings in areas having high Latin colonies. Subtitled pictures in art houses cannot produce the revenue brought in by general commercial distribution, Corkery said.

Prosties Featured In **New International Film**

Frankfurt, May 22. A new pic which promises to be A new pic which promises to be no less than sensational, if it can get most of its scenes away from the censors, is now in production under French director Maurice Lionel. Titled "Prostitution." it is being filmed in the leading "houses" of the world, with much of the world's "undiscovered talent" due to appear on the screen.

talent" due to appear on the screen.

Director Lionel is shooting in Antwerp, Rotterdam, Paris, Hamburg, Mexico City, Panama, Caracas and Hong Kong, it's reported here. Etchika Choureau is starring Scenes are based on material supplied from the Interpol files.

Mex Plans Stepped Up Legit Swaps With U.S.

Legit JWaps Will U.J.

Mexico is seriously planning a stepped up theatrical interchange with the U.S. According to the program worked out by the theatre division of the Palace of Fine Arts, top dramatic efforts by Mexican playwrights would be offered in the U.S. in exchange for American plays. Fernando Sanchez Mayans, Fine Arts Theatre executive, currently is in Washington discussing the project with the American State Department. What is envisiomed is a sustained instead of sporadic effort.

Initially, the Amalia Hernandez

sporadic effort.

Initially, the Amalia Hernandez
Folklore Ballet is to be presented
at the Seattle World's Fair. But
federal officials here look forward
to an agreement whereby there
will be a major exchange of dramatic material, ballet, other dance
groups, etc. Also, the plan envisions an interchange of Yank performers staging legit and musical
works here, and Mexican entertainers doing the same in the U. S.

Scotland Church Hits Tele. Films. Stage For **Creating Sick Society**

Edinburgh, May 22.

Mass media such as tele, the cinema and the stage are blamed here by the Church of Scotland for playing a part in creating a "sick society" in Scotland. The church's "watch-dog" Committee on Temperance and Morals declared to its General Assembly here that much blame for the "present disquieting position" must be placed on older generations. It claimed that they have failed to combat the pressures of these mass media.

The Church of Scotland is a

have falled to combat the pressures of these mass media.

The Church of Scotland is a longtime enemy of sensationalismand sex in films and tv.

It has also attacked the current Eningo, saying: "The social consequences of Bingo clubs are causing much anxiety in many districts and in many homes. What may be its successor in the minds of the gambling organizers is still more difficult. If not more disturbing."

The committee attacked people who "lacking the thrill and excitement of any worthwhile interest, seek a spurious thrill anywhere, pathetically at the mercy of exploitation of anyone who will offer to fill the vacuum."

Buffalo Symphony Head Given Vienna Honor

Vienna Honor
Vienna, May 22.
After conductor Josef Krips had
received the "Honorary Ring of
the City of Vienna" from the
hands of mayor Franz Jonas, Krips
aurprised everybody present, by
suddenly asking for a tiny parcel
he had brought with him.
"In the name of the mayor of
Buffalo, I herewith present the
Senate of Vienna with the keys to
that city" he said.
Krips is head of the Buffalo
symphony orch.

Yank Productions Still Pace Brazil

Despite all the publicity being yen the fact that European feares are making greater and eater inroads in the Latin Amer-

given the tact that Linopean leaver tures are making greater and greater inroads in the Latin American market, it's still the American films which keep the theatres open down there, according to Leonard Pearlman; United Artists' general manager in Brazil. Exec, who has been in New York for talks with homeoffice toppers, returns to his Rio de Janeiro h.q. Friday (1).

UA, like the other American majors, has been handling non-American product in Brazil, but Pearlman points out that the biggest grossers UA has had in this category, have been such exploitation films as "Warlord of Crete" and "The Revolt of the Slaves." Right now he's readying the Brazil, an release of UA's first "artie" import, the Italo "The Night."

(In Brazil, as in the U. S., UA's "Never On Sunday" started out as an "artie import" but was so successful it moved out of that esoteric category.)

as an "artie import" but was so successful it moved out of that esoteric category.)

While it's true the European films are doing increasingly well in Brazil, said Pearlman, American films are the ones which keep the subrun theatres open and doing the booming business they are these days.

How does Pearlman explain the fabulous growth in all phases of Brazilian business in the face of bufful and the some of the face of the future," he says. Unlike some of the other Latin American countries, where policies are often desperate, shortterm affairs designed to cure an immediate ill, Brazil is in the midst of longrange development plans.

Brazil is in the midst of longrange development plans.

One of the ironies on the Brazilian scene, of course, is the fact that although U. S. film biz has never been better, the drop in the cruzeiro's value has meant that the distribs' send-home dough is less than it was when admissions were not so high.

Inside Stuff—International

Real estate speculators on the Island of Sardinia are already advertising in the biggest German papers: "Vacation-land of the future—neighboring on the Agha Khan, Ingrid Bergman and other prominent headliner-personalities."

Also the Island of Elba heretofore mostly known as Napoleon's first exile from where he returned to France for the Hundred Days before Waterloo. has now its count of personalities who have bought land or are building "the homes of the future." No. 1 seems to be Alberto Sordi, closely followed by Delia Scala (vaudeville star) and Clifariello (film actor and singer now a film producer). Pierre Balmain has built a sort of castle with architect Leonardo Ricci (recently on a lecture tour of the U.S.A.). The house, in form of a gigantic fish, has, an apartment, for Balmain's good friends Maria Pla of Savoia, and her husband Prince Alexander of Jugoslavia. The taps in the bath rooms are covered by leaf-gold. Industry is represented on Island by the Paris branch of the Buitoni family. Recently also Vanterx correspondent Trudy Goth bought a parcel (mostly rocks) where there is as yet no road, light or water.

In India, singers who dub for film stars achieve a commensurate and unbegrudged fame, unlike Yank pix which hide such ghost identities. Top Indian star Sivagi Ganesan, currently making a Europe and U.S. goodwill trek, makes the point that audiences in his country expect actors to concentrate or acting and leave the vocalisthenics to trained voices. A singer monomonickered Rajan does the vocal dubs for him. Were he to be replaced, audience wrath would be very expressive, the actor explains.

On occasion of Arthur Schnitzler's 100th anniversary there have been readings and performances of his works in most of Vienna's theatres. The most remarkable at the Josefstadt Theatre—the one in which Max Reinhardt and the actors of his time had their greatest triumphs—is "Der Einsame Weg? "The Lonely Way) directed by Schnitzler's son Prof. Heinrich Schnitzler a former drama professor at the U of California in Berkely. Play was written in 1903. There is now talk of "exporting" this production to the Berlin-Festival in fall.

There's still a five-cent admission price for a movie, but you have to go to India to take advantage of the bargain. According to S. Krishnaswami, prexy of Chitra Art Prods, and general manager of Paomini Pictures of Madras, India, each of the four types of theatres in India, has a low (re of a nickel, Maximum price is 50c for dress circle (choice seats) in an "A" house.

International Sound Track

London

Carroll Baker has arrived to start filming in "Station Six-Sahara for C.C.C. Films. Miss Baker will be the only girl in the cast, which includes Denholm Elliott, Ian Bannen and Peter Van Eyck, Seth Hols will direct the pic which will be distributed by British Llom, CCC's exec producer, Gene Gufowki, has plans for a seven-picture program for this year, "The Genius and the Goddess," by Aldous Huxley, "Naked and Alone" "The Eleventh Commandment." "Valley of Fear," "The Magic Mountain," based on Thomas Mann's Nobel-prize winning novel, "The Goal of Troy" and a new version of the Jack the Ripper yarn ... Producer Ivan Foxwell, in an interview, has stremuously con-demned the inflated salaries of stars. Says Foxwell: "British stars who demned the inflated salaries of stars. Says Foxwell: "British stars who do not mean a thing in the international market" get as much as \$84,000 a picture". Tom Courtenay, Ronald Fraser and James Maxwell star in Metro's "Private Potter" which started to roll this week at Elstree. It's a screen adaptation of Ronald Harwood's tv play Hazel Thurston, novelist and journalist; has been signed as associate editor of 20th Fox's European story department. A new West End cinema opens on June 4, with the preem of Columbia's "Barabbas." The new 600-seater, incorporated into an office block, will be called the Odeon, Haymarket and is on the site of the old Gaumont Anatole de Grunwald has decided to call his Peter Finch-Susan Hayward starrer "Cry From the Heart," instead of "I Thank a Fool." It will be under the Metro banner.

ward starrer "Cry From the Heart," instead of "I Thank a Fool." It will be under the Metro banner.

John and Roy Bouiting have served notice of appeal against the Assn. of Cinematograph and Television Technicians. In March, the High Court ruled that the director-producers were eligible to be claimed for membership by the trade union. Ralph Thomas and Betty E. Box tested 500 unknown actors and actresses before settling for five for roles in "The Wild and the Willing," which stars Paul Rogers and Virginia Maskell. The unknown quintet are Ian McShane, John Hurt, David Sumner, Catharine Woodville and Samantha Eggar. Thomas prophesies standout futures for them. Malcolm Patton, 16-year-old, juve in "Kind of Love," lives in Manchester but, because of his age, Manchester's Watch Committee has ruled that Patton is too young to see the film, which has an "X" certificate. Ronald Fraser, who has hit the headlines with his performance in "The Pot Carriers," has been added to the cast of Tony Hancock's "The Punch and Judy Man," which Jeremy Summers is directing for Associated British on Warner-Pathe release. Joe Levine here to discuss launching campaign for "Boccaccio 70," and also to look into the film potential of Peter Ustinov's newly staged play, "Photo Finish".

Producer Tommy Clyde of Cavalcade Productions, wings to New York to hand over a print of "Act of Mercy" to Warners. Pic stars Leslie Caron and David Niven. Clyde will then go on to Hollywood with his wife, actress Mary Peach, who is due to start work on "A Gathering of Eagles," with Rock Hudson, for Universal.

Cinerama Planning Seven Cinemas To Handle Super Pix in Japan

Tokyo, May 22.
"One page in history has turned, another starts." is the way prexy Nicolas Reisini of Cinerama, Inc., put it in trying to make the moment monumental as he disclosed that within the next few years Japan would have seven theatres showing films here in Russia's showing his Super Cinerama prodes.

one theatre in Tokyo and another in Osaka will be remodeled for the Oct. 15 opening of Metro's "How the West Was Won." The Tokyo house is expected to be an existing conventional theatre converted to Super Cinemara while the OS Theatre in Osaka, which has been showing Cinerama films since 1954, will be reconstructed for the new fare. Other Super Cinerama theatres will later open in those two cities with additional houses in Nagoya, Fukuoka and Sapporo, according to Reisini.

Tokyo's Imperial Theatre, which

Sapporo, according to Reisini.
Tokyo's Imperial Theatre, which also began showing Cinerama films in 1954, will not be used by the company after the current run of "Windjammer." Here for a week with exec assistant Sidney Davis, Reisini also said that Toho would continue to distribute and release here for Cinerama.

here for Cinerama.

Super Cinerama theatres in Japan will seat 1,000 to 1,500, and are expected to be scaled from 83c to \$2.22. There will be 16 showings weekly with all seats reserved.

Considering why Japan was among the early targets for Cinerama's expansion, Reisini said; "Our business here since 1954 has brought 16,000.000 people to the two theatres. To our amazement, repeat showings sometimes brought bigger bo, than the original runs."

To handle its expanded opera-

bigger bo. than the original runs."
To handle its expanded operations in Japan, Cinerama soon will
open its own office here. Reisini
said this move is being made to
avoid a possible conflict of interests since the present local Cinerama rep. Alexander H. Caplan,
also is Far East supervisor for
Disney. Disney.

Disney.

Super Cinerama theatres are now operating in Paris, Brussels, Denver and Minneapolis. By the end of this year, he believes there will be 60 in the U.S. and 40 overseas. Cinerama would then have

fear the competition.

"They copied us," he said. "When I first saw Kinorama in 1957. I asked a Soviet official why they did it. He replied, 'If. you are accusing us of copying, and suppose we agree that we did, should we copy the second best?

"I was flattered, Rejsinf beamed. "They copied our mistakes, too."

New Rank Release Setun To Give Flim Complete Playoff in 6 Months

Playoff in 6 Months

London, May 29.

George Pinches, booking controller of the Rank Theatre division, has announced a bold, new release pattern which he confidently expects will see a complete playoff of a film in Britain within six months, 'Now it takes roughly 18 months.

One hundred prints of Walt Disney's "Bon Voyage" and Iyan Foxwell's "Tiara Tahifi" will be involved in the experiment. An Initial five weeks on Rank and indie release will be played off throughout Britain in the following way. Provincial key theatres; Southern TV and TV. Wales, and West areas: London North: London South; Midland and Northern TV areas; Scottish TV and Tyne-Tees TV areas.

This "get it to the patron quick".

South; Midland and Northern TV.
areas; Scottish TV. and Tyne-Tees
TV areas.

This "get it to the patron quick"
campaign will be backed by extensive advertising and promotion
by both Rank Film Distributors
and the Disney setup.

It is emphasized that the independents will not suffer under this
pattern, which is based on the
prewar one. In fact, the indies
will tend to gain. Return runs
would not be banned but the
scheme will apply only to pix
which are considered to "measure
up in stature."

Aussie Cinema Trade Shapes Boff For Winter Season; U.S. Films Lead

Winter bow-in sees film box offices maintaining hefty trade in key cities with quality product. Trade should continue strong until spring (September here) as top fare flows in "El Cid" (BEF) is a smash here and in Melbourne on hardticket for Greater Union Theatres, Pic may run 12 months here. Other hardticketers in favor are "South Pacific" (20th 168th week; "Sundowners" (WB), 24th week; "Breakfast at Tiffany's "Par', 14th week; "Breakfast at Tiffany's "Par', 14th week; "Thow Tomm Song" (UI), sinth week; "Two Can Play" (BEF) Lion), 3d week; "Two Women" (MGM), 10th week, and "Alamo" (UA); fourth week, and "Alamo" (UA); fourth week, and "Alamo" (UA); fourth week, "Two Women" (UA); fourth seek, and "Alamo" (UA); fourth seek, and "Alamo"

the moppets on five-a-day, with "State Fair" (20th), also a top

"State Fair" (20th), also a top grosser.

Continental pix are also finding payees. Presently marqueed here are "Kapo" (Blake). "World of Apu" (Kapferer) and "Virgin Spring" (BEF). Columbia is relasting "Porgy and Bess" and "Raisin in Sun" through selected independent suburban houses to good returns following key and sear-key runs.

A major Greater Union Theatres exec said that the film bix had nothing to fear from outside opposition because of the outstanding product coming forward from world studios.

"We have found that the public

world studies.

"We have found that the public will pay top admissions for the type of film they want. Overseas' producers realize this fact; hence the very solid flow of quality films and resultant good boxoffice. In our opinion more and more local cinemas will swing over to the hardticket policy."

Lift Ban Vs. Showing Exodus' in Jerusalem; **End Fight Over Rights**

Ead Fight Over Rights

Tel Aviv. May 22.

An injunction against the showing of "Exodus" in Jerusalem, of all places, was finally litted by the District. Court here. It was another picture. "West Side Story," which saved the day so that the citizens of the Israell capital will finally be able to see the picture, which depicts their glory and which was partly shot in their city.

A compromise was reached between the Schiff Brothers owners of the Chen Cinema, where the preem of the "Exodus" was held last July and between the owners of the Orion Cinema, the distributors (UA) and the Weizmann Institute of Science, which owns, as a grant, the distribution rights in Israel. The Schiff Brothers had kept the print of the film which had been given to them allegedly only for a preview. They claimed the right to show the pictony of they took out an infunction against Orion Cinema, which wanted to show another, print of "Exodus." The schiff Brother's had the compromise, the litigants of the Composer of the Nazima Orion Cinema, which wanted to show another, print of "Exodus." The schiff Brother's had been given to them allegedly only for a preview. They claimed the right to show the pictony of the Nazima Orion Cinema, which wanted to show another, print of "Exodus." The schiff Brother's had been given to them allegedly only for a preview. They claimed the right to show the pictony of the Nazima Orion Cinema, which wanted to show another, print of "Exodus." The schiff Brother's agree to return to the Weiznaan Institute the print and \$1.400 which is 70% of the Chen's receipts during the few days, the picture was shown there cruised the picture was not shown as shown there to the weiznaan Institute the print and \$1.400 which is 70% of the Chen's receipts during the few days, the picture was shown there is that in exchange, the Chen is granted first option on a group of films distributed by United Artists in Jerusalem, with "West Side Story" reported to be one of them.

2 Big Vienna Thealres

West German tele film about the tit

Greece, Has Greek Cast

Athens, May 22.

An Israell story directed by an Amercian in Greece is ready for world release under the title of "Kasablan." Directed by Larry Frisch and produced by Alec Natas as Greek industrialist from Johannesburg), it is based on an Israell stage hit by Yigal Mossensohn: Film deals with the integration problems of a Moroccan-Jewish immigrant in Israel.

Two studios in Tel Aviv had turned down Larry Frisch's request to shoot his film there on account of its conrioversial story. Frisch, who worked as assistant director on "Exodus." decided to come to Greece to do the production.

"Kasablan" was filmed to the first first in Spain.

Mexico City, May 29.

A theatre strike which threater of them firstrums owned by the government-operated National Theater Operating Co. was resolved.

come to Greece to do the production.

"Kasablan" was filmed here in eight weeks at the AnZervos Studio. Outdoor scenes were shot in Plaka, an old neighborhood of Athens which resembles the city of Jaffa where Kasablan lived. Made in English, the pic is being dubbed into Greek and Hebrew. Greek and Hebrew. Greek actress of stage and screen, Maria Xenia, provides the romantic interest.

Rydge Honored In London by Rank

London, May 29.

Norman B. Rydge, chairman of Australia's Greater Union Theatres, gave a militant call to arms for the picture business at a luncheon tossed in his honor by Rank topper John Davis to celebrate Greater Union's 50th anni. "We can be proud of our past and present but it's the future to which I am looking," he declared. There is a great challenge shead of us, for these are changing times. But I'm convinced people of confidence can build a bigget and stronger industry than ever before. Mass entertainment on the grand scale is something that only cinema exhibition can provide."

Rydge continued. The industry has got to learn to live with television as it had to do with radio in the early days when wireless plays were drawing heavily from the cinema public."

Mischa Auer Returns To **English-Speaking Pix**

Liligibil Dycaning 1 in London, May 29.

Mischa Auer is returning to English-speaking films. He has been signed by Major Danny Angel to play opposite Kenneth More, Lloyd Nolan and Joan O'Brien in the Associated British comedy, "We Joined the Navy," directed by Wendy Toye.

ened to shutter 14 nouses, many we them firstrums owned by the government-operated National Theatre Operating Co., was resolved two days before the deadline, through intervention of the Federal Mediation Board.

Maximing Molina, head of Section One of Union of Film Industry, Workers (STIC) won a 15% general raise as well as fringe benefits. Further, the federal cuit paid over 60 union a total of \$66,080 in indemnity to 38 workers unemployed as result of the demolition of the Isabel, Royal and Balmori Theatres, damaged by the heavy quake three years ago.

Now the long-delayed Diana Theatre inaugural with preem of "Spartacus" (U), is being readled but no date has yet been set.

sparacus (U), is being readled but no date has yet been set.

Prior to the settlement of the strike. Quirino Ordaz Rocha had maintained that increases were impossible because of the "precarious situation" of the federal circuit via weak boxoffice returns. He also stated that amplification of time for Mexican films would serve no practical purpose since the public stays away from houses when poor quality pictures are exhibited. Until recently there were four exhibition circuits within the government framework: two for Mexican and two for foreign films, but via an adjustment national product gets one and a half and foreign (chiefly Hollywood) two and a half circuits.

Rocha statement Immediately

Rocha statement Immediately rubbed the fur of the industry the wrong way, with executives angered by the insinuation that the public was bypassing Mexican films. Industry circles alleged that Rocha must have been misquoted since he is an "honest and talented executive."

Touch edustry elements immediately jounce on anything, however of the things of Mexican pictures in its various phases, or statements considered "detrimental" Rocha sucrea aerimental." Rocha said he was not discriminating against Mexican product but that figures speak for themselves in summary of boxoffice admissions.

Aleman Out of Running

German Outlook on Common Market Sees Harmonious Film Relief As **Essential, But Tough to Get**

Lawyer and Managing Chairman of the German Producers and Distributors Assn.

Distributors Assn.

Bonn, May 29.

The Common Market brings, after conclusion of the transition period, a completely free exchange of products, rights, services and capital funds between the industries of the partner countries also in the film field. It demands with justification that all the film relief measures in the partner countries be brought on mutual harmonious terms. The status of a common market makes it inevitably necessary that the partner countries are able to work under the very same competing conditions.

But the se mutual-harmonious-

market makes it interview and surprises are she to work under the very same competing conditions.

But the se mutual-harmonious terms face heavy difficulties for the simple reason that the three big film nations of the Common Market (France, Italy and Germany) are presently subject to completely different conditions. The film industries in France and Italy are burdened with a high amusement tax while the domestic film production in those countries gets support from part of the money raised by that tax. In Germany, the amusement tax has been considerably reduced in recent years but the domestic production in the common Market could therewith be secured. The justification of such an ald signed with the domestic gets support from part of the money raised by that tax. In Germany, the amusement tax has been considerably reduced in recent years but the domestic production here doesn't receive any help apart from quality pictures which are given some support from a small premium funds.

Hence foreign films are benefitting from the tax reduction in Germany while German films produced without any subsidies, must carry the high amusement tax in France and Italy. That means that the Italian and French films are in a double respect much better off than the German product even if audience appeal and boxoffice should be the same.

In Germany, the French and Italian films are gaining—because of the lower amusement tax con-

should be the same.

In Germany, the French and Italian films are gaining—because of the lower amusement tax—considerably higher net profits (and also benefit from additional tax relief for pictures which have been declared artistically worthy by the W-German film classification board) then German nitures are able to w-terman num classification board/ than German pictures are able to gain in France or Italy. In addi-tion, French and Italian films are draw in g considerable subsidies from State means in their own country country.

country.

There is an understanding among the film industries of the partner nations that this competition "falsification" in the Common Market has to be removed for it contradicts the basic principle of mutual rights. In view of the different state film politics in France and Italy on one side and that in Germany on the other one, question remains which way is to be taken to reach an overall harmony. Its Germany to adopt the French and Italy taking over the German one, or is, there a medium solution?

More Than Tax Cuts

dar run hut were prevented from the life of oling this by a rount alignment on So they took out an injunction against trooper and composer of the Nazi The result was that the picture was not shown another, print of "Exodus." Firing High." Firing High. "Firing High." For Mex Film Bureau and shown at all. In the compromite, the litisary darken from a "insunderstanding." Firing High. "Firing High." For Mex Film Bureau and shown at all. In the compromite, the litisary darken from a "insunderstanding." Firing High. "Firing High." For Mex Film Bureau and stay taking over the German on, or is there a medium solution and on, or is there a medium solution of Metropole Restaurant to the Strong of Mexico City, May 29.

Weis German tele shim about the country during the shiften country during the slighten country during the slight of the substitute of the organization. Education of the organization of the anusement tax alone the critical slight of the part of the pa

are in a considerably better posi-tion thanks to their countries more imaginative relief measures.

The French and Italian openly admitted at conferences that their producers would face the same economical troubles as their Gerproducers would lace the same economical troubles as their Ger-man colleagues if state relief meas-ures were abolished. Thus, relative vigor is not a matter of "quality" of product by itself but a differ-ence of economic bases. To repeat, a way has to be found to introduce-equal conditions in all countries of the Common Market. Seemingly mutual aid system will have to be worked out on a fresh basis. A solution could be seen in the complete abolition of the amusement tax in the Comnon-Market countries together with a

Odeon, Rank Irish Org., Plans 100-Room Hotel In Cork for Next Yr.

Dublin, May 22.
Odeon (Ireland), Rank Organization setup here, is taking a second
plunge into hotel biz. Company has
bought 50-acre site at Cork, and
plans to build 100-bedroom hotel

plunge into hotel biz. Company has bought 50-acre site at Cork, and plans to build 100-bedroom hotel to be operational next year. Earlier this year, the outfit purchased the Dublin suburban hotel. South County, and is now reported negotiating for a hotel site in Belfast. Rank splurge into hotel biz has been marked by the naming of Hugh Margey, currenily catering, controller for Odoon (Ireland), as. Catering Controller (Development) for the whole Rank group. It's understood that post involves hotel and motel developments in Britain and Continental Europe. Margey will retain his Irish post for a year with Michael McMenamin, manager of Metropple Restaurent here, as assistant catering controller.

Intercontinental is building a 100-bedroom hotel in Cork as part of its Irish development program which includes a 500-bedroom project in Dublin and a 100-bedroom hotel in Limerick. All three are due to open next May.

Corrad Hilton also has joined in the competition for tourist coin in Ireland. Santry Court, 60-acre site near Dublin Airport, has been purchased by Hilton of Ireland Ltd. which has Princess Investments Ltd., London; Hilton Hotels International and local investors as participants. Dublin Hilton, due to be ready in 1964, will be Hilton's ninth in Europe.

Only Film House

Thornhill, Scotland, May 22.
This South of Scotland township is now without a cinema.
The Playhouse has closed its doors after a run of about 30 years. Falling off in patronage, which has hit so many cinemas all over the U.K., made it a non-paying proposition. The building may be used as warehouse in the future.

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ILM AT CANNES FEST!

Vote Dark Horse Entry Best of U.S. at Cannes

Cannes (By Cable) — A dark horse entry, an \$185,000 film made by a team of youthful independent producers, has been adjudged the best American picture entered in the Cannes Film Festival.

The picture is "Without Each Other." It was made by Allen Klein and Peter Gayle. The former is 28 years old. The latter, a mere 23, is reputed

to be the youngest independent producer in the business.

In being voted the top American picture in the balloting by French critics Wednesday night following the end of the festival the Klein-Gayle production won over such sturdy competitors as 'Advise and Consent" and "Long Day's Journey Into Night.'

A plaque and a scroll go with the honor.

The picture, an invited festival entry, also gained the distinction of being shown five times during the festival. That was said to represent the largest number of showings ever given any one film at a Cannes festival.

The picture won the additional honor of opening the French critics' section of the festival.
"Without Each Other," based

on an original story, was directed by Saul Swimmer. It boasts a Dimitri Tiomkin musical score. It is a wide-screen drama with color photography by Arthur Ornitz.

This is the second time Gayle has tasted honey at an international film festival. In 1959, when he was 20 years old, a picture produced by him, "The Boy Who Owned a Melephant," won the top prize for a short subject at the Venice Film Festival. That picture, too, was a dark horse entry.

Gayle entered the film in the festival at the urging of Henry "Hi" Martin, Universal-Interna-

tional sales chief. The produc-tion is rated one of the industry's biggest grossing shorts. It is said to have accounted for rentals of \$70,000 domestically so far.

Friday, May 25, 1962

Further Honors Awaiting Best U.S. Film at Cannes

Cannes (By Cable)—"Without Each Other," the dark horse entry produced by Allen Klein and Peter Gayle which won the Cinematique Français award as the best American picture at the Cannes Festival, is slated for further honors.

The picture will head for Paris for a special screening and presentation in August at Le Festival International du Film.

The independently produced film won top honors at Cannes for best color photography. Arthur Ornitz was director of photography. Monday, May 28, 1962

We are deeply honored for the awards given our film—and grateful for the courtesies extended to us by the CANNES FILM FESTIVAL officials ..

THE Producers

U.S. Film Opens Critics' Competition at Cannes

Cannes-An American film won the honor of opening the first Federation of Film Critics competi-tion at Cannes. It was "Without Each Other," produced indepen-dently by Allen Klein and Peter

The film opened the competi-tion at the Palais du Film to an overflow crowd.

Thursday, May 17, 1962

Amer. Intl. Hopes Berlin Festival Will Bid 'Tales of Terror'; Film **Ducks Broadway Loss Hazards**

American International Pictures

Film Row Landlord Switch

Film Row Landlord Switch
Albany, May 29.
20th Century-Fox and Metro
exchange buildings are no longer
the property of the Mulderry and
farley interests, respectively. Part
of Film Row's development by the
late Patrick W. Mulderry, a local
contractor, and the late William
W. Farley, the lawyer, former
state Excise Commissioner and
one-time chairman of the Demo
cratic State Commistioner and
one-time chairman of the Demo
cratic State Commistioner and
one-time chairman of properties
have been sold to a neighboring
juke box-wired-music operation.

Ducks Broadway Loss Hazards

American International Pictures, which has hopes that its newest Edgar Allen Poe-based production, the "Talea of Terror" trilory, with the bed by passing a Broadway showcase date for the ple, despite AIP's apparently sincre belief in the film's quality and the film's q

ine noted, also plans to direct a; play in one of the theatres. They will also set up entertainment deals, booking for all the hotels, though these will remain in lounge tstyle and will not be main room type shows.

Exec said they also plan to use hotels as location sites for future pix and asserted they are now looking for "hotel stories to film there." One of first activities at Palo Alto hotel is to be a banquet for Dodgers and Giants on Sept. 15, at which Miss Day will be hostess.

Financing for chain is from various areas, with Melchers investing "sizable" personal amount. He said they expect to go into public issue, also noting they are planning public issue on extensive oil holdings in which they have invested which would give them two public issue activities.

Melchers have for years been dealership in various areas; they diversifying in various areas; they

Melchers have for years been Melchers have for years neen diversifying in various areas: they now have legit, record, music publishing both American and International hotels, oil, motion pictures and other real estate, he noted.

UA Plot

victoria (Times Square houses which are UA outlets) the company has had to go up to Brand's Beacon Theatre, at Broadway and 74th Street, to get a "Broadway house" for the "Hong Kong" preem. According to UA exec veep Arnold Picker, however, it's expected that on future UA pix released via the "showcase" pattern, either the Astor or the Victoria will be used.

While emphasizing that UA is

toria will be used.

While emphasizing that UA is not going to be stubborn about pushing the plan if it doesn't work to the good of both distrib and exhib, Picker said the company is now committing all its product for such handling in this area, with the exception of its roadshow pix. Company's multimillion dollar "Taras Bulba" will get the "show-case" treatment at Christmas-New Years, he said.

"Sunday Example

'Sunday' Example

Years, he said.

"Sunday" Example

Picker also stated that UA's drastic decision is not exactly 'capricious." In fact, he said, the company has tested the idea already—here, when "Never on Sunday" played fabulously successful dates in adjacent Westchester LL areas while also playing the firstrun Manhattan Plaza (with no ill effects to the Plaza), and abroad, particularly in London, where "Hong Ke.ig." was launched in much the same way planned for the N.X. area.

To dramatize their point that film distribution must be updated to follow new population patterns, the company had on finand at Monday's press conference. John Blum, senior yeen of B. H. Maey's Blum

to follow new population patterns, the company had on hand at Monday's press conference John Blum, senior veep of R. H. Macy's. Blum reported how 21 years ago Macy's. after much soulsearching, decided to open a "suburban" store (in Parkchester), and found that business at its "hub" store on 34th Street in Manhattan had not been hurt, and total sales actually grew. Today Macy's have five stores throughout the N.Y. area and is opening three more.

Thus U.A feels its plan will not hurt Broadway runs, but will supplement them. Also, by offering the pix throughout the metropolican area, the plan will allow the public "to react" to the firstrum ad-pub campaign, which ordinarily is built around only a Broadway and perhaps eastide artie date. In the absence of Fred Goldberg, UA's exec director ad-pub and exploitation, his exec assistant Gabe Sumner presented "premiere showcase" ad-pub plans to the press conference.

Gabe Sumner presented "premiere showcase" ad-pub plans to the press conference.

77: Of The World
According to Picker, the need to bring the N.Y. release pattern up to date can be seen from the fact that 7% of the entire world gross on a film comes from this area. And, according to Velde, the new plan will allow for a pic to have a greater penetration in each N.Y. borough and suburb, keeping the pic available to the public over a longer period of time. One of the major beefs of N.Y.C. film patrons for the last 20 years has been the straight circuit playoff which meant that one pic was available everywhere for perhaps a week then disappeared never to be seen again except in isolated lastrun houses or in reissue.

While UA has committed itself to make "Hong Kong" available to first; subrums 28 days after its firstrun launching, this will be a flexible thing in the future, according to Velde. Its assumed that eventually the firstrium will play as long as possible, with the first subrums getting the pic seven days after the close of the firstrun date. UA is planning a heavy ad-pub campaign in newspapers, radio and tv to get the plan underway. For this first pic, company will have "premiere" festivities at all the houses participating on the night of June 27: kleig lights: stars, stunts, etc.—"the whole bit," in Sumner's words.

For "Hong Kong," the "show-case" theatres will be as follows one Broadway and one eastside Manhattan house, one each in Suffolk and Westchester.

wis Milestone and John Wex-Lewis milessone and John wex-ley formed Milex Co. to produce Wexley's "Against the Wind," for which they're negotiating co-pro-duction deal with Joe Levine's Embassy Pictures.

Meeting Rita Tushingham

[Of Liverpool and Cannes]

By VINCENT CANBY

Britain's newest acting phenomenon, 20-year-old Rita Tushingham, who won the British equivalent to the Hollywood Oscar for her performance in "A Taste of Honey," swung through a round of New York press interviews last week with all the bounce (and a few of the more extravagant mannerisms) of Zero Mostel on his way to the forum.

The petite actress, whose professional experience prior to "Honey" had been a year and a half as an apprentice with the Liverpool Rep, travels with, among other things, a black plastic mustache which she puts on whenever ennul threatens or life is too much with her, or, sometimes, just for the hell of it.

sometimes, just for the hell of it:

Alternately exhuberantly vocal and then silent, Miss Tushingham, caught in the midst of one such pendulum swing of moods, allowed as how she really didn't know how she would ever be able to top her success in "Taste of Honey." "Perhaps," she said with exaggerated langor. 'I may just retire." At the moment, this seems highly doubtful. Tony Richardson, who produced and directed "Honey." has her under contract to his Woodfall Eilms for six pictures. As yet, no property has been announced but there is one in the offing about which she hesitates to talk because, she says (screwing her face into the expression of grotesque clown), 'Tm superstitious."

A One-Sixth Winner.

slon of grotesque clown), "I'm superstitious."

A One-Sixth Winner

With Just two-day stopover in London, Miss Tushingham came to
New York directly from Cannes where, with her "Taste" costar, Murray Melvin, she shared top acting honors with the four stars of the
U.S. "Long Day's Journey Into Night." Cannes was quite dreadful,
she says. She didn't see anything but the inside of the Carlton Hotel,
the festival theatre, and "hundreds of reporters." There was also a
certain physical toll. She was on the beach just long enough to get
badly sunburned, and shortly afterwards walked smack into a marble
pillar in the Carlton lobby, knocking herself out.

That Narolsstie Mirror

Interviewed in a plush suite at the Hampshire House, Miss TushInterviewed in a plush suite at the Hampshire House, Miss TushIngham sat on a couch facing a giant mirror, often was unable to take
her eyes off the image thrown back at her.

Had anybody eyer told her, she was asked, that she resembled
Princess Margaret? She groaned, slipped into throaty American accent,
and said yes, but she didn't agree. The Princess, had come back stage
one night when she was playing in "The Knack," and they posed for
photographs side-by-side. "There's a similarity about the mouth, perhaps, but that's all."

haps, but that's all."

Does the actress have any thoughts about the effects of sudden fame? "A bit frightening, I suppose." It isn't as if she had never had a flop, she pointed out. She was "murdered" by the London stage critics when she appeared as Hermla earlier this year in the English Stage Co.'s version of "A Midsummer Night's Dream." She smiled, ambiguously: "It was dreadful." She recouped her fortunes, however, when she later did the play, "The Knack," also for Richardson, at the Royal Court Theatre. "I played a 17-year-old virgin and the notices were beautiful."

Rapes Readite.

Bores Readily

She indicated quite frankly that she was getting a little bored talking about "Honey" at this point, because, having completed the film just about a year ago, it now seems so remote. Her approach to an upcoming interview is rather like that of someone getting into a cold bath. She jumps in and holds her breath, hoping that it won't be too terrible

terrible.

In addition to the large amount of New York press space won for the actress and Continental Distributing (which is handling "Honey" this side). Miss Tushingham's visit was profitable for a couple of more peronal reasons. She picked up a pair of Raggedy Ann dolls at F.A.O. Schwarz ("they photograph beautifully") and a Japanese 35m candid camera which she plans to use "taking is many pictures of myself as I want." She explained that all her actor-friends in London have their own cameras, "but they never take pictures of me" and, parenthetically, "actors can be very bitchy sometimes."

She suddenly stretched out full-length on the couch, striking a paradoy of the stock sexy starlet pose, and whispered breathlessly: "I'll take pictures of myself like this—with one of those wonderful little timing devices."

little timing devices

The interview ended when Continental publicist Bernice Livingston came into the room and the actress called to her: "Irving, I think the roses are dying."

Irving added helpfully that Richardson wants to do a comedy with Miss Tushingham. "He thinks ahe's a great comedienne. Do you see what I mean?"

Inside Stuff—Pictures

For sale: Three-masted saling vessel, nomenclature H.M.S. Bounty, Marlon Brando slept here, terms open to negotiation, available following long voyage into pressagentry, contact Metro; Zanuck, Wald, Warner, etc., need not apply.

Actually, MGM doesn't have the ship on the block yet; the up-front paragraph is presumption on an observer's part. But then the Bounty cost MGM \$750,000 to put together for 'Mutiny on the Bounty,' it's occanically 1750,000 to put together for 'Mutiny on the Bounty,' it's occanically in ship-shape and so it's suggested that the 750G might be recouped in part via sale to a modern-day Captain Blight or Mr. Christian:

Said a spokesman for MGM: 'If we do sell it must be stimulated that

recouped in part via sale to a modern-day Captain Blight or Mr. Christian:

Said a spokesman for MGM: "If we do sell it must be stipulated that the Bounty cannot be used for filming by another studio."

Meanwhile MGM has far-reaching plans to promote its epic production via the replica of the historical ship. It's to be taken to various ports for exposure to press and pubble, starting with three days of mooring in Vancouver, then to Victoria and then to Seattle to tie in with the World's Fair. Other cities along the Coast will be touched, then sastern ports of call followed by a North Atlantic voyaged to several points in Europe and back for a New York Harbor entrance coinciding with the Gotham premiere of "Mutiny" in the fall.

MGM is arranging for receptions in each port by fire boats, private craft, Governmental vessels, press and television coverage and general spotlighting of the Bounty as a tourist attraction. Film company had the ship constructed in Unnenburg, Nova Scotia From there it went through the Panama Canal to Tahiti and Brando.

went through the Panama Canal to Tanta and Brando.

"It's a funny thing," reflected a Metro exec, "but when "Ben-Hur' was in production and running into a flock of production and personnel problems—well, this was the sort of thing that made the headlinest. Then when the picture came out and proved itself a tremendous winner, well, everybody forgot about the difficulties we had. We suddenly became heroes.

"And now we have 'Mutiny on the Bounty' and everybody's talking about more production snags, the big budget and so on. Most of the reports have been true. But perhaps a little needless. They hurt our stock and some people run scared. Yet the jury is still out. Why not wait until the picture is ready and the public decides.

The spokesman emphasized that the foul-ups in lensing "Mutiny" will be soon forgotten if this Marlon Brando epic is adequately received.



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LAURI PETERS and VALERIE VARDA HENRY KOSTER - NUNNALLY JOHNSON

Musical Score by HENRY MANCINI

100

CENTILRY FRAX

To Save Hollywood, Unions Must Help; Joe Pasternak Takes a Think Break

has what he believes is a panacea for the pic industry at a time "when it needs the full cooperation of everybody to keep up with com-petition for leisure time of the nation."

PICTURES

No individual, he cautions, can do it alone. Neither can money. It requires the concerted effort and know-how of those who constitute an integral part of the biz, he

First, he says, the basic element is "brains. The patience. Next good taste. And last but not least hard work."

Pasternak turned philosophical Pasternak turned philosophical for a moment. We used to go along with all of these when we were hungry. We can do it again. The ambition of yesterday and hard work of tomorrow, plus the fact we don't have to worry about 'runaway' production are necessary.

runaway' production are necessary.

"We can produce good pictures here in Hollywood at reasonable costs. But this cannot be accomplished unless we have the cooperation of the unions, guilds and individuals within our realm.

"We don't have to kill the cowbut just milk it for production to remain here. There isn't a better place in the world to make films than here. With the collective cooperation of a crew, cameramen and individuals we proved we could come in seven days undersked and trim our \$5,000.00 budget by \$200,000 This despite Doris Day who was on the sidelines for the first week due to illness."

ness."
"Jumbo" is the first \$5 mil pic
ever produced by Pasternak.
"I've got to take my hat off to
a great cast because they pitched
in with everything at their command. Miss Day, Jimmy Durante,
Stephen Boyd and Martha Raye
refused to have doubles sub for
them Even cameraman Billy

refused to have doubles sub for them. Even cameraman Billy Daniel worked out some difficult problems for us."

Pasternak never made a film outside of the U.S., he asserted. This doesn't mean, he added quickly, that "I wouldn't go abroad if the story called for it and it couldn't be done any other way."

To his way of thinking the writer comes first in the producer's mind, Next is the director and third, the star.

Next is the director and third, the star.

"After all," he questions, what good is the best actor with a bad script?" He feels the same way about the director.

He doesn't minimize the importance of actors and actresses. But he put them in third place because he feels Walt Disney has shown good pix can be made without top star names.

"If the 1 mil dollar actors and actresses would lower their demands and with the cooperation of all the other constituents Hollywood can compete with any other country in the world."

Pasternak further feels that alent should take lower salaries with percentages whereby they can benefit accordingly if the pix are hits. And in reverse if the films fail.

He declared he took a third cut

He declared he took a third cut He declared he took a third cut in salary to add a percentage clause in his new pact with Metro. And so, he believes others who work in pix should latch on to some of the risks to make it one big happy family. "Everyone should be partners, come what may."

PANO ALAFOUZO AS U.A. MAN IN BEIRUT

Pano Alafouzo, formerly Buena Vista's sales manager for Europe and the Middle East, has been appointed United Artists director for Middle East countries. He'll heacquarter in Beirut, Lebanon, and teport to Eric Pleskow, UA's continental manager, and Norbert T. Auerbach, continental sales manager, in Paris.

Before joining Beuna Vista, Alafouzo was a sales exec for 20th-fex in the Middle East for many years. He leaves here for Peirut at the end of the week.

One-Man Epidemic?

Minneapolis, May 29.

A prominent exhibitor of the grassroots believes the film companies ought to be applauded, not scolded, and would like to see his confreres in the exhibition game somehow band together to formally make with the accolades.

colades. Charles Winchell, head of Minnesota Amusement, United Paramount branch and this territory's largest chain, thinks a word of thanks is due because the distribs have been provid-in a string of pictures worthy of extended runs and advanced admission prices.

AB-PT Diversifies Into Tour Spot

American Broadcasting Para-ount Theatres, adding to its epic acreage holdings, has mount Theatres, adding to its scenic acreage holdings, has bought the 3,900-acre Silver Springs tourist layout near Ocala, Fla. The acquisition, at an undisclosed price, is subject to a tax ruling.

ruling.

AB-PT already owns Weeki-Wachee Springs, with its underwater auditorium, near Tampa. Company first diversified into tourist attractions when it invested in Walt Disney's Disneyland, subsequently selling out at a \$7,000,000 profit.

Top attraction at Silver Springs is the glass bottom boat ride, Other lures include a boat trip through tropical foliage, a Seminole Indian village, a reptile institute, and a deer ranch.

BLIND' BIDS BOTHER **ALLIED STATES ASSN**

Detroit, May 29.

Blind bidding apparently is still a thorn to exhibs, albeit much reduced from its former frequency.

duced from its former frequency. This is the assertion, at any rate, of Allied States Assn., which again pitched the problem to the New York sales officers.

As phrased by prexy Marshall Fine, the exhib ore reminds the companies of earlier assurances that the practice was not desirable and would not be tolerated. It now seeks reaffirmation of this position and requests "every effort to eliminate this problem completely once and for all."

Fine, true to his announced conciliatory attitude toward the film companies, is careful to note that bilm didding does not obtain in all territories or with all pictures.

all territories or with all pictures, but emphasizes that it does exist and works an "unfair hardship" on the effected exhibits.

Irwin Allen

Continued from page 5

erally patronize science-fiction films. "Balloon," he let it be known, perhaps tipping the ad campaign, will be an adventure comedy and not a science-fiction entry. "Balloon" will be released in August.

known, perhaps tipping the au campaign, will be an adventure a comedy and not a science-fiction a entry. "Balloon" will be released in August.

Each forum, Allen explained, would last about five hours and would last about five hours and would begin in the morning with a screening of the pic to be followed by lunch and then an extensive discussion of the many-faceted promotion that has been planned by v.p. Charles Einfeld and his staff and by the producer-director himself. Allen said the motion picture industry is the only industry that does not pre-test its product because the nature precludes such testing. He believes that these forums are the closest approximation to such pre-testing.

Regarding his future productions, Allen said he is currently negotiating with 20th-Fox for them to finance and release his next two pix and while the deal has not yet been set, he is reasonably sure it will be finalized. The deal would talso jelevide his producing a new ty series, the first for him.

3-Day Meeting

ing "worthwhile or financially profitable films." Meeting seemed to agree that several major changes were needed.

The federal government was asked to drop or reduce the entertainment tax which is levited on chemas and not on that competing industry, television. A system of premiums from the federal government for particuarly, good films was suggested. It is expected that only about \$1,500,000 will be granted for aiding all the films, a very minor amount compared to the \$3,000,000 granted to the Hamburg State Theatre to keep its stage productions going and the \$7,000,000 granted to the Bavarian State Theatre. Hence, filmmakers cry that the stage gets many more benefits annually than they do.

It also was suggested that the money for the West German Export Union be raised from the tiny \$37,000 grant it now receives to about \$125,000 yearly. This would mean that the Export Union could arrange synchronization for German films to offer them in South America and Asia and could do more to publicize the German pictures outside the home country.

Special aids and tax benefits to

Special aids and tax benefits
Special aids and tax benefits to
producers using the production
facilities in Berlin were also
proposed. A film museum for West
Germany also was considered
although according to one filmite,
it would be filled only with the
great pictures being produced in
other lands.

Special help for the advantgard
young talents who belong to the

other lands.

Special help for the advantgard young talents who belong to the "Obernhausen Group." film experimentalists who have the funds to produce only short films and documentaries, was suggested.

One outgrowth of the confab was immediately evident. Producer Arthur Brauner copped international publicity by announcing from Bonn meeting that he was planning a film based on the notorious murder trial of the blond beauty Vera Bruehne, which is making daily fodder for the tabloids in West Germany. She is accused of killing her wealthy doctor lover; and his housekeepermistress. Both Lana Turner and Marlene Dietrich have been proposed for the Vera Bruehne role. Anyhow, Brauner, who is one of the few German film industry toppers who is in the chips, garnered the meet nublicity during the

the few German 11m Industry top-pers who is in the chips, garnered the most publicity during the three-day discussion as he talked about his plans for improving the German film situation by making the "Vera Bruehne Story."

Nebenzal

Continued from page 5

\$50,000 more than the average "big" German picture. Cost is, lower because salaries are lower, he said, noting their production schedules are lenger but this gives a producer "who knows how to make pictures" a chance to work for more quality. He says there are few knowledgeable filmmakers in Germany because most of their creative people left the country after the war. Now filmmakers are exhibitors, and distributors, he asserted.

arter the war. Now himmakers are exhibitors and distributors, he asserted.

Nebenzal says major problem is censorship, noting "you couldn't show a picture like Not Tonight Henry in Germany." He also said all imported films "must be dirabed and there, is no film shown with titles."

Germany does not have a governmental subsidy, but it has a board that gives an annual award to the producer of a good picture, when foreign coprodduction or local. Cash payment amounts to \$50,000 top, which producer can use for any purpose. He feels this is a step toward building the industry, noting the workers are very cooperative and there is a desire.

Upcoming on Nebenzal's slate is "The Legionaire" by Heinz Frise, which he will do in Germany, and "Laguna Beach," original screenplay by Victor Brooks which he will film here. Latter is on a \$1,000.000 budget. Don Cerveris, former winner of the Samuel Goldwyn UCLA writing prize, is scripting "Legionaire."

Mirisch Co. closed second one-pic deal with producet-director Gottfried Reinhardt, for "The Hid-ing Place," to follow "Town With-out Pity."

New York Sound Track

None of the usual private screenings of "Lolita." Press screening set for MGM projection room Monday, June 11, at 2:30. Then an invitational press run at the State night of June 12. Premiere at the State June 13. MGM with Variety in mind set publication date for reviews June 13, which is a Wednesday.

Harry Golden quip anent Elizabeth Taylor at Minneapolis conference of Christian and Jews: "Next year's Brotherhood award should go to Liz. She has been married to two Jews, a Protestant and a Catholic. You can't beat that for brotherhood."

Gatholic. You can't beat that for brotherhood."

How Times Do Change Dept.: When Gypsy Rose Lee made her film debut 26 years ago in "You Can't Have Everything"), her racy rep as a Minsky stripper required that she use the same of Louise Hovick in pix. She's now returning to the screen in 20th's "Celebration," but now will use her more famous moniker,

20th Fox's "Lion of Sparta" a September release, is now titled "The 300 Spartans," to avoid confusion with the company's "The Lion," a Thanksgiving release. ... A 20th source also reports that although. "State Fair" was shot principally at the Dallas State Fair, it's doing better bix in Jowa, Illinois, Indiana and other middle western areas than in Texas.

Joe E. Levine acquired "L'Amour a Vingt Ans" (Love at Twenty), shot in five countries by as many directors, including France's Francois Truffaut and Poland's Andrej Wadja ... Ed Schreiber, the indie producer (Thalia Films), and his missus back after a Continental look-see and pows with filmmakers ... WBAI-FM airs a panel on the problems of Negroes in the picture biz on June 5

Fred Hill, publicity chief on Darryl Zanuck's "The Longest Day,"

lems of Negroes in the picture biz on June 5.

Fred Hitt, publicity chief on Darryl Zanuck's "The Longest Day," due in New York next week from his Paris h.q. for talks with 20th-Fox execs... John Skouras, assistant to Herb Pickman, director of UA's roadshow ad-pub department, named assistant to Maxwell Hamilton, ad-pub coordinator for George Steven's "The Greatest Story Ever Told." Wayne Well succeeds to the roadshow job ... Hilary Harris, who got an Oscar this year for his short documentary now working on 30-minute industrial pic for Western Electric and a 20-minute live action and animated short on the population explosion.

Blouit-Maskell publisher having Billings and husband Steve are

action and animated short on the population explosion.

Blowitz-Maskell publicist Marion Billings and husband Steve are vacationing this week aboard their 34-foot cabin cruiser, L'Avventura, named for the Italo pic which was a B-M account. They report that the name of the vessel is a great conversation-opener at their Freeport (L. I.) marina. Asked one passer-by: "Is your wife Italian?" Another: "Are you sure you spell it with two v's?" ... Panamanian-born director Jose Quintero off to the isthmus to attend the local preem of his "Roman Spring of Mrs. Stone." He's the first Panamanian to have directed a feature length pic.

rected a feature length pic.

Six different photo-blowups of Liz Taylor in her "Cleo" garb have been swiped from the anteroom to the 20th-Fox screening room at the homeoffice. No Richard Burton pix have been disturbed as of this writing. William Wyler in town for UA confabs. General sales manager Leon Brandt back in his Lopert office after a 12-day swing through Atlanta, New Orleans, Minneapolis and Milwaukee.

David Horne, exec v.p. of the Titra Dubbing Co. present for the last leg of Cannes Fest. He heads for Rome before returning to New York.

leg of Cannes Fest. He heads for Rome before returning to New York.

Sweden's absence from Cannes Festival and minor participation of Japan and Soviet Russia were matters of comment there... bestowal of grand prix upon a Brazilian film was an evebrow-raiser, nobody being prepared for that country to win. Brazil makes about 30 features yearly, almost none ever exported... Adding to the oddity, the winning feature was shown at a matinee and few saw it... thus scores who attended the festival must answer the question, "What's the winnerlike?" by saying "I don't know."

the winnerlike?" by saying 'I don't know."

Seven Arts Productions bought William Sanson's novel, "The Last Hours of Sandra Lee," and finalized joint production deal with James Woolf, who will produce. Director Charles Walters brought in Metro's "Jumbo" seven days under sked. Teleplayer Anthony George formed Caesar Productions and will produce "The Sensation Seekers" and "Daybreak". "Paris When It Sizzles" is final tab for "Together in Paris." upcoming William Holden-Audrey Hepbura vehicle. . UA signed two-pix deal with Tony Richardson's Woodfall Film Ltd., initialer to be Henry Fielding's classic, "Tom Jones," one of first English novels ever written. Hall Bartlett will produce "The Caretakers" for UA release with Robert Stack joining Joan Crawford and Polly Bergen in lineup. Martin Ransohoff acquired Eric Ambler's new novel, 'The Light of Day,' for indie production on \$3,000,000 hudget under his Filmways banner.

"The girl next door doesn't exist. She's a figment of somebody's

budget under his Filmways banner.

"The girl next door doesn't exist. She's a figment of somebody's imagination, probably Hollywood's. If she does, she probably takes dope." Thus actress Dolores Hart to Frank Morriss of Toronto Globe & Mail. while in Toronto puffing her film "Lisa."

Harold Van Riel, 20th-Fox ad art director, has been selected by the exec board of the High School of Music and Art Alummi Assn. as the "graduate who has made the most outstanding contribution to the world of art during 1962". Parents Magazine has given its special merit award to UA's "The Miracle Worker," which got almost unanimous raves in the N. Y. newspapers. Only the Times and Post had minor reservations.

raves in the N. Y. newspapers. Only the Times and Post had minor reservations.

Fabian's at Fox and all's right with the world: the distrib has picked up the young actor-singer's option for another year. Zenith International has acquired the Japanese import, "The Island," for release here later this year.

Last gasps from Cannes Film Festival: U.S. Ambassador to France is James M. Gavin. He was confused with John Gavin the actor who is a roaming U.S. diplomat to the Latins. . and, the number of rooms in the willa of Jack Wiener of Columbia Pictures should read 12, not. 215, which would out-class the Rothchilds . Eva Marie Saint never showed up . . . typically, various names get plenty of publicity without the effort . . she was on screen in Metro's "All Fall Down" . . not at the Casino: Ilya Lopert, Richard Davis.

Iowa-Nebraska-Dakota Unit Reioins Allied

Allied States Assn., which has had its shaky periods, seems to be piecing itself together. Structural upbeat of the exhib body is fuir thered by last week's decision of the maverick Iowa-Nebraska-South Dakota unit to rejoin the parent Affiliate defected some time ago, when Al Myrick was its topper, That was at the time of widespread internecine strife within National Allied; when the battle was on between the socialed firebrands and moderates. Differences, of course, were over the degree of hostility to evidence toward distribution.

evidence toward distribution.
Current prexy of the unit is Neal
Houtz, who previously had opposed
Myrick's tough views.

THE LOVERS' MARYLAND **WIN ON TECHNICALITY**

Baltimore, May 29.
Decision of State Board of Censors on The Lovers' has been reversed by Judge Dulaney Foster in Baltimore City Court.

Foster in Baltimore City Court.

Board had ordered two cuts
from film, one in bedroom and
the other in bathroom, but Judge
Foster ruled that there had been
"misconstruction of the applicable
law" and that "their decision was
not supported by substantial
evidence."

Board can appeal decision of
City Court in Maryland Court of
Appeals if it wants. If it doesn't,
film will be shown at Rex by Baltimore Film Society, who took it to
court.

OFFICE RUSHGRAM

JIM VELDE To ARNOLD PICKER From

Date May 18, 1962

RE: TARAS BULBA

Next week when you see TARAS BULBA in California, you are going to be in for the thrill of your life. I say this with such confidence because I just had this experience when I was there last week. Never have I seen such a masterful blending of acting, direction and writing woven into a fabulous spectacular, action-full motion picture.

The recent tremendous spreads in LIFE and LOOK can only partially convey the size, scope and general magnitude of this production. can frankly tell you, Jim, that the phrase we are using in an upcoming trade insert, "now add a motion picture to the wonders of the world",

Our industry can be proud of the efforts of all concerned in bringing is literally true. TARAS BULBA to the screen. It is now the joint obligation of all of us at UA and of all our customers around the world to match production magnificence with equally outstanding results.

Have a good trip and enjoy yourself.

cc: A. Krim R. Benjamin

E. Picker

L. Lober

F. Goldberg

Distribution Takes Too Much—Lumet | Managerial Talent Moves

Argues That Antiquated Methods of Handling Product Adversely Influences Its Development

By HAROLD MYERS

By HAROLD MYERS

Cannes, May 29.

Sidney Lumet, in Cannes last week for the festival presentation of "Long Day's Journey Into Night," sounded off against the distribution methods of the motion picture industry which, he averred were out of date, stifling creative talent and too often causing film production to be uneconomic—for the producer, but not the distrib. The latter, taking 35 cents out of every dollar earned at the box-office, was virtually in a "can't lose" position.

Accepting that in earlier days

The latter, taking 35 cents out of every dollar earned at the boxofice, was virtually in a "can't lose" position.

Accepting that in earlier days the distrib had performed a valuable service to the industry. Lumet argues that the present situation for production is a desperate one, and that calls for drastic changes. He understood there would be only about 60 American productions this year, yet something like \$47,000,000 was being invested in three pictures. "How much more sensible," he suggests, if that coin had been invested in 80 films." Alongside the decline in Hollywood production, the product to service the arthouses mainly came from Europe, and many of the imports were earning substantial money from the artie circuits.

Lumet considers that distribution ideally should be a service to the industry, and not a profit making undertaking. He would like to see the banks and the producers—who between them have the largest stake in motion pictures—get together and form a single distribution outfit that would service the entire industry. Producers would be free to stipulate their terms, and the distribution comp any would take over from there. Such an arrangement, he believed, would still enable the Sam Goldwyns of the industry to demand 90-10 terms from theatres, if they were playing from strength —as the producer was when he was releasing "Guys and Dolls."

In order to avoid a situation similar to "12 Angry Men," which had a negative cost of \$343,000, grossed over \$1,200.000, yet the understood) still ended up in tred, Lumet is hoping that National Telefilm Associates will dispense with conventional distribution for "Long Day's Journey" and handle it independently. He believes he many prevail upon Ely Landau,

Telefilm Associates will dispense with conventional distribution for 'Long Day's Journey' and handle it independently. He believes he many prevail upon Ely Landau, Oliver Unger and the others involved to share his viewpoint. He would like to see NTA open the film in New York, either at an existing art-house or at a small legit the atre which could be adapted, either on a four wall deal or on straight rental terms, and also open in some 20 cities with a population of 2,000,000 or more (in the expectation that there would be a ready made audience for O'Neill). All would be on a hard ticket basis, playing two performances a day with intermission. If the picture clicked in New York, it could possibly recoup its investment on that one single date. Subsequently, ads would be taken in the trades advising exhibs that the film was available for general exhibition and inviting them to contact NTA. In that way, he reckoned they could get by on about 20 or 30 prints and also save substantially on advertising costs without reducing the scope of the campaign.

If such a plan were put into

reducing the scope of the campaign.

If such a plan were put into operation, Lumet reckons that the film, which came in at \$435,000 could, after meeting ad and print costs, go into the black with a gross of \$700,000. It did not matter if it took several years to recoup, as the pic had been privately financed and there were no backbreaking interest charges to worry about. And if it worked in America, he would like to continue the policy in Britain, Germany, Scandinavia and other parts of the world.

Alberta House Burns Down
Edmonton, Alta. May 29.
Loss estimated at \$30.000 was
suffered when fire, believed caused sunered when fire, believed caused by a short circuit, destroyed the 250-seat theatre at Mannyille, 100 miles from Edmonton. The theatre was empty at the time.

Nashville Lil Theatre Converts as Film A. lie

Converts as Film A lie

Nashville—local amateur
dramatics project—has signed contract with local businessmen to
convert its building into an art
motion picture house. Lease is for
10 years at \$36,000 overall sum.
Plans call for renovation of the
theatre to begin July 1. Completion is expected by early October
with \$40,000 to be spent remodeling the existing proscenium theatre for use as film house.
Seating capacity will be reduced.

ing the existing proscenium theatre for use as film house.

Seating capacity will be reduced from the present 370 to 300 to make it an intimate arter of the type standard in New York and other major cities.

Theatre Nashville will have the privilege of producing three plays each year in the present building—October, February and May—with use of the stage for a ninfimum of six weeks.

Theatre Nashville—and its predecessor Community Theatre, etc.—spawned such current pros as Fred Coe, Delbert Mann, John Newland, et al and Dinah Shore, Carmen Mathews, Raymond Johnson and Frank Sutton have acted on its boards.

WACO ANTITRUSTER CITES 1961 ABUSES

Within Loew's Theatres **Include Retirements**

Harry Oldach, manager of Loew's Mt. Vernon Theatre, has shifted to the Boulevard, Bronx, succeeding Bernard Levy who has refired to Florida. This is one of a series of changes disclosed by Charles E. Kurtzman, Loew's general manager of theatre operations, who stresses that the shifts adhere to manage ment policy of promotions from within the ranks.

Dorothy Henry, who had been Oldach's assistant, takes over his position in Mt. Vernon. Retiring after 30 years is Jack Harris, former division manager who cut down to manager of Loew's Orpheum, Manhattan.

Orpheum, Manhattan.

The decision by Harris to call it quits is one of several within the Loew's organization and reflects the way the years have piled up. Bowing out are the veterans, in local showmanship who, because of the calendar, are about to dismount. The industry, along with its veterans, is growing older.

Harry Rose, who for 34 years managed Loew's and Poli houses in Connecticut and New York, also is on the retirement list along with AI Weiss, manager of Loew's Pit-

Al Weiss, manager of Loew's Pit-kin Brooklyn.

kin Brooklyn.

New manager of the Orpheum in Manhattan is Seymour Brond, who shifts from Loew's Victoria and is succeeded in the latter post by Irving Gross, moving from Loew's 116th Street. Assistant at the latter location, Lafayette Woodward, has been upped to manager.

CITES 1961 ABUSES
Dallas, May 29.
The owners of three Waco theatres have filed an antitrust suit in Federal court here, seeking trebled damages amounting to \$225,000 and 11 types of injunctive relief.
Defendents named in the suit are the Lone Star Theatres, Interstate Circuit, Columbia Pictures, Paramount Film Distributing Corp., United Film Exchanges, 20th-Fox Film Corp., Metro, Empire Pictures District Co. Inc. and American International Corp. of Texas.
The suit was filed in behalf of Texas.
The suit was filed in behalf of Texas.
The petition alleges the latter special Sund the Sunset Theatres Inc. which operates the Oaklawn Drive-In Theatre.
The petition alleges the latter seven defendents suddenly began unjustifiably delaying and holding back distribution of motion pictures to the three theatres owned by the plaintiffs in May of 1961.
The first three defendents are charged with making bids for first tand second run films since that time at "tremendously high prices and on terms which would result in a loss to their theatres in Waco." In an attempt to eliminate the plaintiffs from competition.

Seattle Expo Unreels 14 Best Pix

[AS PICKED BY 292 U.S. CRITICS]

Seattle, May 29.
The 14 "Best American Films," chosen by a poll of 292 U. S. film critics, will be shown in the Playhouse at the Seattle World's Fair, July 2-8, Showings will be free to

fairgoers.

Frederic Vogel, director of the Fair's motion picture department, describes the critic's choices as

describes the critic's choices as follows:

"It Happened One Night" (1934).

"Gone With the Wind" (1939).

"The Wizard of O2" (1939).

"Seven Brides for Seven Brothers" (1954).

"Anna Christie" (1930).

"Citizen Kane" (1941).

"David Harum" (1934).

"Tam a Fugitive from a Chain Gang" (1952).

"Shane" (1953).

"Sunset Boulevard" (1950).

"Wuthering Heights" (1939).

"All Quief on the Western Front" (1930).

"The Gold Rush" (1925).

"Birth of a Nation" (1915).

The list includes two musicals. one Western, three comedies and eight drams. It is heavy on the 1930s, indicating perhaps that many of the critics polled were middle aged.

Vogel also said the Fait's film schedules would include the first.

public showing of "The Great Chate," June 4-10. The film is a collection of clips of chase se-quences from some of the great silent films in the tradition of "Days of Thrills and Laughter," "The Great Chase" will feature such memorable performers as Buster Keaton, Douglas Fairbanks, Lillian Gish and the Keystone Cops.

Cops.
Foreign films scheduled include two British classics, "Tight Little Island" and "Red Shoes," selected by the British Film Board and set

"Seven Brides for Seven Brothers" (1954).

"Anna Christie" (1930).

"Citizen Kane" (1941).

"David Harum" (1934).

"Shane" (1953).

"Shane" (1953).

"Shane" (1953).

"Sunset Boulevard" (1950).

"Muthering Heights" (1959).

"All Quief on the Western Front' (1950).

"Birth of a Nation" (1915).

"Birth of a Nation" (1915).

The list includes two musicals, one Western, three comedies and eight dramas. It is heavy on the 1930s, indicating perhaps that many of the critics polled were middle aged.

Vogel also said the Fair's film July 9-14, Mexico from August 27 to September 1, while Illay, France, Germany, The Netherlands and Belgium will present their entires September 4-9. India will, show two films, October 8-15 and Thailand will show the first motion pictures from their country ever shown in the United States from October 18-20. All bouse.

Vogel said many of the films will be having their World sims will be having their world promieres here.

Running for Re-Election, Gives Views

Republican Thomas H. Kuchel Disapproves 'Subsidy' To U.S. Prod'n-Favors Closing Certain 'Loopholes'

Harry Goldstone Sales Mgr. for Atlantic TV

Harry Goldstone has been appointed sales manager for Atlantic Television, wholly-owned subsidiary of Astor Pictures. Alfred H. Morton is prexy of the ty comnany.

pany.
Goldstone's appointment follows the announcement 10 days ago that Atlantic plans to intensity its sales activities and "revitalize" its tv film distribution setup. Under the new plan, the company will augment its current film library of 200 features with about 20 pix a year selected from Astor's theatrical releases.
Atlantic is also putting together a new package of 48 post-48 pix to be available shortly.

PRESSURES CONTINUE AGAINST NEW DRIVE-IN

Noblesville, Ind., May 29. Despite plans of opponents to appeal lower court decisions upholding the legality of a drive-in theatre near Carmel, Ind., the operators will open the ozoner on

Carmel Board of Zoning Appeals says it soon will take case to Indiana Appellate Court. It contends no building permit was issued for the project, to be called the Northside Drive-In.

side Drive-In.

Circuit Judge Charles W. Ardery Jr., last January ruled finat the zoning board could not enforce an injuction against Northside Amusement Corp., purchasers of the land; Perine Development Corp., the builder; and Mrs. Harry. Parson, sellers of the property. Attorneys for the theatre contended Carmel had no zoning jurisdiction over the areas involved when work started.

Judge Ardery based his verdict

over the areas involved when work started.

Judge Ardery based his verdict, on the fact that the builders started construction before the master plan for zoning was adopted in May, 1961. Nearby residents of the area claimed the theatre would devalue their property, affect living conditions, and create traffic hazards.

Meanwhile, a different approach to halting the theatre was initiated by nine residents in the area, who filed a complaint with Hamilton County Commissioners charging the drive-in developers altered the natural flow of storm water on the tract by increasing elevation on the north end and lowering it on the south end, resulting in diversion of water onto the right-of-way of 99th street and private property. The petition asked that the builders be banned from further construction until the drainage problem is corrected. It also asked that the developers be restrained from making any entrances from the theatre site onto 99th until a curb cut is approved by the county commissioners. Commissioners took the complaint under advisement.

HONOLULU LOSES WALL

Old Chinese Plays, Succeeded By Pix—Being Razed

Honolulu, May 29.
Demolition of the Golden Wall theatre gets under way this summer, with the valuable near-town site earmarked for an apartment building, according to Chong Kam Sing Enterprises.

Sing Enterprises
The 33-year-old 700-seater was operated until shortly before World War II as a legitimate theatre, with several hundred traditional Chinese plays being staged over the years. Later it was converted to motion pictures and operated under lease by the Royal Theatres circuit.

Adelman Adds One
Dallas, May 29.
I. B. Adelman, of the Delman
Theatres here, has taken over the
operation of the Brook Theatre in
Tulsa, Okla. Bill Donaldon will remain as manager, and no change
in policy is anticipated at this time.
Adelman also operates the Delman Theatre in Tulsa.

By WILLIAM ORNSTEIN

By WILLIAM ORNSTEIN

Hollywood, May 29.

Subsidizing producers in this country isn't the right answer to the "runaway" problem, but closing existing "loopholes" is, Thomas H. Kuchel, U. S. senior Senator R.) from California told more than 80 delegates from various theatrical craft unions at a special luncheon of the AFL Film Council conducted by prexy George Flaherty. Producers, he asserted, are "pushing Hollywood and the American motion picture industry into oblivion." He stated also, he would support legislation to tighten up all loopholes under which pix are being made abroad with and by American personnel.

Kuchel added it was his opinion

American personnel.

Kuchel added it was his opinion management working with labor on the problem was a step in the right direction, particularly by keeping the government informed of the seriousness confronting a major industry in the U. S.

Another important move, the senior Senator noted, was the AFL-Film Council's communication system of contacting not only those on the Cabinet level but Congressmen and others.

and others.

Speaker also said he was in accord with the tax situation regarding spreading of earnings of citizens whose professions, whatever the case may be limited their span in the higher brackets.

the case may be limited their span in the higher brackets.

Although he revealed he was fully cognizant of the plight of the film industry and would do everything to correct it, he also brought out the picture biz was not alone in a Free World enterprise.

The American film industry's problem also is a global one, he commented, assuring delegates he would try to plug up the loopholes and get Hollywood production back where it belongs.

He also thought, it was stated the Council's six-point program was a sign leading in the right direction. Because of legislative and economic circumstances, he reminded his listeners whatever measures would be taken could not be accomplished overnight. The facts must be collated, he noted, before he could make make any direct moves.

The AFL Film Council let it be known it would keep the Senator posted from time to time.

Before closing his remarks, Sen. Before closing his remarks, Sen. Ruchel again picked up the fax issue and its weak points. He felf, he said, that American companies investing profits abroad rather than bring the money into the U.S. and being taxed was another factor he was going to watch carefully from now on.

from now on. Sen. Kuchel did not go into de-From now on.

Sen. Kuchel did not go into detall about legislation he would support to close up 'existing loopholes,' but he pledged full support to whatever bills would be aimed to bring about a lessening or complete stoppage to "runaway" picture making.

CRAFTS 65% EMPLOYED: **CHEERED BY STEVENS**

CHEERED BY STEVENS

Hollywood, May 29.

With 6576 of its membership currently employed in the various studios, average weekly take home pay for card holders in M.P. Electricians, Local 728, and M.P. Studio Grips, Local 80, is \$105; according to A. T. Dennison, biz rep for electricial group, and John Reimers, biz manager for Local 80.

Both agents are looking forward to George Stevens "The Greatest Story Ever Toid" as a bobn to employment for all unions in Hollywood. They asserted no one from the Stevens organization has asked for a concession in its standard studio agreement.

Herb Aller, biz head for International Photographers, Local 659, stated he has not heard from the Stevens organization rince forwarding a letter of clarification of the union's position on request for eliminating extra standby still cameramen.

Meanwhile, an understanding has been reached by Stevens exceproducer Frank Davis with Local 44, Affiliated Property Craftsmen, and M.P. Studio Costumers Local 765 on several minor concessions requested.



PRE-RELEASE WORLD PREMIERE LATE JULY DATING NOW FOR KEY CITY OPENINGS BEGINNING IN EARLY AUGUST

:

Reviews at Cannes Festival

Polski filmmaker Andrzej Wajda now looks at an ex-war hero who does a brave thing which brings him the brief love of a girl. But at a. party he is kidded by boys who are tired of war tales and interested in themselves. There is a bite in this sequence, heightened by the bright beauty of Barbara Lass, the awareness of his unfitness among modern youth by Zbiginiew Zybulski. There is knowing handling by director Wajra. While the others manage to get a feeling for place and character, kenze Rossellini's episode has the faults of sketchiness. A kept young

faults of sketchiness. A kept young man falls for a working girl but his hardbitten mistress makes it

man falls for a working giri our his hardbitten mistress makes it clear that the boy can never leave the luxury she gives him. This can be sharpened a bit by cutting. The Japanese is the most dramatic one. An inhibited young worker suddenly turns to murdering women. These is a feeling and solid progression, in the first part, but it loses balance in the sudden turn to murder. This worldwide isketch production looms a worthwhile arty and playoff entry abroad. Joe Levine's Embassy Pictures already has taken it for the U.S. Georges Delerue has concocted a catchy tune sung in each lingo at the end of each sketch.

Harry Of Kammertjemer
(Barry and His Valet)
(DANISH)

Cannes, May 22.

Righto Film release of Christensen production. With Candle Hentell, Eddicated in the Christensen. Sercenplay. Christensen, Leif Panduro: camera. Kjed Arnholtz. Gliffer, Markey Candes, Mary Walder, Mary Walder, Walder, Arnholtz. Harry Oavald Helmuth Pabricius Gunar Lauring Ebbe Rode
Facque Gunar Lauring

NS.
Osvald Helmuth
Ebbe Rode
Gunnar Lauring
Henning Moritzen
Lisa Ringheim lgor Magdalena

Quaint look at human foibles

Quaint look at human foibles with a picaresque twist, this is somewhat too heavyfooted in its comedies to come off. The idea is good and the mounting good-natured. But it tries too hard to be funny. Film looks like a likely Scandanavian and Germanic gambit, but limited for other spots except for some lingo situations.

A kindly, aging man inherits some money. Instead of allowing it to give him security, he spends the coin to hire a valet. He has always wanted one and feels only this will bring him a certain love he has lacked. It changes his life and that of his only friends, two petty thieves. At the end the valet, who wants to work, but finds the noble classes have about disappeared, gives the old man back the money paid him, and goes on working for him.

Film might, have had more bite if handled properly. But all this is dished up in an academic, theatrical manner with repetitive scenes bogging down the main comedy points. In short, the idea was good. But it does not quite jell for arty chances abroad.

Ket Felido A Pokolban

Ket Felido A Pokolhan
(Two Han Times in Hell)
(HUNGARIAN)
Cannes, May 22.
Hungarofilm release of Hunnia production With Jones Sintovices, Dezos Description of Hungarofilm Peter Street, 2007, 100 pt. 100 pt.

Tale of a work camp of political nd Jewish prisoners used by Tale of a work camp of political and Jewish prisoners used by Ge rm an s and Hungarlans for building in Russia during the last war, this is an offbeat item that packs some punch. But it also is somewhat hampered by conventional characters in this stark warfilm. It still has enough stuff for special spotting abroad but not quite the depth for arty chances. The Eastern Front German soldiers need some diversion so a match between the Germans and the Hungarian prisoners in soccer is planned when it is found a former international star is interned.

Pic then shows how the team is selected by the star player, the problems involved and the game itself, which ends in tragedy. An

L'Amour A Vingt Aus paternity responsibility. Getting to know her he finds he loves the girl and accepts his readymade family. Acting is fresh, and Ophuls looms a new bright filmic talent.

Polski filmmaker Andrzej Wajda now looks at an ex-war hero who does a heave thing which briggs on the property of the grounds and the property which they whom the property which they whom the property which they work the property which they work will still not alter their executions. prompts a touchy German to sho one, and starts a mass slaughter.

one, and starts a mass slaughter.
Director Zoltan Fabri has handled this with Visual strength and framed a sort of parable on war as a sport. Film, however, has too many conventional types, even to a comedy relief bit. Plot allows too many side issues to sometimes obscure its dramatics. But this is solidly acted and technically impressive. It's a contender for off-beat slotting.

Mosk, beat slotting.

Setenta Veces Siete (Seventy Times Seven) (ARGENTINE)

Carnes, May 22.

Araucania Films production and release. Stars Isabel Sarli, Francisco Rabal, Jardel Filho; features Blanca Lagrotta, Jacobo Finder, Nelly Prono, Directed by Leopoldo Torre Nilsson: Screenplay, Dairie Ssenz, Beatrice Guido Nilsson: camera, Bicardo Younis; editor, Oscar Lagomarsino, At Cannes Film Pest. Bun-

Isabel Sarli Francisco Rabal Jardel Filho Blanca Lagrotta Jacobo Finder Nelly Prono al

Elemental tale is treated with a knowing imagery to make for a deceptively adventurous and revealingly dramatic tale. This looms as a definite Latin language het for the U.S. on its surface qualities

In an almost primitive Argentine outpost a comely girl with a scarred face works in a sporting house. A growing remorse leads to her fighting off a patron. Her past is seen in flashback.

past is seen in flashback.

It shows her as a resigned but shapely girl, working in a rundown roadhouse, who goes off with a sheepherder. There is a fugitive she saves, and an episode by a well,

Director Leopoldo Torre Nilsson has given this a controlled visual unity and shows a solid outlook So it emerges a sort of morality tale.

tale.

Isabel Sarli's impassive face is well used as the pliant woman It is an offbeat affair and perhaps too divided in theme and treatment. This is a simple tale which has appeal for the homegrounds, with more chancy possibilities abroad.

Mosk. abroad.

O Pagador De Promess

(The Given Word)

(The Given Word)

(BRAZILIAN)

Cannes, May 22.

Oswalda Massari Modactitis and release, With Leonardo Vilar, Gloria Menezes, Dionisio Azevedo, Gerlado D'El Rey Roberto Ferreira, Othom Bastos. Directe by Anselmo Duarte. Screenplay, Duarte Dias Gomes from play by Gomes: camera. Chick Fowles editor. Carlos Coimbor era. Chick Fowles editor. Carlos Coimbor MINS.

era, Chica rown
At Cannes Film Fest, Running time,
MINS.
Zea-L'Ane Leonardo Vilar
Rosa Gloria Menezes,
Abbey Olavo Dionisio Arevedo
Beau-Gosse Geraldo D'El Rey
Reporter Roberto Ferreira

A strong theme, expert handling and successful pacing make this an unusual Brazilian film with arty theatre chances abroad. It concerns a farmer whose yow to carry a cross into a church if his wounded donkey is saved leads him into becoming a cat's paw for various groups. various groups. 🛷

various groups: A The man has lugged a heavy cross 10 miles and arrives with his wife to find the church closed. He has divided his land among the poor and now awaits the church opening. His wife is seduced and he is not allowed in the church by the priest who has found he made his vow to a group of macumba cultists.

A cynical reporter uses the

cumba cultists.

A cynical reporter uses the story to make hints about the man being a communist, since he gave away his land. Crowds begin to collect. It grows into a sort of car-

collect. It grows into a sort of enrival, with dancing, and a crucible spot for Brazilians facing such problems as church disavowment of Negro sects, fanaticism among church people, minorities, etc.

Director Anselmo Duarte has given this robust rhythm and built his symbols and statements on a solid visual basis. Acting is acceptable if overdone at times. A battle with the police leads to the man's death and he is put on his cross and carried into the church.

Mosk.

VARIETY Le Caporal Epingle

porral Epingle
(FRENCH)
(FRENCH)
(Cannes, May 22.

ase of Films Du Cyclope
Stars Jean-Pierre Cassel;
fo coute-double of the County
of Froboess, O. E. Hasse.
Jean Renoir, Screenplay,
Lefranc from novel, by
te camera Georges Leclert;
g times 103 MINS.

Glaude Brasseur
Claude Conny Froboess

Oldtime filmmaker Jean Renoir is right in his element in this tale of an escape-prone French soldier in a prisoner of war camp during the last debacle. It has a heightened feel for human crisis and the need for action, leavened by expert observation, to make this a film with art and general playoff chances abroad.

film with art and general playon chances abroad.

Film is handled lightly without any undue dramatics. There are well-blocked characters, the feel for time and place, and a verve and zest in dialog imagry and playing. After the French defeat and armistice, thousands are still kept as prisoners while the war with England goes on.

The assorted French internees gripe, profest, find easy niches or try to escape, as does the hero, Jean-Pierre Cassel. His many attempts usually end in failure except for a last try that gets him back to Paris. But then he is ready to go on and try to join the Free French Army in England.

Renoir easily breathes—life into

French Army in England.

Renoir easily breathes life into his people and situations. The corporal, appealingly played by Cassel, is disciplined severely after every escape and finally takes a sift berth with a shrewd friend who has worked out a system of comfort. But a sudden rebelling against this setup when he realizes this is a form of evasion and cowardice, keeps him trying to escape again, it also leads to a brawdo attempt by his chastened, slightly cowardly friend.

The Germans are maken.

friend.

The Germans are mainly depicted as simple soldiers and human. But there is no whitewast intended. Renoit's generosity and tenderness, without any false sentimentality or mawkisness, point up the idiocy of war as well as man's comportment in it. It is sustained admirably. This is a deeply compassionate film and an entertaining one.

compassionate him and an enter-taining one.

Acting roles are expertly mould-ed by Renoir. The ease in style and technique give this a feel of timelessness in commenting on all wars and the men in it. It will inevitably be compared with his earlier prisoner-of-war film, "La Grande Illusion."

Grande Illusion."

This rarely lets down and keeps up interest all the way. Right placement should get this plenty of art and general mileage on world screens. Mosk.

Das Brot Der Fruehen

Jahre

Jahre

(GERMAN)

Cannes, May 22.

Atlas release of Modern Art Film

Gians Jurgen Pohland, Berlin: producton, With Christian Dermer, Karen

Jirected by Herbert Vesely, Screenplar,

Userly, Loo II and Heinrich Boell (dialogs), based on novel: by Boell. Camera,

Wolf Wirth; music, Attlia Zoller, At

Cannes, Film Fest, Running time, 35

MINS.

Cannes Film Fest. Administration Mins, Walter Fendrich. Christian Doermer Ulla Wickweber Vera Tschechowa Hedwig Muller. Knren Blanguernon

ventional players was used for the cast;
But the net result must be called disappointing. Vesely, is a fine it technician. But he went overboard twith formalisms. His handling of the players is seldom felt. The characters do not stir much interest. As a consequence, the film t lacks warmth, and has a number a of dull-moments.
Plot concerns a young man who agives up his financially independent life. He breaks up with well-stode society of which he has become a member, to find himself back as his former self which he

leaves num more freedom. He leaves everything behind, includ-ing his fiancee to start a new life with another girl. Film story thus depicts a rebellion against mater-ialism. finds gave him more freedom. He

laism.

Despite the fact that pic is neither fish nor fowl, there is no doubt that it will lead to discussion. Ordinary cinema patrons are asked to show too much patience. Reportedly, the film has been sold to nearly a dozen countries. So a financial loss dosen't seem involved, which is some consolation for the courageous filmmakers.

Hais.

Koda Derevia Byli Bolehini (When the Trees Were Big) (RUSSIAN)

(scussian)

Cannes, May 22.

Mostilm release of Gorki Studios production. With Inna Goulaya, Youri Nikou-line, L. Kouraviev. Directed by Lev Koulidjanov. Screenplay, Nicolay Figourovsky; camera, V. Guinsbourg: editor, A. Afanassiev. At Cannes Film Fest. Running time, 95 MMS.

Kouzma
Natacha

Boy

V Choukchine Boy Director

A gentle, tender tale of a Russian drone who finally has his conscience awakened and decides to take his place in society, this is somewhat too sentimental to have much chance in most of the foreign market. However, it manages to sustain its mood, and it unveils a director with temperament in Lev Koulidjanov and a disarming actress in Inna Goulaya.

disarming actress in Inna Goulaya.

A workshirker decides to pass himself off as a young pretty girl's father on collective farm. And he succeeds and lives off her only to bring her trouble.

But he finally tells her the truth, and she will not believe him. So he decides to stay on. All this is tastefully handled and it even gently pokes fun at bureaucracy. The listless worker is made to assume his responsibilities through love rather than flag-waving.

The imagery is clear and the

ove rather than flag-waving.

The imagery is clear and the playing fresh: It is a plus mark for the production that it manages to keep interest alive and build up the characters despite its telegraphed aspects. Another mark in the thawing Russo cinema where individuals are becoming almost as individuals are becoming almost as individuals are necoming important as the collective.

Mosk,

Alias Gardelito (Alias Big Shet) (ARGENTINE)

(ARGENTINE)

Cannes, May 29.

Rio Negro production and release.
With Tonia Carrero. Walter Vidarte,
Alberto Argibay, Lautaro Murua, Nora
Palmer. Directed by Lautaro Murua,
Screenplay. Bernardo, Kordon, Augusto
Roa; cannera, Oscar Melly: editor, Saula
Benavente, At Ricanes, Film Fest, RunToribio
Wife
Boss
Boss

Walter Vidarte
Tonia Carrero
Lautaro Murua
Alberto Argibay
Nora Palmer

The rise and fall of a petty hood-Intering and and a party mode-lum is given an extra dimension in this modest but effective pic. Yet there is not enough bite and originality to make for arty characes abroad even though it does possess possibilities for language situa-

possibilities for language situa-tions.

Involved in petty stealing, and at odds with his family, the hero is prey to dreams of a singing career. But he rarely gets away from his lawless ways, and drifts back to his old life by getting into a big smuggling racket.

Director Lautaro Murua has been able to fill in lowlife aspects without overcharging the film.

been able to fill in lowlife aspects without overcharging the film. This does not preach but shows how poverty and listlessness canlead these young boys down the old criminal paths.

Film has a density in character that puts it a cut above such type films. Only drawback is a tendency to do telegraph developments. But it underlines a new director in Lautaro Murua, It is technically good.

Mosk.

Selig Due in New Mexico

Albuquerque, May 29.
The 17th annual state convention of the New Mexico Theatre Owners Assn. will be held in Farmington, N. M. on July 17-18. Bob Selig of Los Angeles, for National Theatres and TV inc. is skedded as principal speaker on opening day.
Kelly Crawford, owner of the Allen Theatre in Farmington, is current president of the group and is making all convention arrangements.
Organization has about 150 members in the state.

Le Crime Ne Paie Pas (Crime Does Not Pay) (FRENCH—'SCOPE)

(FRENCH—SCOPE)

Cannes, May 29.
Under release of Transworld-Comming production. Stars Edwige Feuillere, and the comming and th Dwyre. At Cannes time. 158 MINS. Edwige Feuillere Gabriele Ferzetti Michels Morgan Annie Girardot Fierre Brasseur Christian Marquand Danielle Farrieux Perette Pradier Richard Todd

Still another sketch pic with a clever connecting link of a man about to commit a crime seeing a film on the same subject. It has a bevy of stars and some okay stories based on famous crimes. Sketches based on famous crimes. Sketches are uneven but this production emerges a solid playoff item if seemingly not quite of arty house

are uneven but this production emerges a solid playoff item if seemingly not quite of arty house calibre.

A man goes to see a film called "Crime Does Not Pay." From this, three sketches are worked out. Then his machinations make up the fourth episode.

First, located in 15th Century Venice concerns the revenge of an aging mistress on her lover who deserts her. She is in turn avenged by the murdered lover's flame. Operatic and static, the main plus values are the Venice color and smart costuming.

Another is a tale of political intrigue in 19th Century France when an attempt to blackmail a progressive public figure thy trumping up a vile story about his wife) ends in her killing the blackmailer and being vindicated by courts. It is properly melodramatic. The third shows the best inventiveness. It as a conniving wife persuading her husband to knock off her lover, then doublecrossing, him by having him arrested so she can have a new romance, her doctor. But the husband had prepared poison in the wine for the lover, and the wife and doctor accidentally drink it.

Last is a plodding one about a husband's complicated attempt to murder his wife.

Players all do adequately in their short stints with comic Louis Defunes a standout in a brief bit as a doubletalking waiter. Director Gerard Oury has been unable to get the right suspenseful flair into these tales based on true stories. But there are enough twists, name actors and production values for good returns in regular situations.

Konga Yo (Unite, Congo) (CONGO-COLOR) Cannes, May 22.

Ekèbo Films production and relesse.
Stars Roger Pigaut, Nicole Courcel; festurea Jean Lefebvre, Sophie M'Ball, Guy
Bikole, Paul Kantole. Directed by Yves
Allegret: Screenplay, Rene Wheeler,
Jacques and Francois Gall. Allegret;
Camera (Exstanaicolor). Henri Persin;
editor, Maurice, Serein, At Conney Film
Marie Anning, time, Nes (Nicole Courcel
Georges Roger Pigaut
Jean Jean Jean Lefebvre MINS. Nicole Courcel Roger Pigaut Jean Lefebyre Sonble M'Ball

French-directed pic, with mixed French and Congo thesps, pokes around in a tale situated in the early Congo upheavals after in-dependence to come up with a film conventional in characterization and forced in plotting. But this does have some okay action footage for possible dualer or spe-cial use abroad on its locale and

footage for possible dualer or special use abroad on its locale and theme.

Fleeing the troubles are two white men, a white woman and two Congolese. One man feels cheated by losing all his business. The white girl seems to have lost everything and wants only to leave. They run into all sorts of tribal conflicts and talk about politics and listen to the radio to fill the confused skein of events. The man finally joins up with one side while the girl decides to go back to Europe after they have had a try at love.

Color is good and director Yves Allegret has given this some savy imagery. But he has been unable to overcome the confused story and stereotype characters. Actors do acceptably.

This is a mixed-up affair and really more a French pic made in Africa than any example of a new African surge of filmmaking. But does have a feel for place and manages to mirror some of the early mixups of Congo independence.

Mosk.

ence.

Sur P. Califor a "" electrica de la como beca

Film Reviews

The Spiral Road
giving his role more than it rates;
His devotees, however are apt to
wish he was back comping with
Doris Day, Ives and Miss Rowlands are generally effective,
though Ives typical bombast does
grow tiresome. Keen, the British
actor, is good but wasted in this
actor, is good but wasted in this
actor, is good but wasted in this
actor, here is dependable support
from Neva Patterson. Will Kuluva,
Philip Abbott and Larry Gates.

Direction by Robert Mulligan is
as flattooted as the scenario is
diffuse. Other technical credits,
including Russell Harlan's photography and Jerry Goldsmith's
music, are on a par with the rest
of the contributions.

Pit.

Talky tale. Price is (here again and
Dayid Frankham, joins in a suppoint provide in a suppoint price tion in a supmoments have summents of horror,
liquid putrification. Ugh, By, this
liquid putrification.

Horo.

The Police Commissioner)

The Police Commissioner

The P

Tales of Terror

Three macabre items present-ing Price. Lorre, Rathbone. Promising bet in the goosebump market.

American International release of Roger Corman production. Stars Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget. Screenplay, Richard Mathe-son, based on Edgar Allen Poe stories: camera (color and Panavision), Ployd Crosby: editor, Anthony Carras; assistant director, Jack Bohrer, Reviewed in New York, May 23, 72, Running time, 90 nato. Valdemar.

r Vincent Price
Peter Lorre
Basil Rathbone
Debra Paget
Maggie Piere
Leona Gage
David Frankham

Now comes the fourth in American Internationals cycle of horror pix, each based on the works of Edgar Allen Poe. The fourth "Tales of Terror," has three spine ticklers for the trade. "Morella," "The Black Cat" and "The Facts in the Case of M. Valdemat," The three tales make a heavy dose over for thrill-prone teenage set. It's to the credit of producer-director Roger Corman that the first two. "Morella" and "The Black Cat" trip through the horror hoops in a mad grace going beyond strictly fan appeal. Corman and scenarist Richard Matheson do get bogged down in the long-winded latter story. The Facts in the Case of M. Valdemar," It's only the final scene in "Yaldemar" which is a shocker—and a real ugly one at that.

Whether audiences will have been rendered limp by the Poecycle is anybody's guess, Producer-Corman, though, plays his latestentry for all it's worth and has assembled some tasty glouilish acting falent which have marquee strength. Vincent Price leers is mad is tender—and even laushs straight, Peter Lorre has a madcaptime of it and Basil Rathbone is a heavy's heavy. Price. Lorre and Rathbone have a special marquee, meaning to the skull and bones trade. There also some feminine decorative lure in Debra Paget. Supporting cast is competent color lavish and music eerie.

The best realized nightmare and the shortest of the tito is "Morella," This has Vincent Price dying a living death since the sudden demise of his wife. Morella, played by Leona Gage. She died soon after the birth of her, baby. Twenty-odd years yater, the baby grown hay to a living doll revisits her mad father in his haunted mansion. The doll, whose moniker is Leonore, is portrayed by Maggie Pierce. The short piece is played for its nightmarish terror and it clicks, hitting hidden human reesses. Simulating a woman's face after 20-odd years of death is a matter of taste. This reviewer found it repulsive.

"The Black Cat" comes next it is to long, but as a mad caper it has its moments. Peter Lorre, receiling and leering, plays a drunken husban

MINS.
Dante Lombardozzi Alberto Sordi
Marisa Franca Tamantini
Police Chief Alessandro Cutolo
Martarazzo Franco Scandurra
Irma Angela Portaluri

Ideal comedy drama vehicle for Ideal, comedy-drama, vehicle, for Alberto Sordi, who seemingly can do no wrong for Italo audiences. Pic looks another winner on the local market for Dino. Delaurentiis, and another feather in Sordi's cap as a free or of memorable local, characters. Export, values are less apparent though Italian lingual areas should prove fruitful customs.

customs.
Once more Sordi as in his prev Once more Sordizas in his previous "The Cop" and "A. Difficult Life," plays an over-zealous climber in a world over-stuffed with conformists. Here his bumbling, but instinctively adroit snooping uncovers the true solution to an already 'solved' crime which others have wanted to cover the

Sordi manages to toe the fine Sordi manage to toe the fine line between comedy and pathos in pro fashion creating an unforgettable cameo of inspector Lombardozzi. Providing valiant assists are Franca Tamantini, as a harried fiance: Alessandro Cutolò, the police chief: Franco Scandurra, as another superior af Sordis; and Angela Portaluri as a call girl involved in the scandal-murder.

Director Luigi Comencini, lenser Aldo Scavarda, and others involved deserve top credi for a slick job

deserve top credit for a slick job turned out in record time for a topnotch production per-lira value. Hawk.

(FRENCH)

GRENCH)

Paris, May 22.

Lux release of Bural picduction, Stars Alida Valli, Juliute Mexicil. features andre Josephn (Linde Cerval, Sach Briquel, Directed b. Claude Chabrol Screenplay, Chabrol, Martinel, Matthlei, camera, Jacques Rubory, editor, Jacques (Carlotte, Jacques Carlotte, Jacques Carlotte, Jacques Carlotte, Jacques (Jacques Carlotte, Jacques (Jacques Carlotte, Bunning June 195 MINS).

Andre Jocelyn Juliette Meynie Alida Vall (Claude: Cerva er Sacha Briquel

Looking like an updated takeoff on Shakespeare "Hamlet," or a case of Hamlet fixation, this man-

on. Shakespeare. "Hamlet," or a case of Hamlet fixation, this manages to hold alterition despite its seemingly split motifs. This is done via the adroit imacry and atmospheric feeling of director Claude Chabrol. It thus appears mainly an arty theatre bet abroads at best. An industrialist is buried in a smalf town. His son seems to be shattered by the similation while his mother already suites knowingly at the dead man brother. Soon they marry; and the son walks the streets to the snickers of the petty townsfolk. Passing a theatre showing Sir Laurence Olivier's film version of "Hamlet." he gets the idea he is in the same position.

So the Hamlet design falls into place. He upsets his mother and uncle-stepfather by morose and bysterical acting and besins to plot to show they ready paisoned his father. He turns the tamily retainer's daughter into Ophelia and the rest of the Hamlet characters follow.

Film suffers from the obvious

tainer's daughter into Opficia and the rest of the Hamlet characters follow.

Film suffers from the obvious attempts to create coincidental patterns with the Shakespeare model as well as from the daudified acting and character of the Hamlet figure. There is acid fun poked at the snide townspeople as well as at a professional strikebreaker hired by the uncle for protection from his striking worker.

Director Chabrol has given this some striking imagery and at times a dramatic flair. It might have been more forceful if played as an outgand-out updated version of the Hamlet tale. Characters, remain mainly one dimensional. Technical credits are good while the actors do as best they can with their dual-type bits.

Nuestros Odiosos Maridos (Our Hateful Husbands) (MEXICAN)

(MEXICAN)

Mexico City, May 22.

Peliculas Nacionales release of Cinemalografica Filmex production. Stars Julio
Aleman, Rosta Arenas, Barbara Gilt features. Miguel Corega. Oscar OttuPinedo, Eduardo Alcarzo. Oscar OttuPinedo, Eduardo Alcarzo. Arakorio
Arturo Cobo. Marianela Pensa. Anlkorio
Arturo Cobo. Marianela Pensa Anlkorio
Periladoz. Weitfeit, produced and directed
by Humberto Gomez. Lanero. Camera,
Raul Martinez Solares. At Alamedo Theatre. Mexico City, Running time, 90 MINS.

A Mexican comedy effort having agility and grace, and avoiding customary slapstick situations. Director Humberto Gomez Landero, also responsible for the screenplay, has drawn professional performances from starlets and vet actors. Dialogue is more carefully prepared and the satire is quite well defined in the war of sexes where husbands ally against wives to dominate their respective marriage problems.

problems.

There are some absurd situations and sometimes a strain for
laughs, Sonia Furio has a difficult laughs, Sonia Furio nas a difficult obb transforming from a loving mother into a vamp. But the overall idea is not bad and this one will gross well. Rosit Afrena and Barbara Gil are easy on the eyes if a little clumsy with their lines.

Escape From Zahrain (PANAVISION—COLOR)

Exploitable straight action fare marred by raggedness around romantic and idealistic edges. At core, an exciting chase drama that should attain modest speed in action market.

Hollywood, May 15.
Paramount release of Ronald Neame production, Stars and Brynnian Brynnian

Buffs of the straight action drama will have a field day with Ronald Neame's rip-roaring adventure production of "Escape

drama will have a field day with Ronald Neame's rip-roaring adventure production of "Escape From Zahrain." Since attempts to broaden its dramatic scope with idealistic overtones and romantic undercurrents are abortive and tend to distract from the printing sue—a good old-fashioned chase—the Paramount release should not be marketed with any pretense in the direction of these negative aspects. It is essentially a film for the action market and, exploited as such, will make its best showing the ease. The Big Gamble," which bears a party of escaped prisoners across a desert in a journey somewhat more perilous than a typical weekday five o'clock on the Hollywood Freeway. Unlike "Gamble." and here it is superior, the party is being pursued dilligently by the government police of "Zahrain," a fictitious but readily identifiable Near Eastern Arab state Leader of the fleeing company is a rebellious patriot Yul Brynner determined to rid his country of imperialist, western elements as well as its own decadent leadership. Aboard for the rugged ride is a swell as its own decadent leadership. Aboard for the rugged ride is a first a hostage, later an atsonishingly delighted guest who, apparently by osmosis nor even a smooth falls in love with Brynner determined to rid his country of imperialist, western elements as well as its own decadent leadership. Aboard for the rugged ride is a first a hostage, later an atsonishingly delighted guest who, apparently by osmosis nor even a smooth falls in love with Brynner to tag along in mortal danger with the hunted convicts when given the hunted convicts when given the hunted convicts when given believed the state of the average woman in such adventure rimpuses, is incongruous and unbelievable in the surroundings, palsying the action with undernourished to the process of the surroundings and unbelievable in the surroundings, palsying the action with undernourish process of time and the surroundings and unbelievable in the surroundings, palsying the action with undernourish of time and th

It's Jerry Fielding

Credit Jerry Fielding for the music in "Advise and Consent"—not Henry Man-cini as erratumed in Variety's review last week.

as a resourceful Yank James Mason puts in an unbilled cameo as an oil company maintenance

Neame's direction from the Robin Estridge scenario rolls matters along at a rapid tempo when action is the word. Ellsworth Fredrick's camerawork, accompanied by John Fulton's special photographic effects and Irmin Roberts' second unit photographic second unit photography is desterous and accomplished. Eda Warren's editing is taut. An Arabesque background score by Lymurray complements the story.

Tube. direction from

La Voglia Matta (That Certain Urge) (ITALIAN)

Indie-release of a D.D.L. Production.
Features Ugo Tognazai. Catherine Spoak.
Ganni Garko. Beatrice Altariba. Jimmy
Fontana, Franço Giacobini Directed by
Luciano Salte. Screenplay, Salec. Castellano, Piplojo; camera. Enrico Menzeer,
music. Enrico Morricone: editor, Roberto
Cinguini. Al Metrogolithan. Rome. Runellano, Pipolo; camer nusie, Ennio Morrico inquini. At Metropo ning time, 120 MINS. Antonio Berlingheri Ugo Tognazzi Catherine Spaak Gianni Garko Beatrice Altariba Jimmy Fontana Franço Giacobini

Delightful bitter-sweet comedy with topnotch audience appeal and many elements for critical recognition as well. With proper lingual versions, this pic, which is already heading for high b.o. totals in this country, should prove a fine export bet as well.

Antonia Berlingheri (Ilgo, To.

port bet as well.

Antonio Berlingheri (Ugo Tognazzi) is a middleaged businessman who becomes accidentally involved with a gang of teen-agers on a weekend by the sea. They run circles around him though he gamely tries to keep up with them in their showoff efforts at love and prowess. Subsequently, he falls for one of them, Catherine Spaak, not realizing that in her childish code, he's just another flirt for the books.

He tries to shake off the experi-

Herties to shake off the experience, but it's one he'll remember. Director Salce here has expertly explored the often unconsciously cruel world of the adolescent, set off even more by justaxposition with the shock of oncoming middle age on the part of the businessman.

age on the part of the businessman.

There are touches of poor taste here and there, and of overemphasis, but what remains is a lively, amusing, yet stirring and a moving picture of youth today. Tognazzi, a widely known Italo comedian, has never been better than in this oft-pathetic characterization. Miss Spaak is completely charming and winning as Francesca, his two-day flirt.

Remainder of a large cast has been ably chosen and guided in backdrop chores. Music is apt, and technical values are all in keeping. Some trimming of overweight footage, especially towards the end, would heighten the total effect.

Hawk.

Estoy Casada. Ja Ja (I'm Married, Ha Ha) (MEXICAN)

Mexico City, May 22.
Columbia Pictures release of Alla Films production. Stars Ana Luisa Petula Alfredo Varela Jr. Directed by Miguel M Delgado. At Palacio Chino. Mexico City Running time, 39 4000.

This depicts a newlyweds' honey-moon without the honey as they spar off against each other, only to wind up in the inevitable clinch. Miguel M. Delgade has directed this one with verve for comedy situations. And surprisingly enough, the picture comes out as a better than the average Mexican comedy.

enough, the picture comes out as a better than the average Mexican comedy.

Ana Luisa Pelufo is a star of constantly improving technique, and she capably handles the light comedy in this one. As well as she also is adept at displaying her pleasing figure in a successive number of creations. Mauricio Garces, as the other half of the newlyweds, displays a fine sense of timing with Oscar Ortiz de Pinedo and Alfredo Varela Ir. adding to the comedy.

While this one did not preem in a frontline first run it merited such distinction. Film will do well nationally and in the Spanish language markets, where Miss Pelufo has been building up a boxoffice name.

(BRITISH)

Lively slice of life in the cooler; good popular booking.

Fraser Massie Lesley is Price Governor
Mouse
Chief Officer, Bailey
P, O, Mot
Lang
Lang
Dillon
Patris
Bracket
Nrs Redband
V
P, O. Tom
Judge
Young Prisoner
Ke Eddie Byrne
Campbell Singer
Alfred Burke
Patrick McAlliney
Neil McCarthy
Vanda

This lively slice of life in jail is a moderately unpretentious job but it shrewdly captures the atmosphere of the locale neatly blends comedy and drama and of-

fers some sharp thesping. Pic should make a popular booking for most houses, though it doesn't boast much marquee value for the States and some don't find such appeal in prison yards. Screenplay has been adapted by T. J. Morrison and Mike Watts from the latters play. Pic title is used to spotlight one of the supreme indignities of prison.

Paul Massie plays a first offender sentenced to a year's jail for grievous bodily harm, after shugging another man in a jealous tiff with his girl friend. He is sickened at the thought of prison life, its degradations and the philosophical way in which old immates accept their fate and constantly come back for further doses of imprisonment. Assigned to the Kitchen Gang, he quickly settles down to the routine and joins in the "fiddling" which is highly organized among the prisoners, which mainly consists of stealing chow from the kitchens and swapping it for luxuries which another member of the gang lifts from the officers' mess.

Climax of the film is when Massie loses his remission by taking the blame for one of his cellmates caught, innocently, with a knife. The cellmate is due to be released in a month after a long spell in the cooler. Moral of the film is Massie's final remark to the guy: "Just don't come back, otherwise it won't have been worth it."

Though the relationship between the prisoners and the staff is largely played for laughs, there is throughout the more serious underlying intent of showing the misery; the boredom, the humiliation of the prison system. Atmosphere has, seemingly, been carefully captured and the script obviously has been written by men who know their prison onions, though not from personal experience. Sometimes, in fact, the prison jargon is confusing but it adds to the authenticity.

In a large, mainly male cast, there are some notable bits of thesping, biggest impact being made by Ronald Fraser as the "trusty" who gets framed for the rick McAllinney, Keith Faulkher and New Leasen and store of warmth, humor and has impeccable timing.

Paul Ma

Milton Berle optioned Rickhard A. Gittman's "The Gambler and the Lady" for indie production, also to star.

Ad-Copy Creators Nervous About Crowther 'Reviewing Our Sell'

New York Times critic Bosley rowther's unusual attack on 20th-New YORK Times critic Bosley-Crowther's unusual attack on 20th-Fox's advertising campaign for "Lisa," contained in Crowther's review of the pic Friday (25), was greeted with some apprehension by ad execs in other major companies. The principal fear: if Crowther starts reviewing ad campaigns as well as pictures, nobody will be safe. There was also the somewhat less selfish fear that dogood forces who have been criticizing film content and advertising would use the Crowther blast to stir up more trouble for the industry which has been fighting what many people fear to be a losing battle against classification legislation.

many people fear to be a losing battle against classification legislation. One ad exec said that while he agreed with Crowther's remarks about the "lurid" "Lisa" ads, he thought the critic should have separated his ad remarks from 'the body of the film review properthat is, if Crowther really insisted en commenting on the ads at all. Another exec stated flatly that it was not the function of a lay critic to review advertising. "If anybody has to do that," he said (indicating that he didn't think it was really necessary), "let the trade papers do it."

do it."

Interestingly enough, it's understood that the "Lisa" ad lines to which Crowther took particular exception were actually toned down from those contained in the ads as originally conceived. That is, their prominence in the ads was lessened. What was perhaps most galling to the ad men was the prominence which Crowther gave his blast. The first paragraph of the review led off as follows:
"Don't let those lurid advertise-

first paragraph of the review leuoff as follows:
"Don't let those lurid advertisements for 'Lisa'—those agonized
blurbs that say such things as.
They experimented on me, sold
me like human cargo' and 'Why am
I terrified every time a man
touches me?"—give vou the wrong
impression of this film. It is not a
shocking sex picture. It is an uncommonly colorful and often tense
adventure film..."

SPREAD OF 'HONORING' PRACTICE TO ARTIES

PRACTICE TO ARTIES

The Bleecker Street Cinema, artie in New York's Greenwich Vilage, is 'honoring' indie distrib Edward Harrison by programming a special series of six pix which he has handled in the U.S. market. The cycle, running from May 25 through June 4, will feature Satyajit Ray's Indian trilogy, "Pathar Panchali," "Aparajito" and "World of Apu," plus three Japanese pix. "Gate of Hell," "Rashomon" and "Ugetsu." Tribute is described as an "acknowledgment," of Harrison's efforts on behalf of Asian pix in this country.

While the Carnegie Cinema earlier this year featured a program of pix introduced in the U.S. by the late Edward Kingsley, this is believed to be the first time such a tribute has been made to a living distrib.

Charles Bros Productions, with initialer "Drivers to Hell" com-pleted, plan three additional in-dies a musical, religioso and film on Hitler.

New York Theatres

RADIO CITY MUSIC HALL-Rochefeler Center • Ct 6-4600
WALT DISNEY'S

4BON VOYAGE 27
IN TECHNICOLOR
BERTHER FRED MACHURRAY • MANE WYMAN
BERTHEL CALLAN • BEDDWAN WALLEY
ON STAGE: "STEPPING AROUND"

He Decides, He Acts

He Decides, He Acts
Hollywood, May 29.
To spark benefit preem of
"Road to Hong Kong" last
week in Frisco, after he
learned opening would be
bolstered by his presence,
Bob Hope chartered a plane to
carry him north after completing his daily scenes for
"Critic's Choice" at WB and
made an appearance at Loew's
Warfield.
He returned to Hollywood

Warfield.

He returned to Hollywood immediately afterwards so that he could report on time the following morning for "Choice." Preem of Hope-Crosby pie was for Crippled Children's Auxiliary of San Mateo.

Nor'west Standing Wail: the Weather

Minneapolis, May 29.

Just as the four-wall houses took a bad weather beating throughout a long and extremely severe winter, this area's drive-in theatres have been experiencing and suffering ditto ever since their season's opening in mid-April.

season's opening in mid-April.

Because they've been up against this almost uninterrupted spell of bad spring weather, the longest such stretch within memory, the same as it was in the hardtops case, the ezoners are taking it on the boxoffice chin.

Most of the time there are night rains, heavy thunderstorms, threatening downpours and weather bureau warnings. There seldom are clear skys, not for long anyway. And there even have been some tornados and several cold spells.

way. And there even have been some tornados and several cold spells.

While this sort of weather has been hurting the drive-ins considerably, it doesn't seem to be a bo, atimulus for the hardtops, although it undoubtedly is pulling to them at least some of the patronage which otherwise would be going to big league baseball, now in its second season here, and to outdoor theatres. Mostly, however, it seems to be keeping people indoors.

Incidentally, unquestionably due to the bad weather, big league baseball here attendancewise is 62,000 behind the corresponding period and number of home games last season. This means that Calvin. Griffith and the other team owners are an estimated \$150,000 out of pocket because of the unfavorable elements going into the current season's second month.

Smerling

continued from page 3

star. It preemed at the Cinestage Theatre, Chicago, Jan. 6, 1980. Film in 70mm currently is playing Cinerama, Boston, and reopens triple-screen theatre in Bay City tomorrow. Montreal and Detroit, units also have been exhibiting it for past few months. Montclair house is showing "Windjammer," also acquired by tri-screen outfit. All five theatres bow with "Brothers Grimm", Aug. 8, according to Smerling.

While he is concentrating on new projects, brother Robert is guiding. 15 eastern houses for Smerling Enterprises. This circuit is building a new Drive-in at Hackensack, N.J., slated to debut this summer.

Johnny Kitts has joined the staff of the Paramount film exchange in Dallas as a booker.

Exhibs Annoyed That TV Trailers Promise

Widescreen Technique
Exhibitors are still trying for cooperation from television authorities on the point that homescreen
feature films: cannot boast widescreen and related technological
enhancement. The message to
broadcasters is cease and desist,
and while most are ethical about it,
scattered violations persist.

Latest cause for exhilb wrath is
the practice of NBC-TV's. "Saturday Night at the Movies," the
primetime network screening of
20th-Fox vaulties. Network is
charged with permitting theatrical
trailers for the pix schedule to
herald CinemaScope and stereo,
when in truth tv is mechanically
incapable of the same ratio projection or sound reproduction as theatres. It's the very point, of course,
that cinemas have been stressing,
in their attempts to drum the family away from the video box and
back into theatres.

A letter from John Stembler,
prez of Theatre Owners of America, to LeRoy Collins, head of the
National Assn. of Broadcasters, appeals for the latter to intercede on
the grounds that NBC and likeminded telecasters are not true to
the NAB code-when they leave unclarified matters of theatrical, film
projection.

Oscar's Old & New Faces

Uscar's Uld & New Faces

Hollywood, May 29.

Nine new members have been elected and four returned to Board of Governors of Academy of Motion Picture Arts & Sciences, to serve two-year terms.

Incomers and their respective branches include Elmer Bernstein (Music), Frank Capra (Directors), William H. Daniels (Cinematographers), Rudi A. Fehr (Film Editors), Ivan Goff (Writers), Perry Lieber (Public Relations), Stanley E. Kramer (Administrators), Hal B. Wallis Producers) and Waldon O. Watson (Sound),

Reelècted are Wendell Corey (Actors), Emile Kuri (Art Directors), Emile Kuri (Art Directors),

O. Watson (Sound).
Reelected are Wendell Corey (Actors). Emile Kuri (Art Directors). Fred L. Metzler-(Executives) and Ken Peterson (Short Subjects).
Board comprises 26 elected members—two each from Academy's 13 branches. One member from each branch is elected annually for a two-year tenure.

Censor to Critic

tices had appeared before features had been rassed by Silverthorne's office, J. J. Fitzgibbons, prexy of Famous Players, and Frank Fisher, g.m. of Odeon houses, admitted that the censor had something to do with the decision.

Another theatre official, who declined identification, also said that Silverthorne had protested the presence of film critics at trade screenings and had warned him that the projectionist could be arrested for showing pictures to "non-trade" members when films had not been seen by the censor board.

Ongley claimed that the CMPDA

to "non-trade memors films had not been seen by the censor board.

Ongley claimed that the CMPDA was not "a legal notice but merely a request" and that "no orderly system of press screenings had been arranged in the past."

Consensus of other Canadian distributors was that censor crack down not only arose from presence of screen reviewers ahead of possible cuts—but that the b.o. results of a film can only be assessed when a reviewer sees it in a theatre with an audience rather than in a small screening room—and that the public forgets critical reactions that are published in the dailles some monifies ahead.

They believed, however, that magazine reviews were permissible because of the two-month time limit, but not before the films had been "passed" by the censoring body.

Ment of the new film had best year currently with income with the set year currently with a list in the set year currently with memory and set year currently with come all such activities—including rentals from old features—pegged and best year currently with mome all such activities—including rentals from old features—pegged and the part of the set year currently with income all such activities—including rentals from old features—pegged and the set year currently with time and best year currently with income all such activities—including rentals from old features—pegged and the set year currently with time on all such activities—including rentals from old features—pegged and the set year currently with the set year curre

National Boxoffice Survey

Widescreen Technique New Product Helps Trade; 'Story' No. 1, 'Judgment' bittors are still trying for co- 2d, 'Road' 3d, 'Traitor' 4th, 'Dream' 5th

Ing back to second position after dropping to fourth last week.

"Road to Hong Kong," also from UA, is winding up third although the first week to be playdated. It's showing in only five keys currently. "Counterfeit Traitor" (Paris winding up fourth,

"Follow That Dream" (UA) is capturing fifth position. It's a newcomer, like "Hong Kong." "Cape Fear" (U), second a weekago, is winding up in sixth spot. "Liberty Valance" (Par) will cop seventh money.

"El Cid" (AA) will be eighth. "Spartacus" (U), out on popscale dates, is winding up ninth. "Horizontal Lieutenant" (MGM) rounds out the Top 10.

"Only Two Can Play" (Col), "Experiment in Terror" (Col), "Five Finger Exercise" also from Columbia; and "Through Glass Darkly" (Janus) are the runnerup films in about that order.

Quite a number of pix are being

Launching of some stronger, launched in the current session, new product in current session is helping trade in many key cities covered by Variety. Spots which have most of their playdates including Memorial Day, of course, are making the strongest showings in many of the others, trade continues to limp.

"West Side Story" (UA) continues as No. 1 grosser, same as it has been for many sessions. Judgment at Nuremberg," another from United Artists is climbing back to second position after dropping to fourth last week.

"Road to Hong Kong," also from UA, is winding up third although the first week to be playdated it's showing in only five keys currently. "Counterfeit Traitor" (Par) is winding up fourth.

"Tollow That Dream" (UA) is collished in the current session, with a continue as No. 1 grosser, same as it has been for many sessions. "Lisa." also from 20th-Fox, is so, on in Chi and stout in LA. "Escape From Zaharain." (Par), okay in St. Louis and Cincy. "Taste of Honey" (Cont), smash the first week to be playdated in N.Y., looks great in Boston. "Lonely Are the Brave" (U) is reside fair in St. Louis. "Sweet Bird, of Youth" (MGM)

"Sweet Bird of Youth" (MGM) still is doing fine in several key cities. 'Jessica' (UA) shapes spot-ty this round but looms good in Detroit and Washington.

"Rome Adventure" (WB), shapes solid in Toronto, "Last Year at Marienbad" (Astor), potent in Chi, still is big in N.Y.

"Two Women" Embassy) looks good in K.C. Detroit and Frisco.
"Black Tights" Magna) big in Cincy, shapes great in Frisco.
"Holiday in Spain" (Nat'l Th.) good in Detroit, is nice in Boston.
"Never Let Go" (Cont) is rated okay in Pitt.
(Compiler Beauty)

Ims in about that order. (Complete Boxoffice Reports on Quite a number of pix are being Pages 8.9-10).

Positive Side of Negatives

inked journalistically with 20th's.

"We have had some problems," of later reviews, it can be reported that vast technical commented. "But let me tell you this: Metro is a strong, healthy company and we have many things working for us which look very good. We could have made our last statement look better if we hadn't written off losses on four films. If we see a picture is going to be a disappointment our policy is to record it and get it out of the way. We don't carry hopes which have mo chance of materializing. We wrote off more than \$3,000,000 on Four Horsemen."

Kalvar

One of the "things" working for Metro, and for which it has great expectation, is the Kalvar Co, development of a jnew film for use both in theatrical and tv film production. Apart from its pictorial quality for general utilization as a printing medium in the visual field (government, business, etc.) caparity of Kalvar film in sound recording and playback is said to be "supetior" with more improvements coming up. MGM is naving. The Circus of Dr. Lao," "Allen Superior" with more improvements of \$4,000,000 over year before. And it goes into new video semester with three series sold. "Dr. Kildare," "The Eleventh Hour" and "Sam Benedict."

Key to main door of future remains success of features, however, and especially, such—high costers as "Mutiny," "West" and "Carimer" Small group of national form." Small group of a future remains success of features, however, and especially, such—high costers as "Mutiny," "West" and "Carimer" Small group of national form." Small group of national form. The Sun Transing." "All the Boyk." "The Sun Transional" "The Prize." "The Justing Plays the Thing Key to main door of future remains success of features, however, and especially, such—high costers as "Mutiny," "West" and "Carimer" Small group of national form. The Sun Transional Carimer Small group of national form. The Sun Transional Carimer Small group of national form. The Sun Transional form. The Sun Transional form. The Sun Transional form. The Sun Transio

CAREER GIRL

Gal Friday, public relations experience, good appearance, desires to work for movie people (preferably in Europe). Lived in France, new in New York. Please rush offers.

Write BOX V-3303, VARIETY

IN PRODUCTION **ON ANY** STREET **NO STRINGS** ATTACHED

DUBBING

GLEASON: A \$40,000,000 GAMBLE

CBS Spells Corned Beef Sandwich

The new Saarinen-designed CBS Building which will go up on Sixth Ave. between 52d and 53d Sts. in New York may wind up as the first and only modern skyscraper with a built-in 100-year-old grocery store-delicatessen.

Although demolition work is already going on title has been cleared on everything but the single small store fronting on 6th. Ave. Unless the owner is dispossessed the 40-story structure will have to be built around it. Actually it won't interfere with the building proper, but would be an eyesore to the surrounding plaza. Lease on the store doesn't expire until a few months after the building is scheduled to be completed, at which time the store can be torn down, but until then the CBS sign emblazoning the building can also stand for corned beef sandwich.

P&G & Borden's Top NBC-TV Buys In \$9,000,000 Daytime Upswing

FORD AS CO-SPONSOR

OF NBC-TV 'O'TOOLE'

Ford Motor Co. has hought cosponsorship of the Sundayat-7
"Ensign O'Toole" comedics on NBC-TV next season. The deal was consummated last week, but talks began with the automotive house on the half-hour months ago.

Ford was brought into the Four Star telefilm series via J. Walter Thompson which had previously bought half of the program for another client. Liggett & Myers ciggles. (L&M had guaranteed picking up the other half of the tab until a sponsor was found, but that is obviously no longer necessary!

Ford, in fact, was interested in

necessary).
Ford, in fact, was interested in "O Toole" even before L&M, but internal corporate matters are said to have slowed down a decision.

Reuven Frank

Wants Out For

'New Horizons'

nightly NBC-TV Huntley-Brinkley news stanza and also as

the six-year producer of a once weekly half-hour for Chet Huntley,

Reuven Frank has asked out. The

producer is expected to quit the

among them are the orders from Procter & Gamble and B P&G is in for an estimated \$4,500,-000 (plus its nighttime layout on web) and Borden's is in for maybe half that, but in the case of the dairy company it marks a re turn to NBC-TV after a long layoff.

turn to NBC-1V atter a long layon.

Borden's hasn't been with NBC
since the old tv days of shows like.

'Treasury Men in Action.' Over
\$2,000,000 in expenditures is a big
buy for Borden's considering how
it's mainly gone to other media in

recent years.

Other big daytime buys at NBC were renewals by Miles and Alberto Culver. Each bought four quarter hours a week in pre-dark periods. With them added, NBC picked up at least \$9,000,000 in

Dimensions of the P&G buy can be seen in specifics such as these-52 weekly quarter-hours in Truth Or Consequences" and in "Make Room for Daddy." In the Loretta Young reruns, the same bankroller is buying nearly the whole of the show—52 weekly quarters beginning July 2, 26 alternate weekly quarters or July 11 and still another 26 beginning a day later, July 12.

P&G has bought into four night-Dimensions of the P&G buy can

P&G has bought into four night-time NBC-TV hours for '62-63, in addition to its daytime spread on the same web.

NBC stanzas are 'li's a Man's World, 'Wide Country.' 11th Hour' and "Sam Benedict" with alternate weekly minutes by P&G in the first two and weekly minutes in the latter brace.

Hour" and "Sam Benedict." with alternate weekly minutes in the latter brace.

14th Anni Salute

Set for Sullivan

Jack Benny, Red Buttons, Jerry, Lewis, Phil Silvers, Kate Smith and others are being lined up as performers in a show bit salute to the 14th anni of CBS-TV's. "Ed Sullivan Show" on June 24.

There will be no master of ceremonies for the program, in its way marking it was longest-running entertainment show. Ed Sullivan will be seated in the audience during the show, according to present plans, which provide for a call-up on stage of Sullivan twice or three times during the course of the evening. Plan, though, is to have each of the acts blend into one an other without any necessity for introductions.

Seated with Sullivan will be a specially invited studio audience of performers who will be on hand in N. Y.'s Studio 50 for the annithbute. These guests will be garnered from the list of an estimated 14,000 personalities who have appeared on the program since its preem.

Messrs. Benny, Buttons, Lewis, Silvers and Miss Smith will appear in a special musical and comedy goutines. All five performers have producer of the once-a-week half-

peared on the process.

Messrs Benny, Buttons, Lewls,
Silvers and Miss Smith will appearin a special musical and comedy
routines. All five performers have
been frequent guest on the show
throughout the last 14 years. Jerry
Lewis appeared on the first program, June 20, 1948.

Bob Precht will produce.

ANCHOR MAN

By GEORGE ROSEN

CBS-TV has its fingers crossed—
fingers that are clutching \$40,000,000 in Saturday night billings.
Those are fancy figures, probably unparalleled for three and a half hours (7:30 to 11) sponsorship on a single network, giving Saturday night on CBS a Cartier's/Tiffany status in tv. For this is, first, and foremost; prime sponsorship loot, without benefit of discounts or any other below-the-rate-card inducements.

ments.

For years its impact on Madison Ave. has been atomic, with every miniute of commercial time carrying with it a Triple A gill-edge seal, particularly now that Saturday. Ingit, with its much-higher sets-in-use, enjoys a coast-to-coast Family. Night aura. Some years back Saturday was considered family night out, but for reasons not fully explained the drop-off in viewing seems to have been transferred to Friday night).

At any rate, CBS for reasons of its own, has decided to take a samble on its '62-63' program schedule for Saturday with the installing of the Jackie Gleason hour from '7.30 to 8:30. And it could well be that the whole balance of Saturday night power could rest on what Gleason and his production henchmen decide to do about it. As the "anchor show" for tv's most financially productive night, the burden to a large extent rests on Gleason as to whether the subsequent entries — "Defenders." "Have Gun" and "Gunsmoke"—will continue to rule the roost and attract tv's most satisfying billings. For the past few years "Perry Mason" held down the "anchor show" honors, doing a bangup job in sparking a momentum as it helped to translate the 21 minutes of commercial time (between '2:30 and 11) into clean, unadulterated \$220,000 in, billings per Saturday night (at the going rate of \$40,000 per minute), for a grand annual take of \$40,000,000. And for all the fact that "Perry Mason" is still a highly-saleable commodity. CBS has nonetheless decided to move it to another night to clear the lead-in decks for Gleason.

By an odd coincidence, Gleason will have as his chief competition NBC's own variation on a "Perry Mason" stilled the resident on the risks involved and the ramifications of the move is deeply imbedded They know all too well that, where Gleason's concerned, there's no such thing as a 300 batting average. It's either a homerum or a strikeout. There's no half-way measure with Gleason ranged the resident in high gear, with the right fram of mind, can endow the value and with the right format, and, mos

NBC. of course—is what Frank seeks.

Word is that NBC is trying to get Jerry Green to take over as producer of the once-a-week half-hour next season. Chances are good now that Eliot Frankel, the associate producer of H-B will it, it's hallelujah ha spades for CBS take over as full producer come Saturday nights. If it's a strike-out, all hell could pop loose.

There's Hardly a Sponsor Can Call A TV Show His Own; as Many as 18 Participating Clients on Single Entry

(Fred) Friendly Tip

(Fred) Friendly Tip

"CBS Reports" had the distinction of a Presidential herald for its outing Thursday (24) night, the program dealing with the common market which featured interviews with President Kennedy and former President Eisenhower.

At the Presidential press conference the day preceding the telecast, Kennedy was asked whether he'd like to debate Eisenhower on domestic issues. Kennedy threw cold water on the suggestion, adding "President Eisenhower and I are both appearing on a program this week on the necessity for passage of an effective trade bill, referring to CBS Reports."

Ponder Future Of NBC's Buddy Sugg; Wellpot in Line?

P. A. (Buddy) Sugg is expected back as boss of the NBC owned & operated stations in about two months, but whether the recently ailing executive stays on the job for too long is open to question. There are strong hints that Sugg will seek to retire himself, and already the names of half a dozen randidates for replacement have been mentioned in the hall of NBC.

The oko topper's position is one of the four or five biggest in the NBC empire, particularly since it's the radio and it stations that really pull the fiscal weight in virtually all web operations.

all web operations.
On the favored list of candidates is Ray Wellpot, who is said to be Sugg's own choice if he retires, Wellpot is running NBC's owned & operated outlets in Philly.

Another important candidate is Abother important candidate is Bob Stone, now veep and general manager of the NBC-TV network. Stone was once boss of WABC-TV, the ABC flag in New York and he's had a rounded background.

the ABC flag in New York and he's had a rounded background.

Max Buck's name gets prominent mention among the candidates. For one thing, Buck, who is now eastern sales weep at NBC-TV, was head of the key WNBC-TV in N.Y. and has a career that runs from seven years of newspapering (in keeping with NBC prexy Bob Kintner's latterday emphasis on journalism) to groery chain operation.

Others mentioned were Ernest Lee Jahncke, a longtime Kintner associate and now top cop at the web; Bill McDaniel, exec veep over the radio web and a former Frisco station operator, and Al Stern, veep in charge of NBC Enterprises Evidently, the network bosses are waiting to see the state of Sugg's health two months hence and also to learn whether he will retire or not before taking detailed action on a replacement.

Ax Falls Again On 'Law and Mr. Jones'

Four Star's "The Law and Mr. Jones" series, which returned to ty this spring after having been axed last year, has gotten the ax again. Show produced by Sy Gomberg and starring James Whitmore is on ABC-TV. When it was axed originally, there was a voluminous mail and press campaign protesting its demise, and this spring ABC brought it back, to replace another axed series. Four Star had hoped it would get a renewal for next season, but the word the show's kaput came in.

underlined in the mushrooming of participation buys on the 1962-63 program schedule. Where minute participations was the exceptional case a few years ago when ABC-TV popularized this selling twist, currently full sponsorship of shows is the rare phenomenon on the webs. Under a setup where up to a dozen or so bankrollers are participating on a show, it's obvious that no single advertiser is dictating to the webs what should or should not be in any specific show. The networks' minute economy, in fact, has turned into a modified form of magazine concept where the advertiser buys a slice of time in a media over which he has no control. On their part, the advertisers are happy to sacrifice their dubious editorial powers for the much lower rates which participations make possible.

The prize-winner for the number of sponsors on a given show next season will probably be "Hollywood Special," ABC-TV's Sundaynight movies. It's just about SRO with a lineup of 18 sponsors. That, however, is for a two-hour period, which comes to about nine an hour. This figure is topped by "Sam Benedict," the NBC-TV Saturday night entry which is completely sold out with 11 sponsors. Such a high figure is made possible by advertisers who come in for a bi-weekly minute buys, necessitating sales to a large number of diverse companies to add up to six full minutes per week per hour.

Seven of eight sponsors per hour are a commonplace on the 1952-63 schiedule. In this category are such shows as ABC-TV's "Cheyenne." "Ben Casey." "Hawaiian Eye," "Wagon Train." "Naked City," and "17 Sunset Strip," which has nine. NBC-TV shows with heavy multiple sponsorship are "Laramic," "The Vinginian." "Dr Kildare." "The Andy Williams Show," "The Jack Paar Show" and "Cas Reports" has eight; "Perry Mason' has five; "Rawhide has sine Abd de and Comment' by Nationwide Insuranee; "The Voice "Roward K. Smith: Nevs and Comment' by Nationwide Insuranee; "The Voice

(Continued on page 51)

Bert Leonard, SG Go Separate Ways

Herbert (Bert) Leonard and Screen Gems are as good as splits-ville. The producer, who has had five hits in six tries while associated with SG, is going non-exclusive, which means he'll be seeking co-production de als elsewhere from now on.

from now on.

Leonard will continue his coproduction arrangements with
Screen Gems on "Naked City" and
"Route 66," so long as these two
hours continue on the air, and
both have been renewed for next
season. Once they're off, Leonard
and SG are through (save for any
financial ties on residuals). The
break evidently came over future
compensation to Leonard's production company. tion company.

tion company.

A spokesman for Leonard said this week that his telefilm series, to date, have grossed \$50,290,000. Leonard began with SG in 1954 as a producer of "Rin Tin Tin," of which there is now a seven-year supply. He also did "Circus Boy" and "Rescue 8," both financial successes. His only so-called failure was "Bengal Lancers," a relatively short-lived half-hour affair. All his production work has been in association with SG.

NAB, TV Networks Evolve a 7-Point Tandem Program on Self-Regulation

A united front has been forged between National Assn. of Broadcasters and the three networks on how much regulating the self-regulators should do in the field of television programming. It now re-mains to be seen whether the G-men will try to knock holes in it.

NAB, with some flourish, made NAB, WHH SOME HOUTISH, MADE public what was billed by Gov. LeRoy Collins as "the most significant and helpful development yet achieved in our industry's self-regulatory efforts."

regulatory efforts."

A seven-point procedural setup was outlined, featuring submission of advance program material routinely furnished affiliates and other moves designed to bring the Code Authority and the network program overseers in tandem.

The missing link in August 1997.

overseers in tandem.

The missing link in the liaison was what many had understood the main bone of contention—NAB's obligation, responsibility or right to pre-screen programs.

(Only NBC of the ty webs has been willing to allow NAB to pre-screen programs, provided the org makes the request to see a given atanza.)

been willing to allow NAB to prescreen programs, provided the org makes the request to see a given stanza.)

Such regulatory notables as Senate Communications Subcommittee Chairman John Pastore (D-R.I.) and Federal Communications Chairman Newton Minow have made plain their feeling that some assertion of pre-screening prerogative by NAB and some bowling by the webs might be in order. Mixed in with their ire over ABC-TV's refusal to let NAB gander beforehand the Fabian "Bus Stop" segment was skepticism about NAB's ability to keep its members in tow. Pastore held closed-door sessions with web and Assn. reps, but arrived at no hard accord.

The issue is rooted deeply in the basic regulatory question of how big a stick the Commission should wield to keep licensees in line. If NAB can't turn the trick, then the Government get a wider wedge. Collins issued a statement declaring that there had been too much talk about the "pre-screening" angle anyway—that no pre-screening of routine programs on a routine basis had ever been contemplated. This was viewed by some as a form of panhandling the query, since the issue had been previously framed in the light of an extraordinary program which had caused an unroutine advance beef. The statement also by the NAB prexy had some legalistic words which seemed to imply that while no "fixed" or "express" rights were granted, some other kinds were refunded on page 44)

(Continued on page 44)

Fancy Figures On CBS-TV Aft. Bloc

Based on the business currently being written, CBS-TV faces the happy prospects of a virtual sellout for its noon to 5 p.m. bloc comes the fall. The virtual sellout possibilities is dependent on a large segment of renewals which are due to come up in September. The extent of the segment up for September renewal for a fourth quarter ride is this: Flity percent of the noon to 5 p.m. advertising schedule falls in the September renewal category.

of the noon to 5 p.m. advertising schedule falls in the September renewal category.

In the meantime, daytime sales are perking, Starting in September, Frigidare bought three alternate quarter hours; Dow Chemical bought three alternate quarter hours, in addition to morning minutes; Chesebrough-Ponds renewed its current schedule of four alternate quarter hours and has taken four additional quarter hours.

Vick Chemical inked for four quarter hours weekly; Pilsbury renewed for four and-a-half quarter hours tarting in June.

Summer noon to 5 p.m. schedule is about 80% sold at this point. The summer picture and the fall prospects are the birghtest in years for CBS-TV daytime.

For the summer, Colgate picked up two quarter hours, in addition to its regular weekly quarter hour, plus one and half minutes in the afternoon news. In addition to its regular schedule, Nestle inked for a weekly quarter hour in "Love of Life" and "Millionaire."

Joe Cates: Hev. How About Int'l Showtime As a Solid NBC Click?

Copehagen.

Copehagen.

Editor, Variety:

Am on tour of Europe with Don Ameche and "International Showtime" crew taping 33 new hours for next season. Just arrived in Copenhagen and found my May 16 copy of Variety waiting for me at the hotel. In it is your article, "Scorecard: 61-62 TV Season." Also found waiting for me a rundown of recent 24 city Nielsens on "Showtime" We've been doing (check World's Greatest Magicians, Great Animal Trainers, etc.) solid 30 and 40 shares.

Unfortunately (for us) your article lists three solid new hits for NBC. We think it should be four. "International Showtime" four. "International Showtime", was renewed for the complete 62-63 season back in January, 1962. It's been a hit since it went on. Check the NBC history of 7:30 to 8:30 (Continued on page 42)

All the Pre-Strike Hits on Brit. Com'I TV on Ton Again

London, May 29.
There's no business like the old-show business. Thus thought Brit-ain's commercial tv network when ain's commercial to network when it revived the programs hurt by the actors' strike. And the independent video execs appear to be right. For all the seinstated programs have asserted themselves with a high rating after only two weeks: exposure and none has wound up lame. wound up lame.

weeks exposure and none has wound up lame.

Allowing for the curiosity value, the old hits are as strong as ever and in the current listings returnee outings "Top Secret," "Play Of The Week," "No Hidding "Play Of Dickie Henderson: Show and Drama '62" took consecutive places from No. 4 to a tied No. 7 in the top 20. "Emergency—Ward 10" ousted BBC-TV's rapidly building "Compact" skein to come in with two episodes at No. 15 and No. 16. "Probation Officer" scored at No. 18.

BBC-TV, which had collared about half the chart while the commercial competition was under the no-talent handicap, was forced into the last two holes on the '20 top programs, namely "Perry Mason" (19) and "Dr. Kildare" (20), in the regions, the Corporation fared ernally bad at the hands of the comeback corps and was excluded in regional top 10s in all except the Westward region, its main regional stronghold.

It was important to note that with the return of many of the prestrike cirkenos. I maio "more start with BBC-TV opposition that automatically goes out over the whole country.

It was a big beef around the majors during the articity die

NBC-TV's \$1,500,000 Helene Curtis Billings

Helene Curtis has renewed with NBC-TV for \$1,500,000 in minute participations next fall that will be concentrated in "Virginians," the new Jack Paar show end the Saturday night movies.

Cosmetics firm plucked the last available six and a half minutes in the Paar show, enabling NBC to hang out the SRO sign for both that entry and the "Virginians."

'TV Film' Given Official Blessing Of Top Creators

Ernest Kinoy, Robert Crean, Alvin Boretz, Jerry McNeeley are the names of tv writers whose reputations were built in the days of the live anthology drama. Paul of the live anthology drama. Paul, Nickell, Fielder Cooke, Buzz Kulik, Boris Sagal are directors in the same category. Today, they are making 8 buck and evidently having some fun working for the once dreaded "tv film series."

This was a point made last week by David Victor, who serves as producer of "Dr. Kildare." the Metro stanza that plays NBC-TV on Thursday nights.

"You can write on a series."

Thursday nights.

"You can write on a seriestoday," said Victor, who himself has 150 tv writing credits, "because there are three or four of them that provide a change for high quality." In addition to "Kildare" (which would be a natural inclusion for its producer), Victor indicated by example some of the other tv series held in high regard by video's writing and directorial uppercrust.

The same writers who work for "Kildare"

with a high rating after only two weeks: exposure and none has wound up lame.

Allowing for the curiosity value, the old hits are as strong as everand in the current listings returnee outings. Top Secret, "Top Secret," "Play Of The Week." "No Hiding Places from No. 4 to a tied No. 7 in the top 20. "Emergency—Ward 10" ousted BBC-TV's repaidly builds in gr Compact" skein to come in with two episodes at No. 15 and No. 16. "Probation Officer" scored at No. 18.

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The directors, "producer Victor is a kildare". "In the directors, "Naked City"—a lmost guerantees work anywhere estimated to come by and atthough replaced to the whole country.

Shelley's 1-Man Show

The material Shelley Berman of the present of the corp of the writing for an aphthology. For a proping each other on more of the writing for whole the work in the corp of the writing for many the producer, it is show on ABC-TV the night of one by and atthough replaced, ment shows were doing just as well regional expensions of the corposing each other on more of the writing for whole on the corposing each other on more of the writing for whole of the corposing the corposing each other on more of the writing for whole of the corposing the corposing the corposing the corposing the corposing the corposing

These Are the Cops

Washington, May 29.

The three networks have individual reps on the Television Code Review Board under the new pact worked out between National Assn. of Broadcasters and the webs over tw programming. Named by NAB prexy LeRoy Collins were Ernest Lee Jahncke Jr., v.p. for standards and practices, NBC; Joseph Ream, v.p. for program practices, CBS; Alfred R, Schneider, v.p. for administration, ABC-TV.

Collins also named these broadcasters to the Review Board, which will be chaired by William D. Pabst, KTVU, Oakland; Robert W. Ferguson, WTRF-TV, Wheeling, W. Va.; Mrs. A. Scott Bullitt, KING-TV, Seattle; Lawrence Rogers II, Tatt Broadcasting Co., Cincinnati; George B. Storer, Storer Broadcasting Co., Miami; and Roger W. Clipp, Triangle Stations, Philadelphia.

ABC's Danny Melnick Shoots For Year-Round Production of Pilots

Dennis Weaver's Deal

Deamis Weaver, whose featured role in CBS-TV's "Gunsmoke" next season was up in the air, has made a deal to appear in at least 15 "Gunsmoke" episodes next season. Weaver, at one point, was tapped to helm a Bob Banner variety show "TV Tonight," which did not make it on next season's schedule.

Also signed for "Gunsmoke" next season as a fairly consistent regular is Burt Reynolds. His deal calls for appearances in eight out of the first 13 episodes, with an option to do eight more in the next cycle of 13 programs.

\$11,700,000 Price Tag on Rep Lot If CBS Buys It

Hollywood, May 29.
That CBS-TV lease on Republic studios (with option to buy) is for 10 years. If the network purchases the lot, as is anticipated eventually,

the lot, as is anticipated eventually, price tag would be just under \$11,-700,000.

CBS-TV will move its "Rawhide" series from MGM to Republic next month, and hopes to have all its own series housed there by May of 1963. The move was not greeted to happily by Four Star, which has a lease at Republic which gives it first call on all Rep facilities, stages, etc.

Four Star production veepee

first can us stages, etc.

Four Star production veepee Tom McDermott said "We have two-and-one-half years to run under our lease, and under its terms we have first call on all stage space, facilities, offices, etc. Anyone who comes in during that period has to take second position. Those are the facts, and we have a contract to back it up."

contract to back it up."

A network executive commented in reply that while Four Star has just renewed its lease and has an option to renew for another year. CBS-TV still feels it can house most of its series at Republic by May of 1963. At most, perhaps one net series won't be able to move on the lot because of Four Star activity, he opined.

The CBS-TV deal was announced by network prexy James T. Aubrey

The CBS-TV deal was announced by network prexy James T. Aubrey and was negotiated by John T. Rey-nolds, senior veepee of the web. Under terms of the deal, CBS-TV will pay \$400,000 a year on the lease and during the lease period it's expected the web will exercise

(Continued on page 52)

HEAVY SUMMER SKED FOR DOUG EDWARDS

In late spring, when the travail of the old season is just about over and the agonies of the new season have not quite begin a network programming exec's fancies turn to putting some order into the crazy, jammed-up system of pilot production. As it now stands, the pilots for new shows all start rolling in late fall

stands, the pilots for new shews all start rolling in late fail in a two or three-month period with the network deadline for presentation early in January for the start of the next selling season. Under these conditions, there's, an unavoidable scramble for available thespers, scripters, producers, studios, etc.

Dan Melnick, ABC-TV vp. in charge of programming development, would like to put the creation of new shows on a year-round basis. "We're not cloak-and-suiters who have to cut velvet in the summer for the fall season. The whole industry would benefit if we could start our pilot production earlier and also extend it later, thus turning out new shows as the ideas crystalize rather than waiting for a limited period."

Melnick acknowledged that there were some imposing hurdles to producing pilots on a year-round basis. Turning out a pilot means taking options on actors and some top production personnel. This manpower is not likely to hold back from accepting any new assignments if the spread between the pilot completion and the network's yes-or-no answer is too long. Tying up such talent could run into a lot of money in a situation where the chances of a network-bankrolled pilot are still about one in four or five to be accepted.

ABC-TV and Revue Studios are

cepted.

ABC-TV and Revue Studios are ABC-TV and Revue Studies are breaking the pattern somewhat in their decision to start rolling with "The Best Years," a show which will not be seen before the 1963-64 season. Long advance planning possible on this show has enabled the producers to line up some top writers who also have had extensive college teaching experience. Since "The Best Years" has a campus setting, it's figured that these scripts will have a greater ring of truth. Among the writers signed to turn out hour stanzas as Bernard Malamed, Jason Evers and Henry Jones.

CBS Taps Iannuci For Harrison Job

Salvatore (Sal) Jannuci move up as v.p. for business affairs for CBS-TV, replacing Spence Harrison who after a 10 year tenure is the post moved over to the Ted

CBS News' Doug Edwards will have a busy time of it this summer, subbing for vacationing Robert Trout on WCBS-TV, N.Y. and for Eric Sevareid on the Sunday night network news.

__ddwards' summer schedule adds un' 10 23 tv and radio shows weekly at its peak. The rundown includes "CBS-TV, "Boug Edwards," at 3:35 p.m., "New York Reports," WCBS-TV; "Doug Edwards with the Late News," WCBS-TV, and on radio, "Doug Edwards with the Late News," WCBS-TV, and on radio, "Doug Edwards News," "To Your Health" and "Headlines."

When the summer's over he'll be able to settle down to doing 17 regular news shows per week on tv and radio, in addition to playing a fat role in the web's instant specials. and general executive.

Iannuci, since 1960, had been director of business affairs for CBS-TV, reporting to Harrison. The promotion is effective immediately Iannuci in 1960 received the business affairs director post, at the time when Merritt Coleman was named v.p. and business manager, talent, and contract properties, Hollywood.

Prior to 60, Iannuci had been director of contracts—talents and rights for the network's business affairs department since January, 1959. He joined the web's business affairs department in 1954, later served with the network sales department for nine months and then returned to business affairs.



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Fig. 1. Control of the second of the seco

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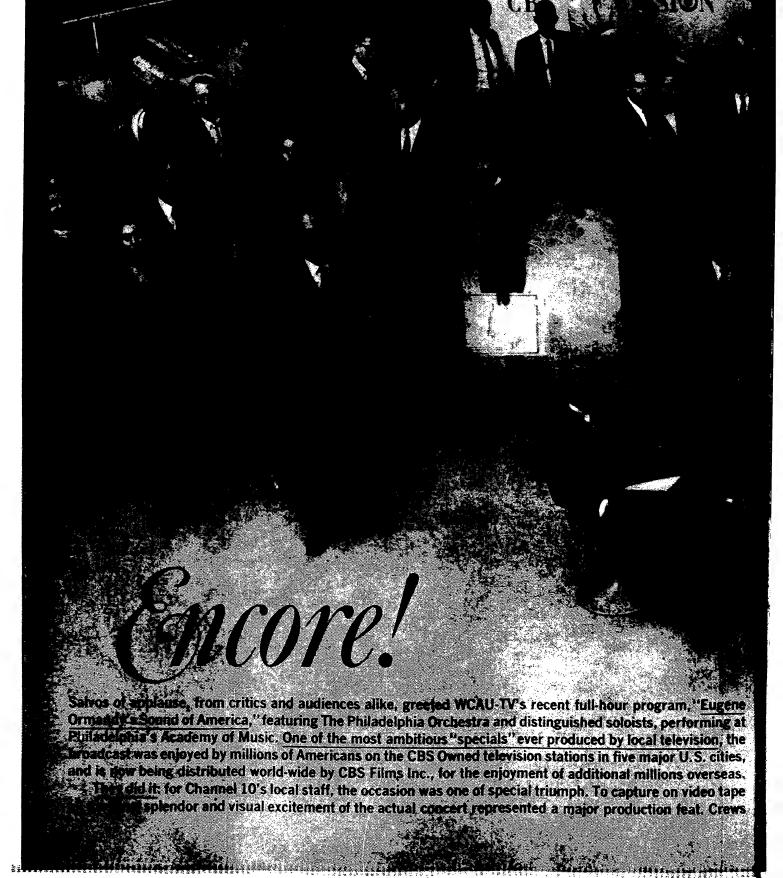
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of technicians and truckloads of equipment (including seven cameras, ten microphones, 7,000 feet of cable, 80,000 watts in special lighting and a complete remote control unit) were 'on duty' at the historic Academy. In all, more than 500 man-hours of painstaking preparation were lavished on the sixty-minute broadcast.

Bill 40th Page - Carporth REPRESENTED BY CTO BY

TV's Achilles Heel as Viewed By **Madison Ave.: Prime Time Costs** —On Other Adv. Agency Fronts

There was a brief moment during the Assn. of National Advertisers spring session last week in New York when ty industryites monitoring the sessions had the shock of thinking they were going to be praised for costs.

praised for costs.

In a talk that assayed costs in various media, Dancer, Fitzgerald, Sample senior veepee Lyndon Brown drew from the Nielsen figures on tv for the five-year period from 1956 to 1961. The report on the changes in the cost per thousand of average network tv commercial minutes showed that night-time costs have increased 1.5%.

mercial minutes showed that nighttime costs have increased 1.5%,
that daytime costs have declined
by 17.8%, and the total costs of all
network programs, both daytime
and nighttime, have dropped 11.7%.
"We would conclude from these
data" said Brown, "that, on a trend
basis, average network television
costs have not increased, they have
actually declined slightly, and that
relative to 1956 this medium is delivering more value in terms of the
homes reached per thousand dollars than it did six years ago."

But then Brown switched from

But then Brown switched from the cost of commercial minutes to the cost of prime nighttime pro-gramming.

"Now," he said, "before anybody in this audience associated with the television medium rushes through the nearest exit to grab-the nearest telephone in order to get his publicity department cranked up, let's look at the Achifles heel of this vehicle. The primary opportunity for the national advertiser to get maximum power from television by reaching its biggest audience lies in prime nighttime. Have these costs followed the general average pattern we have just seen for television during the past five years?"

Again using Nielsen data based

Again using Nielsen data based on a random sample of 20 night-time shows, Brown showed that prime time costs have actually in-creased by 19.4%—the same rate as the cost increase for magazines.

prime time costs have actually increased by 19.4%—the same rate as the cost increase for magazines.

"Here we see very clearly the effect of those production costs that have been allowed to get way out of line while the opportunity to buy high rated programs on a sound economic basis, the dream of every national advertiser, has been constantly eroding," he declared.

Comparing the high nighttime figure with the relatively level trend for all tv as reported by Nielsen, Brown said, made obvious "the force behind the scramble for more efficient television and the potential premium for alert, knowledgeable handling of this medium."

In other words, the sharp agency operators have been able to come up with minute-buying formulae and the like that have provided thoroughly satisfactory efficiency. As far as spot ty trends are concerned, Brown said his agency's xen experience showed the following: prime nighttime 20-second thurbs have been at an almost stationary level of \$2.50 per thousand homes; daytime minutes have increased, marginally from \$1.50 to \$1.70; but fringe nighttime minutes have gone up from \$1.50 to \$2.40.

The New Shell Game

What a difference a year makes. Twelve months ago, Shell Oil and agency Ogilvy, Benson & Mather were mulling the results of the first few months of their \$15.000-1000 foray into a single-medium ad campaign—newspapers—and also contemplating slipping back into tv.

This year the Television Bureau of Advertising's first quarter of 62

tv.

This year the Television Bureau of Advertising's first quarter of '62 report, due in a couple of weeks, will show that Shell is the number one spot television advertiser among all petroleum companies.

London Agencies

LUMUUH ARCHICLES

London, May 29,
J. F. Sova, managing director of
Havas Ltd., planed out for New
York to huddle with Yank agencies
with a view to mutual representation. No question of mergers or
capital exchange, however
Carreras Ltd. has just launched a
new tipped cigaret called Ransom.
Advertising is handled by Greenlys Ltd. . . Claiming to soap and
detergent commercials are fre-

quently "artful, misleading, loud and vulgar" the glant Cooperative Wholesale Society is cutting the "soaperlatives" from their new drive for these products. At an agency symposium held by Charles W. Hobson Ltd., believed to be the first of its kind in modern British advertising, managing director Nicholas Kaye told his staff that industrial earnings and profits in 1961 were considerably lower than two years previously. The automatic reaction, he said, was for manufacturers to cut advertising. This, allied to the ty ad duty which had fallen entirely on the agencies' shoulders, was why the buoyant fiscal phase enjoyed for the last decade by the admen was over.

With the Station Reps

Most interesting spot campaign in New York, which may break out, according to the agency is the Jive Seven wine pitch in ex-clusive saturation on WABC radio

the Jive Seven wine pitch in excelusive saturation on WABC radio currently.

Ordinarilly, winerles are on a gentle kick, promoting the fine bouquet etc. with occasional cute stiff like little old wine makers.

But Jive Seven, said to be in a market class with the likes of Thunderbird (and remember the zooming bird Doyle, Dane, Bernbach had for that abottion of the grape), has a rock n' rolling one-minute spot with rær vocal and guitar, and it is hard to tell where the big beat of top 40. WABC ends and the blurb begins. As is, it's a belter, and station and agency spokesmen confirm that a first edition had to be scrapped.

Jive Seven is a product of Eastern Wine Co. New York, which also bottles Chateau Martin. Metlis & Lebow is the agency, and the WABC campaign runs from 6 a.m. to midnight daily with emphasis on the nighttime disk shows.

The rær format naturally has a

emphasis on the nighttime disk shows.

The r&r format naturally has a lot of kids in the audience, but the agency says the pitch is not at teens. A station exec says the aim is at "lower income groups." but r&r disks, with a high ratio of Sepia talents, also attract a large Negro audience.

Briefs: Institute of Life Insurance, a national association of Insurance companies, is reportedly considering both spot and network tw... Bishopric, Green, Fielden agency of Miami will handle trade and consumer advertising for WCKT-TV, Miami ... Katz, has "Spot Television. Advertising Cost Summary"... Celebrating its 30th anni, Peters, Griffin, Woodward reppery has published a handsome promotion piece with broadcasting highlights over the years.

Tom Howard Tapped
Kansas City, May 29.
Tom Howard has been appointed
general manager of stations KBEA
(AM) and KBEY (FM) in suburban

(AM) and KBEY. (FM) in suburban Mission, Kans, He joined the stations about a year ago as sales manager.

He succeeds Tom Gonterman, who becomes director of sales promotion for the parent, Public Radio Corp.

Stanton Pledges Support Of CBS in Opposition To Postal Rate Hikes

CBS prexy Frank Stanton pledged the support of CBS radio and tv stations in opposing proposed postal rate hikes for newspapers and magazines.

papers and magazines.

Stanton, in an address before the journalism fraternity of Sigma Delta Chi at N.Y.'s Overseas Press Club, pledged the assistance of the CBS radio and tw stations—"both in airing the issues and taking an editorial stand against the proposed legislation." He noted that the proposed legislation has passed the House and public hearings are being held this week by the Senate.

CBS prexy taking up the

the Senate.

CBS prexy taking up the cudgels for other media stated his belief that we live in a pluralistic society with many communications outlets and an attack on one medium is in reality an attack on other media as well. Said Stanton: "For if all the economies aspired to in H.R. 7927 are ever effected, the pending postal rate legislation cannot help but seriously cut back the pluralistic character of the free press in America."

BERTRAND RUSSELL'S SOLO ON 'OPEN END'

David Susskind has persuaded Bertrand Russell to do a two-hour one-man "Open-End" give-&-take. It's already been taped (in London) and goes on WNEW-TV on June 10.

Susskind maneuvered the Russell open-ender while in London for the taping of the Ingrid Bergman special which goes on CBS-TV in the fall.

Chrislaw, Ziv-UA Unite On Patty Duke' Entry

Peter Lawford's Chrislaw Productions will co-produce 'The Patty Duke Show' with Ziv-UA. The two companies have previously been associated in various other ventures. Chrislaw also is associated with the parent United Artists Corp. for feature film production.

William Asher, head of tv oper-ations for Chrislaw, will be pro-ducer-director of the series.

NBC Kidvid Pubaffairs Hour Looks Set for Sat.

Hour Looks Set for Sat.
They're still working it out, but
it would appear that the NBC-TV
brass plan to put that new kidvid
pubaffairs hour into the 12:301:30 Saturday time next fall. It's
the show that NBC prexy Bob
Kintner announced at the Dodd
Committee hearings would be going on his web.
It's gonna be for kids in the 5-12
age bracket. Probability of the
hour going into 12:30 Saturdays
has evidently killed the small
chance that "Kukla & Ollie" had
to capture that time.

Canada's 'Comedy Spot'

"Comedy Spot"
Toronto, May 29 cosponsored by Ford Motor Co. of Canada Ltd. and S. C. Johnson & Son Ltd. cross-country on tw web of Canadian Broadcasting Corp. starting July 3 on Tuesdays at 99-330 p.m. (EDT). It's in for 11 weeks.

An Espanol Reppery

Veteran ad agency and broadcasting exec Carlos Franco has been named veepee and general manager of the newly-organized Spanish International Network Sales, a reppery for a web of seven to stations along the Mexican border. The stations cover a U.S. market with an audience estimated at more than 3,000,000 Spanish-speaking Americans.

Spanish International will rep the stations both as a group and individually. They are the only U.S. outlets programming exclusively in the Spanish language.

Officers of the new firm are Emilio Azcarraga Jr., president; Rene Anselmo, exec veepee; and Franco, veepee. Prexy is the son of Mexico's leading video station operator. Anselmo heads his Mexican programming subsid.

Franco was most recently with the Swan & Mason agency and was an exec with Young & Rubicam and the Crosley stations at one time. The stations are KWEX, San Antonio; KEFE, Nuevo-Laredo; KEI, Juarez-El Paso; KEFA, Nogales-Tucson; KEWT, Tijuana-San Diego; KEM, Mexicali-El Centro; and KMEX, Los Angeles, slated to go on the air Sept. 1.

TV-Radio Production Centres

IN NEW YORK CITY

Actress Joan Esme Rylander, daughter of NBC veep Al Rylander, engaged to Floyed Asher Davis, an MD, with wedding scheduled next week . . . Otto Preminger to be interviewed by Bob Dixon via WCBS week ... Otto Preminger to be interviewed by Bob Dixon via WCBS Radio on Friday (1). Larry Cooper, former program manager of KTYL-TV, St. Louis, coming to New York as a salesman for Cellomatic, the Screen Gems division ... Harvey V. Fondiller, former NBC press-staffer receives his Master of Fine Arts degree (in dramatic arts) at Columbia U. on Monday (4), his essay was "NBC-TV's Wide Wide World"... Hal Persons signed to head up "TV Minute Report," a news service started by Fotosonic Inc., Persons was tied with Van Praag filmery for years ... Allen Gray starting new WCBS Radio feature Monday (4) entitled "Profile of a Bedroom". Mayor Robert F. Wagner served WLIB topper Harry Novik last Thursday (23) with a public service citation for the latter's aid to Ny.C.'s stay-in-school program ... David Bellin was named manager, trade and NBC o&o advertising.

advertising.

Chief writer of NBC's "Tonight," Bob Heward is looking forward to the Soupy Sales week, beginning June 4. Howard was a writer and pie thrower (at contestants) on "Beat the Clock" for 10 years...

Thesp Jean McClintock ("Take Her, She's Mine") has gone into the daytime tv soaper, "As the World Turns," for an extended run...

Frank Farrell, N.Y. World-Telegram columnist, guests on "The Elizabeth Morgan Show" on WIRZ, June 7. Phillip Conway, formerly with MCA-TV Ltd., as an agency contact, has joined ABC Films as an account exec... Herbert A. Classen has left H-R Television in N.Y. where he was assistant sales manager, to become a salesman for ABC International Television.

Jim Backus, host of CBS-TV's summer series "Face to Face." to

NY. where he was assistant sales manager, to become a salesman for ABC International Television.

Jim Backus, host of CBS-TV's summer series, "Face to Face," to Washington June 5-7 to address American Booksellers Assn. Bill Leonard, exec producer of CBS News Election Unit, toastmaster at award dinner sponsored by Assn. for Help of Retarded Children at Hotel Astor last. Thursday (24) ... Allen Ludden of CBS-TV's "GE College Bowl" and "Password" to do summer stock in "Critic's Choice" in Dennis, Mass., and Skowhegan, Me. ... CBS-TV's "Tve Got a Secret" racks up 10th anni June 18 ... First regional confab of news directors of CBS-TV affilis was held Saturday (26) with CBS prexy Frank Stanton and CBS News topper Richard Salant among those addressing the meet of northeast news directors of the five CBS-TV odo, stations will be held in NY. June 7 and 8, at St. Regis. Hotel ... Allen Swift, who has done many voice commercial assignments, just finished a voicing stint for Darryl F. Zanuck's "The Longest Day" pic. Swift, for the pic, simulated the voice of Gen. Dwight D. Eisenhower ... E. G. Marshall and Robert Reed. stars of "The Defenders," have been named "Television Father and Son of the Year" by the National Father's Day Committee ... Zino Pads of Scholl Manufacturing has bought participations in CBS Radio's "Art Link-letter's House Party"... Paul Levitan, CBS-TV's director of special events, as a prelude to his producing "Miss Universe Pageant" on July 14 has accepted an invitation as a judge for the '62 Miss Penn-sylvania Pageant ... Composer Jaeques Belasco is working on a special score for an NBC-TV special for fall showing ... Courses in literature and in American politics will be presented by WCBS-TV and Rutgers U. on "Summer Semester." starting June 4 ... John Maxon promoted to sales manager of Sponsors Film Service, division of Advertising Radio and Television Services, Inc.

Jeel Katz, resigning as partner in Ashley-Steiner to become execveey of Plautus Productions, in a deal reached several weeks ago

Joel Katz resigning as partner in Ashley-Steiner to become execveep of Plautus Productions, in a deal reached several weeks agowith the production outfil's topper Herb Brodkin ... Herminfo Traviesas, BBDO veep, has been renamed chairman of the Int'l Radio & TV Society's membership committee ... Betty White to co-star with Dan Duryea on the June 27 U.S. Steel drama.

IN HOLLYWOOD

KCOP's new prexy John Hopkins is buying so many off-network shows for next fall that he not only admits the indie will have "that network look", but "we'll compete with them on their own level." All this and color, too ... Working actor asked his non-working actresswife, "what are you up to today?" Said she, "I'm going to the unemployment office and then to the track". Dan Lewis (Johnson & Lewis) came down from Frisco to let Hollywood Ad Clubbers in on his "secret" of keeping the Bank of America account for over 35 years ... Leo Burnelt's executive veepee of broadcasting, Leonard Matthews came out from Chicago to help break in the agency's new Hollywood office, an exact duplicate of all other Burnett offices around the world. To be sure, there were fresh apples for the "inspectors" ... ABC's press head El Henry out of commission for a few weeks after singery ... Now that he can't convince Mort Hall that he should sell KLAC to Westinghouse, Don McGannon is said to be casting glances at KFI, the NBC affil. The late Earle C. Anthony steadfastly refused to sell to NBC, the only web without its own station in Hollywood ... Insiders are wondering what Crowell-Collier is up to after moving out the two men, Bob Purcell and Chuck Blore, who made KFWB such a massive money-maker, Last year a cool million AFTER takes ... Lou Edelman before taking off with his Rita for two months in Europe, convinced Joep Bishop that he should take a stronger hand in the production of his show. Says Lou. "He has such great wisdom in comedy that it's a shame to waste his talents."

IN CHICAGO

WBBM-TV will probably get an earful from the public on June 9 for using its local autonomy. Station is preempting "Gunsmoke" to present another "I See Chicago" special, this one on the changing face of the city . Joe Gallicchie, who's clocking 30 years of batoning the local NBC orchestra, gets a tribute on "Artists' Showcase" this Sunday (3) . . . WGN exec veep Ward L. Quaal receives an honorary doctor of laws degree from Mundelein College next week and will deliver the commencement address to the grads . . Jack McGuire pubrelations veep of Peitscher, Janda Associates, has plucked the WLS p.r. account . . Bob Henley moves out of the WGN newsroom to become radio program manager Bob Bradford's assistant . Benny Goodman will be next to get the WBKB "Home Again" treatment . Jack Karey, former WCFL deeigy now freelancing, has been tapped to announce the Grant Park concerts. Used to be Jerry Kaufherr's chore . . WBBM-TV will do a remote from the stage of Evanston High School of its production of the "Mikado" . . Broadcast Clearing House opens a Chi office in the Wrigley Bldg, this week

Stephen Murray appointed regional officer the North of England and the Midlands for the Independent Television Authority from June 18. Eric Croston has been named publications officer for the same outfit. Roy Ward Dixon due in from Canada to tape a quiz game "Abracadabra" for Associated-Rediffusion. Grampian-TV, one the tiniest of the commercial stations, snapped up Premier Harold Macmillan in a local interview spot. Television Society's Silver (Continued on page 50)

EMMY'S WEST COAST SLAPDOV

Canada Puts Ceiling on Prizes

Limits of \$100 a month in cash or merchandise, or one contest a month with prizes up to \$1,000 have been set for radio and television stations in Canada sponsoring air contests. The Board of Broadcast Governors, in a list of new amendments to its AM and to regulations, set the rule covering only contests sponsored by stations but not those backed by advertisers.

Another amendment demands that, beginning Sept 30, tv stations must carry a minimum of 40% Canadian programming in peak times between 6 p.m. and midnight. Shows from the Commonwealth count 100% Canadian to 20 hours, a week with half credit, beyond that time. Shows from French-language nations also get the 50% rating.

Saga of Lee & Leo: the NBC 'Cop' And MGM-TV's Flamboyant Lawyer

dict" to pick with each other. The head of NBC's standards & prachead of .NBC's standards & practices unit has charged that a law-yer—and that's what Benedict is—oughts act with reserve, at least not act improperly. Metro TV has countercharged that Benedict, being based on the flamboyant but thoroughly real Jake Enrich, ought at least be allowed to act flamboyant too.

The particular problem, which has been in stalemate for several days, is over something Benedict, played in the weekly hour series by Edmund O'Brien, does in the pilot film by Metro. As written, Benedict, tries to intimidate a murder jury seconds before it retires to reach a verdict.

The NBC "cop" said nix, no lawyer, should be thus dramatized on tv. But Metro evidently told NBC that any character based on a highly respected; yet colorful lawyer like Ehrlich should be allowed to act colorfully in turn. (Two of the basic reasons why an hour series being based on Ehrlich are typical courtroom techniques and his habit of crusading, although the stories won't necessarily be factual, the producer is apparently trying to hue as closely to Ehrlich's character as possible for the sake of "drama".

The "Benedict' show tto take a 7.30-8.30 slot next fall on the "MBC. TV Saturday night sked) reveals the kind of "artistic-x-practical conflict" that the current it cilimate is creating. Jahncke took a trip (with NBC-TV program veep Mort Werner) some weeks ago took a trip to Hollywood to explain the standards & practices situation to producers who are making NBC shows for 52-53, and the reaction of Hollywood filmmakers was not uniformly warm.

There is no report of an objection by the American Bar Assn. to the scene. However, the association is said to be concerned over one thing in general about the Metro-NBC hour and that is that Ehrlich, who gets screen credit as an advisor on "Benedict" does not also get screen mention as a lawyer. It seems that the Bar Assn. traditionally has been against self-promotion by its, members.

So, in effect, NBC and Metro can say, "The character of lawyer Sam Benedict is based on the life of lawyer J. W. Ehrlich."

Goofer Twofer

Goofer Twofer

Washington, May 29.
Washington Star television eritic Bernie Harrison took NBC to task in a post-Emmy Award column for a reference to the late House Speaker Sam Rayburn as Senator Rayburn Harrison went on to recall another goof by Sen Walter Magnuson." who confused Bell & Howell by referring to it on the Emmy telecast as "Bell & Howard."

But his tsk-tsk criticism had a big bust itself. Sen Magnuson (D-Wash). Senate Commerce Committee chairman, is named Warren, not Walter.

Canada Radio-TV **Governors Easing** Censorship Bans

Censorship has virtually been lifted from Canadian AM and ty by the Board of Broadcast Governors BBG's new amendments to regulations governing Canada's broadcasting industry demand simply that shows must not be obscene. Ilbelous or seditious. From there on, the broadcasters are expected to use their own common sense and good taste.

BBG rules until now required programs dealing with venereal disease or birth control be submitted to the board in advance for Continued on page 44)

COP THE LAURELS

the assumption that the awards represent the mos qualitative aspects of ty (although

qualitative aspects of tw (although this will get you an argument in more than one quarter), nonetheless the laurels bestowed on tw network programming for the past year add up to an unqualified anul for made in Hollywood product and a major plus for New York-betthed entries.

The NY vs. L.A. statistical breakdown makes for one of the more interesting footnotes to they year's annual awards. With something more than 70% of all programming on the three tw webs originating in Hollywood film studios, the fact that 21 of the 27 awards went to eastern-betthed network shows (or components thereof) has more than cursory interest.

network shows (or components thereof) has more than cursory interest.

It's not the first time over the past year that the West Coast has received a sharp reminder that perhaps it's time to get on the ball in perpetuating its bigtime stake in tv. For one thing, the ratings this season (and subsequent cancellations) have more or less repudiated the "factory stuff" out of Hollywood. Then came another crisis of sorts, with the Congressional hearings specifically singling out Hollywood—made shows ("Bus Stop." Route 66") for lambasting. And as a prelude to the Emmys. The recent Peabody awards gave the east much the best of it.

With the exception of the awards to Peter Falk "Dick Pow ell-Show"), Shirley Booth ("Hazel"), Don Knotts ("Andy Griffith Show"); "Bob Newhart Show," Carl Reiner ("Dick Van Dyke Show") and the Ernie Kovacs show, it was a New York field day for Emmy, as typified by the awards to Julie Harris. "Victoria Regina," E. G. Marshall, "The Defenders," Carol Burnett, Brinkley & Huntley, Leonard Bernstein and the New York Phillharmonic, "Garry Moore Show," Nat Hiken ("Car 54"), "Purx Special for Women," the Vincent Van Gogh documentary, etc. (Overall NBC won 12: CBS 16; ABC 5.)

Already ruling the program roost in terms of variety shows, panel shows, specials and newspublic affairs, the cast is now demonstrating it knows all the celluloid tricks, too, as witness." Defenders," "Naked City," "Car 54" and the upcoming "Nurses."

N. Y. ORIGINATIONS 'Kangaroo's' Stuffed TV Pouch; Looks To Next 2,000 Hours as Kid Lure

Salant Salute

Salant Salute

Dick Salant's CBS News department took over the CBS.

TV network schedule Thursday (24), the day of the Carpenter shoot. For that day, CBS News accounted for 36% of the network schedule.

The 86% was composed of the following network segments: 7 am to 5 pm., Carpenter shoot coverage: 6:15 to 6:30 p.m., NASA press conference on Carpenter: 7:15 to 7:30 p.m., CBS News with Walter Cronkite: 9 to 9:30 pm., Special News Extra on Flight of Aurora 7: 10 to 11 pm.

"CBS Reports" show on the Common Market: 11:15 to 11:30 p.m., "A Happy Ending" (Carpenter flight).

Additionally, on WCBS-TV.

Carpenter flight!
Additionally, on WCBS-TV,
N. Y. o&o between 8. and 9.
p.m. on the same night had a special on local primaries,
WCBS-TV also kicked off the day with its "College of the Air" show from 6.30 to 7 a.m.,
a show produced under the wings of CBS News division.

WNEW-TV's 'We Wuz Robbed' In

Station spokesman called the awards a "complete farce" and asked, "Why should we support the infallability of the three networks?

Reaction of the independent station came last week after one of its programs, "Festival of Performing Arts," was refused as a nominee by the TV Academy, which fathers the awards. WNEW's beef was the most vocal of several about the annual Emmy awards process.

process.

Most of the other complaints center about the Emmys, whether (Continued on page 51)

By HERM SCHOENFELD

"Captain Kangaroo," the Bob Keeshan kiddie morning show which marked its 2,000th hour on CRS-TV last week, has not run out of any ideas for the next 2,000 hours, but the series has just about run out of available novelty acts for guest shots. Years ago, when "Kangaroo" first hit the air, there were a flock of variety shows using such acts so that there was always a steady source of supply. Currently, "Kangaroo" has been Currently, "Kangaroo" has been compelled to slot some reruns of the novelty turns on the show. It is the only rerun material used since it's cheaper to tape new hours than reassemble and edit material from old shows.

As a promotion for the show as well as being a profitable public service enterprise, Keeshan, who of the package, is again being booked into a series of "Fun With programs with various symph organizations around the symph organizations around the country. The show is aimed at introducing good music to the kiddles and includes some explanatory talk by Keeshan. He'll hit about 20 cities this year, sometimes giving two performances in one towa.

Emmy Rejection

WIEW-TV Is threatening to withdraw its support of the local Emmy awards on the grounds that they appear stacked in favor of the tve twoork owned and operated stations in New York City.

Station spokesman called the awards a "complete farce" and asked, "Why should we support the infallability of the three net-works?"

John Stone, producer for "Kanwards and they support the infallability of the three net-works?"

each product.

John Stone, producer for "Kangaroo," said he disliked the term "soft sell" for the show's approach selling." Whatever it is, it's based, according to Stone and exec producer David Connel, on a respect for the intelligence of the kiddie viewers. Researchers have demionstrated, incidentally, the largest age group viewing the show are children from six to eight; the second from four to six; and the third adult women. A microscopic quality of adult men also tune in.

Originally staged live, the show

ity of adult men also tune in.

Originally staged live, the show is now completely live-on-tape with the staff turning out eight shows a week, working on a four-day basis. By gaining on the broadcast schedule, Keeshan's staff is able to devote some time to other ty projects which are being offered to the networks.

TV and Radio Into Fluid Drive With Bangup Coverage of Orbiting Carpenter

Metro-NBC hour and that is that Earlich, who gets screen received the Earlich, who gets screen received as the Earlich, who gets screen received the Earlich and the Earlich with the Earlich as a law-yer. It seems that the Bar Asian traditionally has been against self-promotion by its members are as a law-yer. It seems that the Bar Asian traditionally has been against self-promotion by its members. The character of law-yer sam Benedict is based on J. W. Ehrlich, but they cannot say, "Sam Benedict is based on the life of lawyer J. W. Ehrlich," but they cannot say, "Sam Benedict is based on the life of lawyer J. W. Ehrlich," but they cannot say, "Sam Benedict is based on the life of lawyer J. W. Ehrlich," but they cannot say, "Sam Benedict is based on the life of lawyer J. W. Ehrlich," but they cannot say, "Sam Benedict is based on the life of lawyer J. W. Ehrlich," but they cannot say, "Sam Benedict is based on J. Tastfeully and in detail, the radio and the life of lawyer J. W. Ehrlich," but they cannot say, "Sam Benedict is based on J. Tastfeully and in detail, the radio and the life of lawyer J. W. Ehrlich," but they cannot say, "Sam Benedict is based on J. Tastfeully and in detail, the radio and the life of lawyer J. W. Ehrlich," but they cannot say, "Sam Benedict is based on J. Tastfeully and in detail, the radio and the life of lawyer J. W. Ehrlich," but they cannot say, "Sam Benedict is based on J. Tastfeully and in detail, the radio and the life of lawyer should be cannot say, the lawyer should be say the lawyer should be cannot say, the lawyer should be concern of those who were wait the life of lawyer should be cannot should be sayed the lawyer should be cannot should be sayed that the life of lawyer should be sayed the lawyer should be sayed to the say of the seems of lawyer should be sayed to the lawyer should be sayed the lawyer should be sayed the lawyer should be sayed

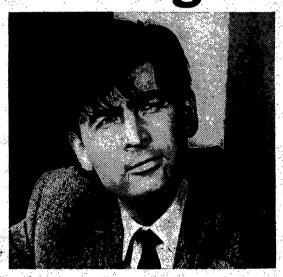
sion will remain a strong point in network programming for next sea-son, with 30 such shows firmed up, 17 of them renewals, the other new

son, with 30 such shows firmed up, 17 of them renewals, the other new entries. Despite the increased popularity of the hour form in recent years, it represents a slight drop from the 34 of the season just ending. Seventeen hour shows of this season have been axed.

The new hourlong series are "It's a Man's World." "Going My Way," "Alfred Hitchcock Hour" (expanded from a half-hour). "Combat," "The Nurses," "The "Eleventh Hour." Empire," "Sam Benedict," "Saints and Sinners," "Fair Exchange," "The Wide Country" and "The Gallant Hours." In addition, an hourlong series, "The Best Years," was bought from Revue by ABC-TV, but won't be beamed until 1963. Another new 90-min. "The Virginian," first film series in that length.

1-ft in getrorng-

Can an earnest, honest young man from a small town make good as a Senator in Washington?



Yep.



Senator Smith comes on the Washington scene with some special qualities.

Like native wit and grassroofs common sense. Like boyish charm and mature integrity. Like a comfortable feeling about people and an uncomfortable feel

devotion to the little man.

Thus armed, the Senator attacks with equal zeal the private problems of a Senate janitor and the public

problems of the people's welfare.

The Senator, you'll recall, was first introduced to

much the same qualities. And success.) Mr. Smith's new term starts Saturday, Sept. 29 at 8:30 PM.

to remember a previous role Fess Parker played with

In the part created by Jimmy Stewart, one Fess Parker bids fair to extend this popularity. (We seem

On the record, there is good reason to believe the Senator can represent your interests handsomely,

ing about white ties and tails.

Above all, like dedication to the big ideal and became—and has remained—an all-time favorite.

Coming on ABC-TV: "Mr. Smith Goes to Washington"

What Do You Have to Do to Be 'Local'? WIND Sez It's Got Answer

Chicago, May 29.

On the theory that most people today feel a stronger identification with their immediate communities (whether they be suburbs or sectors of town) than with the greater metropolis that contains them, radio station WIND has instituted a yearlong series of promotions to involve the station actively at the neighborhood level. The object on the one hand is to convey the station's awareness of the community, and on the other to promote the community's awareness of the station.

Ed Wallis, general manager of

be promote the community awareness of the station.

Ed Wallis, general manager of
the Westinghouse AMer, explains
his thinking thus: "To be local
today, you have to do more than
serve the huge metropolitan area
—you have to communicate at the
community level. The reason for
the demise of so many metropolitan daily papers across the country
is that they failed to do that,
while the little community weeklies have flourished because they
are truly local." Wallis' promotions
are part of a general "community
consciousness" at WIND, which is
reflected in the station's increasing community service programming.

ming.

The promo stunts may be corny, but they're of the sort that creates word-of-mouth. Wallis feels also that they give the sense "that WIND is alive and always, doing something." The current spring promotion has as its theme. "Nice Things Happen to People Who Listen to WIND," and station promo manager Paul Lindsay is occupied with cooking up ways to make "nice things happen" in some 200 communities in the metro area. For instance:

One day the station paid for all

For instance:

One day the station paid for all the milk purchased in a particular supermarket; another day it fed the coin slots for all the laundry done in a neighborhood laundromat; once it treated a whole suburb to soda pop on a hot day; another day it popped for all the coffee shop; and so on.

Several times the station hought

shop; and so on.

Several times the station bought up the parking meters in a community for an entire Saturday, posting signs on the coin boxes which read. "Your parking free today, courtesy of WIND." followed by the "nice things" theme line. Twice WIND bought all fares on the commuter boat downtown, and once it treated commuters on the shuttle buses to the train depot. once it treated commuters on the shuttle buses to the train depot. On one occasion the station paid for all marriage licenses bought at City Hall by persons whose names began with any of the stations call latters. tion's call letters.

nons call letters.

Indicative of sample costs one day's worth of parking meters in suburban Palatine ran up a tab of \$72, and 300 commuter boat rides came to \$60. Total costs for the first two months of the "nice things happen" promotion amounts to \$2.500.

So far as Wallis is concerned, it is money well spent—far more meaningful, he feels, than on the air promotional stunts because it is reaching a potential audience greater than that which the station has already captured. "With this promotion we feel we may broaden the base of radio listen—

(Continued on page 42)

ABC 'Expedition'

Into Syndication

"Expedition," which has wound
up a two-year run on the ABC-TV
network under Raiston sponsorship, will be syndicated next year
by ABC Films, Winner of numerous awards in the category of
shows for children, "Expedition"
could not find a network slot despite the fact that Raiston wanted
to pick up the tab either on ABCTV or CBS-TV.

The series consists of 47 halfhour stanzas. On the ABC-TV network, the show was carried in only
80 markets, Hence, ABC Films
figures a good potential in theremaining 178. Show has been
produced by Insight Inc. of Hollywood.

Toll Radio

Toll Radio
Indianapolis, May 29.
Indiana Toll Road Commission has signed an agreement with Indiana Roadar, Inc., headed by James C. Courtney Jr., Indianapolis, for a radio station that will broadcast only to toll road motorists. Station will offer eight minutes of weather traffic, and safety information, and 52 minutes of music, news, and advertising each hour. Transmission will be by wire along the road, with reception limited to 150 feet from the wire.

purpose or policy."

The groups within a group were around until the fall of 1960 when RKO sent William McCormick, who had been veepee in charge of sales at WOR. New York, to Boston as orexy of the Yankee Network and WNAC-AU-TV. McCormick instituted a brand new format for the station with the cornerstone the 15-minute hourly newscasts from 6 am to 11 p.m. (similar to the news schedule on WOR).

High-powered promotion, via newspaper ads, taxicab posters, billboards, subway and bus posters was put behind the switch.

Also scheduled were talk show

(Continued on page 50)

BON AMI PRODUCT ACQUIRED BY MORRIS

London, May 29

Program Exchange, the company headed by R. Anthony Morris, has acquired Eastern Hemisphere tv and theatrical rights to the feature film library controlled by the Bon Ami Film Corp. of New York Involved in the package are 117 features, and among the titles are "Bridge of San Luis Rey." The Kansan," "Foreign Correspondent" and "To Be or Not to Be."

Morris has already made his, first deal for the library with Charles Michelson for DZTM-TV in Manila, covering 104 of the films in the library.

In addition to being feature film purchasing agents for Europa and theatrical rights to the feature

purchasing agents for Europa Films of Stockholm, Typical Films of Venezuela and Ceylon Kinema tograph, Program Exchange also operates closed circuit ty on a number of liners. It also has world rights to the Korda library of number of the Korda managerists to the Korda managerists to the Korda managerists with London Films, and has tieups with Tele-Hachette and TV of New York.

Rachmil's Ziv-UA Exit

Kachmil 8 AV-UA EXII
Hollywood, May 29.
Lewis J. Rachmil, Ziv-UA's v.p.
in charge of production operations,
has resigned. Bowout came following. Ziv-UA's failure to renew its
Coast studio lease in line with its
policy of independent production
operations paralleling that of its
parent company, United Artists.
Rachmil, formerly a producer
with Columbia Pictures, became
associated with Ziv-UA in '59 asproducer of "Men Into Space." In
1960, he became administrator of
the company's Coast operation,
and last year was made a v.p.

Stan Hubbard's **ARB Cupboard**

whac, as a Variation

On a WOR Theme, Hits

Jackpot in Hub Race

Boston, May 29.

WNAC, RKO General's Boston radio station and key outlet of the Yankee Network, has added the Station and volver of the Network and one rose say will as in homes reached per average qualret hour.

ARB for April also has KSTP-TV lading in share of sets as well as in homes reached per average qualret hour.

ARB for April also has KSTP-TV funed in. In more homes from Yankee Network, has added the Station and key outlet of the Tytuned in. In more homes from Station.

whate Network, has added the United Press International Audio News Service to its expanding news operation.

The UPI service, which supplies aidio-taped reports from world news centers will implement WNAC's on-the-hour, 15-minute newscasts which were instituted in a policy change that came after several years of formatting this way and that.

From 1954 to 1959; WNAC had an "easy listening" music spread which included local disk shows. The smooth music segs might have caught on in time (as has been proved out in most imajor markets), but a policy change at RKO General saw; several of the group's stations going to "Radiant Radio," a euphamism for the top 40-big beat formatting.

The kid stuff flopped with WNAC's audience, scattering fans of the "easy listening" elsewhere over the band. After a six to eightmonth battle with the big beat, the "easy listening" elsewhere over the station of his own with no purrose or policy.

The groups within a group were around until the fall of 1960 when in 25 am to midnight than any other station. The kids time from 6 p.m. to midnight than any other station. In more monior to the midnight, too, it has KSTP-TV rom the midnight, too, it has KSTP-TV rom thought than any other station. In prime time from 6 p.m. to midnight than any other station.

In prime time from 6 p.m. to midnight than any other station. In prime time from 6 p.m. to midnight than any other station. In prime time from 6 p.m. to midnight than any other station. In prime time from 6 p.m. to midnight than any other station. In prime time from 6 p.m. to midnight than any other station.

In prime time from 6 p.m. to midnight than any other station. In prime time from 6 p.m. to midnight than any other station. In prime time from 6 p.m. to midnight, too, it has KSTP-TV rom the time from 6 p.m. to midnight, too, it has KSTP-TV rom the time from 6 p.m. to midnight, too, it has KSTP-TV rom the time from 6 p.m. to midnight than any other station. In prime time from 6 p.m. to midnight than any other station. In prime time fro

mented the deals.

Topping the list is "My Friend Flicka" in 22 countries, "Five Fingers" in 19 countries, "Adventures in Paradise," 16; "Hong Kong," 14, "Dobie Gillis," 11, and "Bus Stop," 11.

All sales come under supervision of veepee George T. Shupert, Both he and Silverbach headquarter in New York.

WFAA Tops Walker, Evans

Wraa lops Walker, Lvans
Dallas, May 29.
Two veteran members of the
news department of WFAA, Bob
Walker and Walter Evans, were
appointed to the posts of news
director for television and radio,
respectively.
Ed Pfeiffer, manager of WFAATV and George Utley, manager for
WFAA, made the joint announcement stating that the station is expanding news staffs in both media.
Evans joined the WFAA news
staff in 1960. Walker came to
WFAA a year ago from Herrin,
Ill. where he was manager of
WJPF.

W JPF

PEEBLES A V.P.

Robert M. Peebles, general manager of WROW, has been elected a v.p. of Capital Cities Broadcasting Corp., which operates the radio outlet and its sister station; WTENTV, as well stations in five other cities.

Peebles came to WROW from WKNY in Kingston.

'NW Possage' to Coneda
MGM-TV has made its first outside-the-U. S. sale of "NorthwestPassage" to the Canadian Broadcasting Corp., which bought it a
summer replacement.
Series, which was telecast in
color on the NBC-TV network run,
will be transmitted without tint by
CBC.

Storer's 1-Min. Freedom Capsules

Quickie Quotes Now Carried on 460 Radio Stations As a Pubservice Boffola

22 'Cavalcade' Markets

22 Cavalcade' Markets
Allled Artists Television Corp.'s
"Cavalcade of the 60's" has been
sold in 22 markets since the debut
of the post-48 feature package
three months ago.
Roster of stations buying the
pix in the package include WORTV. WCBS-TV and WABC-TV.
N.Y. WHEN, Syracuse; WHNB,
New Britain, Conn.; WWLP,
Springfield, Mass.; WMTW, Portland, Me; WSAV, Savannah;
WBAP, Forth Worth, Tex. KMBC,
Kansas City, Mo.; KTVI, St. Louis,
WCCO, Minneapolis; and KGO,
San Francisco.
Package includes "Friendly Persuasion." "Al Capone." "Pay or
Die" and "Dondi."

Radio Still Has To Learn Techniques Of Selling, Sez Labunski

Hartford, May 29 an Labunski, topper (Radio, a N.Y.C. india charged here last week that U.S. radio operators don't know how or radio operators don't know how of when to sell time. He told the Connecticut Broadcasters. Assn. that radio stations ignore the business of creating business until things get so bad that they are forced to go out and do a little selling. "Have you ever thought" I abun.

lorced to go out and do a little-selling.

"Have you ever thought," Labunski said, "what psychological effect this practice must have on people who are strangers to radio in the first place? If the missionary work automatically stops whenever times get good, such prospects almost never meet a happy, confident radio salesman. They only see us when we're hungry, discouraged and uncertain. Any wonder so many businessmen think radio men are losers?"

Labunski sald that radio stations must sell constantly, must tell ra-

Labunski sald that radio stations must sell constantly, must tell ra-dio's story "well enough and con-sistently enough" to the uneducat-ed to insure the proper climate of receptiveness for time purchases."

KEYSTONE BLANKETS 78% OF ALL FARMS

Chicago. May 29

Keystone Broadcasting System, the rural oriented radio net, is claiming coverage of 78% of all U.S. farms with the 865 affiliates that comprise the KBS "farm network." According to a new farm market study which Keystone is releasing to agencies its station lineup reaches 2,900,000 farms, which account for some \$23 billion worth of products annually.

Study shows that Keystone penetration in the nation's 400 leading farm counties is 85%. The KBS farm stations average 16 quarter hours per week of specialized farm programming.

Cannes Fest Winner

Put Into U.S. Release

"Young Hawk — Old Hawk" grand prize tv film winner of this year's Cannes Festival has been set for release in the U.S. and Canada via Irving Feld's Overseas Programming Companies.

The half-hour subject, produced by Nippon Television Network of Tokyo, has been dubbed into English. It tells the story of Japan's last falconer.

7 Arts' 50 Markets

Arts 50 Markets
Seven Arts is now in 50 ty markets with the third group of post'48 Warner features it released for distribution, company reports.
'Volume III' got to that stage after picking up seven more outlets in the course of a week.
KGW-TV, Portland, Ore., is the latest to buy the Seven Arts batch and just before this outlet were the Newhouse outlets in Syracuse (WSYR-TV), Harrisburg (WTPA-TV) and Birmingham, (WAPI-TV) WROC-TV, Rochester, WNEM-TV, Oklahoma City, bought Volume II and Volume III together.

Storer Broadcasting would be first up for the Emmy Oscar, Palm or Plaque of the Freedoms Foundation at Valley Forge if the Foundation had one to give.
Foundation veepee Kenneth D. Wells II lagding the group's capsule radio program campaign for the Foundation, declared. "It was unanimously agreed that of all the projects of this type which we have engaged in, "Voices of Freedom, has proved to be one of the most significant."
The Storer capsule shows, featuring freedom quotes and statements from notables, are now carried on more than 460 radio stations in the U.S. and Canada and Puerto Rico, the Armed Forces Radio Service and a number of college and university stations.
Request for the series are still coming in says Storer and there are now 45 capsules in all, available without charge from the group.

are now as capsules in all, available without charge from the group.

Featured on the capsules are such personages as Erwin Canham, Dave Gafroway. Capt. Eddle Ricker, Bob. Hope. Jackie Robinson. Senators Barry-Goldwater and John McClellan. James A. Farley, J. Edgar Hoover and others. Each addio tape has the notable reading his own original material or a quote from a famous person in history or a Freedom Foundation essay winner. There are musical intros and a Storer credit or eich, but the latter is so spaced that it can be eliminated by the afring station if desired. None is more than a minute in length.

Freedom. Foundation eriginally was thinking in terms of a 15-minute series to "arouse more American patriotism during these coldwar days." But Storer officials argued that a much broader selection of one-minute program capsules would receive greater exposure than longer shows.

According to Lionel Baxter, Storer verbee, it is do a was 10 sepply to publice vice "manuelinciples commercial advertisers have been using for years." The fact

Storer backet to stations are carrying to such as a stations are carrying been using for years. The fact that 460 stations are carrying Voices of Free of the said of the said

Flotz, senior veepce of Freedoms Foundation.
Storer now has two other pubservice projects in a production board, which, according to Baxter, will be made available to other broadcasters.

Four Star's Study Of Syndie Field

Four Star, which has the largest unreleased telefilm backlog in ty—approximately 1,500 films—is currently, conducting a survey and study on, syndication, having decided to form its own syndication arm as an outlet for its films. Once results of the study are known, Four Star then will proceed with actual formation of its syndication company, production veepee Tom McDermott said. "We hope to be in operation in the next fiscal year which begins June 30," he added.

Four Star has received overtures from yirtually every distribution company in the industry regarding acquisition of the backlog for syndication.

TOUGH TO MAKE A SYNDIE BUCK

Laughing on the Way to the Bank

Laugning on the way to the Bank

NBC Films is happy about comedy, because the half-hour laugh skeins that it's, been peddling around the past several months have been doing handsomely—proving again that among syndie half-hours comedy is king.

"The Best of Groucho," 250 half-hour films that NBC's syndie arm has had on sale for approximately a year, has already grossed roughly \$2,000,000 in 50 situations. Art Linkletter's "People Are Funny," on the market since February with 150 half-hours, has hit about \$750,000 in 34 situations.

In both cases, this is said to spell a net profit for NBC Films. Laat week, it was learned that the same syndie, newly on the market with "Hennesey" reruns, has hit two of the bigger regional deals of the season—for a total of \$400,000, and the future, according to the company, looks black (black ink, that is).

When California National Productions, its telefilm subsid, was deliberately folded last year by parent NBC, the web then gave careful thought to a new modus vivendi if it wanted to stay in film distribution. So when it reactivated NBC Films (vice CNP) it decided mainly to stick to comedics on the clear grounds that situationers, etc., are infinitely more flexible syndie propositions than dramas, some dramas do fit daytime, but not all. On the other hand, a good comedy show can go day, night, single weekly show ing or strip daily.

The half-hour "Life of Riley" concedy series has grabbed off an estimated \$5,500,000 for its NBC Films distributors in the five years it's been in syndication.

Time-Life TV Station Carries Torch for Mpls. Dailies in Strike

Minneapolis, May 29.
One result of the non-publication of both local struck daily
newspapers has been over-the-air
editorializing emergence by LifeTime's WTCN television and radio

here.

Last week the station even took what was regarded as a different broadcaster approach to the editorializing business.

It was felt that WTCN did this by admitting in an editorial that the and radio cannot take newspapers place in the community and by calling for an end to the strikes that are preventing the sheets bublication. publication.

that are preventing the sheets publication.

Moreover, in the editorial, the station pinned the principal blame for the situation's prolongation on the mailers' union and took the jointly owned newspapers' side in this dispute which involves modernization of mailing methods that would cause some jobs' loss.

WTCN pointed out that it itself is a financial gainer from the newspapers' non-publication, but still doesn't want any further continuation of what it regards as a deplorable situation. And it suggested that tuners in write to Arthur Goldberg, Secretary of Laborand request that he give renewed personal attention to this matter which already has had him holding some hearings on it.

This editorial went forth both on radio and ty. In its entirety it follows:

The strikes against the jointly-owned Minneapolis evening Star and morning Tribune have lasted long enough they're going now that their third month! Sixteen hundred employes are off the job and face hardship.

"Deprived of its real daily news-papers so long, the public is losing patience, too: Also, business men are unhappy with the loss of a (Continued on page 44)

Syndication Ride For Kukla' Segs

The "Kukla & Ollie" 5 p.m. five-minute strip on NBC-TV which folds after this season, will be put into syndication by Taynod Pro-

folds after this season, will be put into syndication by Taynod Productions.

Taynod toppers Sherrill Taylor and Jory Nodlund say that no distributor has yet been lined up. The proposal of a half-hour. "Kuk-la & Ollie," which had been considered by NBC for Saturday noon before the decision to put in an hour of pubservice kid show, was pitched by Spectrum Double D Productions, which says it had a "gentleman's agreement" with Till-strom for production of the show. However, if and when, a half-hour is produced, it could be done by Taynod.

'Open End' Goes Global

The world's image of tw will get a go-round on David Susskind's "Open End" telecast of June 3 on WNEW-TV, S, Y.

Joining the "TV Around the World" talkiest will be John G. McCarthy, prez of Television Programs Export Assn., and representatives from broadcasting interests of Canada, United Kingdom, France and Japan.

WB's Off-Nets \$3,000,000 Sales; **Division Grows**

Warner Bros syndicated arm, under the direction of v.p. Joseph Kotler, is building its sales divi-sion Named to head WB's Chicago

sion: Named to lead WB's Chicago office is Bill Dubois, former sales manager of Independent Television Corp. Appointed to head WB's Atlanta office is John Davidson, former Ziv-UA sales exec.

Other sales execs will be appointed in NY. Dallas and San Francisco, giving the WB syndication arm about seven sales execs. Kotler, to date, has been operating the division and as a one-man sales organization has clicked off estimated \$3,000,000 sales in office (Continued on page 44)

Texas B'casters Warned Stay Away From Malice And Stick to the Facts

Dallas, May 29.

Attorney Morris Jaffe advised
Texas broadcasters that a good way
to avoid slander over the air is
stay away from malice and stick
to facts."

to facts,"

Jaffe and Gordon Baxter of
KTRM, Beaumont, were afternoon
speakers at the annual convention
of the United Press International
Broadcasters of Texas at the Baker
Hotel

Hotel. Jaffe said television is having a

BUYING SEASON GETS UNDER WAY

By MURRAY HOROWITZ

Vidfilm syndication is like to-y's stock market, It's tough to ake a buck.

Like the stock market, there are few surprises in a generally low level of activity. It takes more of the pro to win out in the field and the trading is of a longer duration.

duration.

That's the setting as stations across the country prepare for their fall schedules. The buying season, more selective than ever, is just about getting started. Stations traditionally start their big buying activity after the networks have fixed their day and night-time schedules for the new season. Schedule of the networks now are set and the race to sell product is on.

What are some of the stations are some of the season of the seaso

Schedule of the networks now are set and the race to sell product is on.

What are some of the heartening surprises? NBC Films pulled off a neat one with regionals on its off-network "Hennesey" series. It pulled in Bowman Biscuit for 36 small to medium-sized markets and Foremost Dairies for 23 middle to large markets. That's indicative that regionals still are around, not in the number of previous years, but still available to be lured by product and time availabilities. Westinghouse Broadcasting, now apparently in late night programming for keeps, seems to be looking for an answer to pix slots for the late night viewer. This season out it will be a new Steve Allen show, vice Mike Wallace and "PM" Westinghouse, in addition to supplying its own o&o's with the late night Allen strip, is syndicating the show to other markets.

markets.
Allen and some of the hour rerun vidpix represent, in many situations, an answer to what to program instead of pix, the supply of which is dwindling year by

year.
Pace of the vidfilm syndle market to date has been slow on the whole. Ziv-UA's "The Story of ." dramatic documentary entry of David Wolper, has been sold in over 54 markets. It was introduced in conjunction with last April's NAB convention in Chicago.

introduced in conjunction with last April's NAB convention in Chicago.

CBS Films registered a flurry of excitement at the Chicago NAB meet with its first-run "Abba of the Jungle," now called "Tongaloa." Whether this flurry really translates itself into socko biz awaits pilot prints, slated for delivery in June.

MCA TV continues to pace the field in sales of hourlong off-network entries, but now it's a stiff competitive race with Warner Bros. Metro TV. 20th-Fox, Desilu and others in the race. Situation, became so crowded in fact that CBS Films withdrew its, first hourlong entries for a more propitious time.

In the big prestige category, some new entries are being offered. There's "Festival of Performing Arts," being distributed by Screen Gems: and one shotters such as CBS Films "Eugeñe Ormandy" and NBC Films "Picasso, An American Tribute."

In the 'game category—and a neat surprise—is Walt Framer's "The Big Payoff," which has been signed by supermarket, chain Kroger Co. for 59 markets.

SG Gets an 'E'

Screen Gems was one of the six N.Y. organizations last week to be awarded a Presidential "F" by Scretary of the Interior Stewart Udall. It was given at a luncheon Wednesday (23) to mark World Trade Week.

The "E" to the telefilm house was to acknowledge SG's foreign ty expansion ("in keeping with President Kennedy's export objectives.") Other winners were the Commerce & Industry Assn. of N.Y. PanAm, the Port of N.Y. Authority, Salant & Salant, and the Sodneborn Chemical Co.

TV Indies Got That 'Affil Look' With so Many Off-Network Shows; **WPIX and WGN as Prime Example**

Who Stole My Feedlines?

Who Stole My Feedines

Honolulu, May 29.

KHVH-TV has posted a \$1,000 reward on a "no questions asked" basis in connection with the disappearance of antenna coaxial feedlines and brass-junction boxes needed to complete work on a new and brass-junction noxes need-ed to complete work on a new antenna atop the Hilton Hawai-ian Village Hotel.

Material was taken from an alley adjoining the midtown studio.

18-Station Sale For Steve Allen: **Sherman Tapped**

The new Steve Allen 90-minute nightly series, bowing under the Westinghouse Broadcasting Co. banner June 25, in shaping up strongly in the station sales department. At this juncture, the show has been sold to 18 stations, with several more slated to be signed up before the kickoff date. This compares favorably with the 15-station lineup achieved by the "PM" show which Allen series is a far more expensive layout, tabbed at about three times that of "PM." Station commitments, for the Allen show are mostly running to 52-week firm deals with a scattering of 39-week buys.

The Allen show, meantime, is

week firm deals with a scattering of 39-week buys.

The Allen show, meantime, is rounding out its production staff. Allan Sherman, former producer for Jackie Gleason and chief writer for both Phil Silvers and Victor Borge, has taken over the reins as producer. Stan Burns, former writer of Allen's "Tonight", show on NBC-TV, will be back again as writer for the WBC show. Mike Douglas, host of a daytime strip show on WBC's Cleveland station, KYW, will be announcer and sidekick on the Allen show. Don Trenner has been named musical director and Terry Gibbs, jazz vibraharpist, will be a featured sideman. Allen's signature theme, one of his own compositions, will be "This Could Be The Start of Something New."

WPIX's Sponsors

Daily News independent WPIX-TV in N. Y. has lined up an early spread of participating sponsors for Allen show.

Colgate, via Ted Bates for its toothpaste, has pacted for spots through December on the late-

(Continued on page 52)

Hitchcock Films, Long Verboten on German TV Finally Get an Okay

Finally Get an Okay

Frankfurt, May 29.

Thirteen horror films produced by terror-specialist Alfred Hitchcock have finally gotten an okay to be shown on the West German Television net. And they will be offered on the first program of German TV starting shortly.

In 1959, a series of Hitchcock films were offered by the Bavarian Television for the showing during their half-hour commercial program, with spot announcements and commercials before and after the "crimi," as these pics are termed in Germany.

But following a protest from the officials of the Hessischer Rundfunk Television outlet head-quartered in Frankfurt, the series was dropped.

Apparently, the feeling is that the German audience has become more shock-proof in the last couple of years.

More and more the programming of indie stations is beginning to resemble their network affiliated cousins, the difference in many cases being a matter of "delayed" telecasts on the indie station of previously networked programming.

station of previously networked programming.

Prime example of such a format is WPIX, N.Y., whose image is built on network programming telecast on an indie outlet. WPIX is a heavy buyer of off-network programming, the supply of which is swelled year by year. WPIX, as well as other indies, buy other product to fill out the day. In the case of WPIX, Daily News outlet has a large, successful non-network kiddie bloc and has gone into late night programming contention with "The Best of Groucho," to be followed with next season's "Steve Allen Show."

WGN-TV, the Chicago Tribune station which has a common ownership link with the Daily News operation, also is on, the off-network programming bandwagon. Chicago indie went shopping for next season and came up with "Thriller," "Checkmate," "Maverrek," "Surfside Six, "Roaring Twenties." "Hennescy," and "Rebel." That'll be in addition to several other off-network shows still running from previous seasons.

In New York, the two other indie

previous seasons.

previous seasons.

In New York, the two other Indio stations, WNEW-TV and WOR-TV follow somewhat divergent programming paths, WOR-TV remains a heavily feature orientated station, while WNEW-TV is a programming mixture off rerun pix, off-network and syndie fare. Both indies have kiddie programming blocs also.

Gravitation of indie stations to network programming came about as all three networks put their programming emphasis on celluloid. Nature of film allows for resuse above and beyond network rerun periods, with syndication looked on as exploitation of residual values. As the pool of off-network reruns swelled, the number of made-for-syndication shows has diminished. Only one indie station in the country, the late-lamented WNTA-TV, of Newark-NY. now an educational tr outlet, tried to break through with a unique station produced bloc of programming. The accent of the programming of other indies appears more dependent on outside produced programs, most of which is wrapped in celluloid. Gravitation of indie stations to

2d Year Go-Round On OF 'Biography'

Official Films will go into a sec-ind year's production on the Biography' series, half-hour tanzas on 20th century notables rom the film archives.

Second package will again be produced in association with David Wolper with Jack Haley Jr. as pro-ducer and director and Mike Wal-lace parrating

ducer and director and Mike Wal-lace narrating.

Of the 39 stanzas in the current series, 26 have been completed and 13 more are in various stages of production.

of production.

Official reports 78 markets for "Biography" with latest sales including WGR, Buffalo; WFAA, Dallas; KRNT, Des Moines; WKJG, Fort Wayne; KOGO. San Diego; KPRC, Houston; KXLY, Spok an e; KOTY, Tulsa; and WFMJ, Youngstown. The southern regional deal with Strietmann Biseuit (a division of United Biscuit) has expanded from 15 to 24 markets.

Official prexy Seymour Reed

Official prexy Seymour Reed says a 15-minute promo film on the show is being produced for station and advertiser use.

Facets Unlimited

In "The Doomsday Boys," one of the dramas Dick Powell has scheduled for the fall, the chief roles are those of a hoodlum and a physician. Quickly, now... which part do you think Peter Falk will be playing?

If you said "the hood," you may go sit in the corner, for everyone should know by now that "The Dick Powell Show," specializes in off-beat casting. (For the record, it's host Powell who'll be impersonating the hood.)

The series' avoidance of type-casting has been one of the strongest factors in its success this season. Executive Producer Powell knows that an even stronger lure to a guest than a generous fee is the chance to do something different.



Dick remembers only too well his own lengthy, albeit profitable servitude as Hollywood's singing juvenile. He might have wound up as the oldest pedestrian on "Flirtation Walk" if he

hadn't chanced the bold transition to straight dramatic roles.

Largely because he is so aware of every performer's yearning to show another facet, "The Dick Powell Show" won three of the five Emmy nomination's in this season's "best-male actor-in-asingle-performance (leading role)."

A remarkable achievement. But Dick instinctively knew how fine Milton Berle would be as the beleaguered card-dealer in "Doyle Against the House." He was just as sure that Mickey Rooney would bring an extra something to the role of the lonely seaman in "Somebody's Waiting." And no one had to tell him that the aforementioned Mr. Falk—up to then the most convincing gunman this side of Alcatraz—would be superb as the gentle-hearted truck driver in "The Price of Tomatoes." As it turned out, Falk delivered something more than the story's cargo of tomatoes. He delivered an Emmy.

On September 25, at the changed starting time of 9:30 p.m. NYT, the Tuesday night series will resume presenting new plays—under the sponsorship of Reynolds Metals Company and the American Gas Association.

Already signed for specific productions are such worthies as Judith Anderson, Eli Wallach, Kim Hunter and Susan Strasberg. In no instance is a script written-to-order for a visiting star. Such a practice, Powell believes, inevitably leads to

stereotyped casting. Only after approving a teleplay on its own merits does Dick get his casting machinery into motion.



Of course, minor changes in a script to make a particular performer's role more credible are always permissible. In this fall's "The Big Day," for example, Britain's Robert Morley will be playing a faithful department store worker who, on his 25th anniversary with the store, is to be presented with a watch and then fired.

Originally, the story's locale was one of those bustling, downtown-Manhattan emporiums, complete with bargain basement. But before the script was shown to Morley, the store became a decorous, upper class establishment on Madison Avenue.

We'd call that a sensible change. We're perfectly willing to acknowledge Mr. Morley's status as one of the world's finest actors, and we don't think we've ever seen him give an

unconvincing performance. But he has also impressed us as a man who wouldn't be caught dead below 42nd Street.



The second second

RIETY- ARB SYNDICATION

Vaniery's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered. In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecusting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in Variety. Coupled with the rating performance of the top ten network shows on the local level, the Variety-ARB charts are designed to reflect the rating tastes of virtually every to market in the U.S. ARB ratings cited are metropolitan area ratings.

(*) ARB's Feb. March 1962 survey covered a multi-week period Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

LEXINGTON, KY.

STATIONS: WLEX, WKYT, WAVE. *SURVEY DATES: FE RUARY 16- MARCH 15.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME STA	AV. RTG.	TOP SYNDICA RK. PROGRAM—DAY—TIME	TED PROGR STA.	AMS DISTRIB.		AV. SH.	TOP COMPET	ITION STA.	AV. RTG.
1. Wagon Train (Wed. 7:30-8:30)		1. Whiplash (Tues. 7:00)	WLEX	. Ziv-UA	30 27	57	Woman's Bowling Manhunt	WKYT	1° 14
2. Bonanza (Sun. 9:00-10:00)		3. Ripcord (Thurs. 7:00)	WKYT WKYT	. Ziv-UA Screen Geme	24 1 23	43 53	Alvin Show	WLEX	23
3. Joey Bishop (Wed. 8:30-9:00)		5. Huckleberry Hound (Tues. 6:30)	1 1 1 W 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	والمعارض الأنارات المستعمرات	and the second second		Farming Huntley-Brinkley	WLEX	19
5. Ben Casey (Mon. 10:00-11:00) WKY	т 42				ı ZZ	44	Farming Huntley-Brinkley	WLEX	18
6. Andy Griffith (Mon. 7:30-8:00) WLE	X 39	6. King of Diamonds (Thurs. 8:00)	WKYT.	Ziv-UA CBS Films	21 20	33 50	Outlaws Farming	WLEX	34
6. Dick Powell (Tues. 9:00-10:00)		8. Dick Tracy (Fri. 5:30)		a en la fara en la	3.		Huntley-Brinkley Farming	WLEX	19
7. Dr. Kildare (Thurs. 8:30-9:30)	X 38				19		Huntley-Brinkley	WLEX	21
7. Tall Man (Sat. 8:30-9:00)	X 38	9. Medic (Wed. 8:30)	WKYT WLEX	NBC Films .NBC Films	17 17	25 40	Huntley-Brinkley Joey Bishop Shannon	. WLEX . WKYT	45 21
DES MOINES		STATIC	ONS: KRNT,	WHO, WO	. *SUR	VEY	DATES: FEBRUARY I	s - MARC	H 15.
1. Garry Moore (Tues. 9:00-10:00) KRN		1. Death Valley Days (Frl. 9:00) 2. Whiplash (Fri. 9:30)	woi	. ITC	16	37	Tele; Shor; Berle Eyewitness	KRNT	22 15
2. Candid Camera; Gold (Sun. 9:00-9:30) KRN9 3. Perry Mason (Sat. 6:30-7:30) KRN9		3. Yogi Bear (Thurs. 6:00)					News: On Camera Huntley-Brinkley		17 17
1. Ed Sullivan (Sun. 7:00-8:00)		4. Beachcomber (Frl. 9:30). 4. Huckleberry Hound (Frl. 6:00).	WHO	. ITC	13	30	Whiplash	. woi	16 17
I. Hazel (Thurs. 8:30-9:00)	38		141		. 13		Huntley-Brinkley	WHO	. 10
4. Line: Gold (Sun. 9:30-10:00) KRN	C 38	4. Trackdown (Sat. 5:30)	KRNT	. CBS Films	13 11	48 22	Phil Silvers Rawhide	. WHO . KRNT	8 24
5. Sins Along (Thurs. 9:00-10:00) WHO 6. Wagon Train (Wed. 6:30-7:30) WHO	34	5. Sea Hunt (Fri. 6:30) 6. Deputy Dawg (Wed. 6:00)	woi	. CBS Films	10	23	News: On Camera	KRNT	20
7. Danny Thomas (Mon. 8:00-8:30)KRN		6. Topper: People's Choice	KRNT	. Schulent: AB	C 10	38	Huntley-Brinkley Early Show; Cartoon	. WHO	21 12
7. Red Skelton (Tues. 8:00-8:30) KRNT	г 33	6. Topper; People's Choice	who	. NTA	.9	*. I	Steel; Circle		24
MADISON		STATIONS	: WISC, WI	MTV, WKOW	. *SUR	YEY	DATES: FEBRUARY 10	- MARC	H 15.
1. Garry Moore (Tues. 9:00-10:00) WISC	45	1. Yogi Bear (Wed. 5:30) 2. Jeff's Collie (Tues. 5:30)	WISC	. Screen Gems	3 22 21	58·.	Sea Hunt Sea Hunt	wkow	12 13
2. Candid Camera; Gold (Sun. 9:00-9:30) WISC		2. Jeff's Collie (Tues. 5:30) 3. Huckleberry Hound; Circus; News.	wisc	. Screen Gem	19	58	Robin Hood	wĸow	10
2. Lassie (Sun. 6:00-6:30)	40	Weather; Sports (Fri. 5:00)	wisc	. Screen Geme	s 19	54	Sea Hunt Sea Hunt Bonanza	WKOW	16 10
3. Perry Mason (Sat. 6:30-7:30)	39	4. Shannon: Andy (Sun. 8:00) 5. Sea Hunt (MonFri. 5:30)	WISC	Screen Gems	18 15	26	Bonanza Quick Draw McGraw	WMTV	32
4. Ben Casey (Mon. 9:00-10:00) WKO 5. Red Skelton (Tues. 8:00-8:30) WISC	W 38	J. Sta Huns (Won, 11)					Jeff's Collie Yogi Bear	wisc	21
6. Andy Griffith (Mon. 8:30-9:00)WISC	36	[- [[- 1] - 1] - 1] - 1 - 1 - 1 - 1 - 1 - 1					Yogi Bear Rocky Jones	WISC WISC	22 14
7. Danny Thomas (Mon. 8:00-8:30) WISC	33	6 Balta Vinta Garage Minis (White C.)	o wise	Omalel	2 (1) (1) (1)		Hucklohorny Hound	WISC	19
7. Ed Sullivan (Sun. 7:00-8:00) WISC	33 33	6. Rocky Jones; Teen Time (Thurs. 5:3 6. Whirlybirds (Tues. 6:30)	WISC	CBS Films	14	27	Sea Hunt Bugs Bunny	. WKOW . WKOW	18 24
7. Mr. Ed (Sun. 5:30-6:00)	V 33	7. Honeymooners: Sherwood	WISC	CBS Films	13	24	Bugs Bunny Ozzie & Harriet	wkow	30
1. Sing Alving, and Children.		(Thurs. 6:30)	wkow	. Official	9	27	Circus 3	wisc	21
MACON, GA.			STATIONS:	WMAZ, WSE	s. *SUR	VEY	DATES: FEBRUARY 1	s - MARC	:H 15.
1. Perry Mason (Sat. 7:30-8:30) WMA	Z 59	1. Sea Hunt (Thurs. 7:00) 2. Ripcord (Wed. 9:30)	WMAZ	. Ziv-UA	40 38		Manhunt; Stallion Perry Como		7
2. Ed Sullivan (Sun. 8:00-9:00),	Z 57	2. State Trooper (Mon. 7:00)	WMAZ	.MCA	38	84	Death Valley Days	WSB	4
3. Real McCoys (Thurs. 8:30-9:00)WMA 4. Andy Griffith (Mon. 9:30-10:00)WMA		3. M Squad; Newhart (Tues, 9:30; 7:30)WMAZ	MCA	36	71	Powell: Hope Laramie: Loren	. WSB WSB	11 6
4. To Tell The Truth (Mon. 7:30-8:00) WMA		4. Hammer; News; Wea.; Game (Fri. 6		MCA	25 24	78	Cisco Kid	WSB	4
5. Defenders (Sat. 8:30-9:30)	Z 54	5. City Detectives (Wed. 6:00) 5. Highway Patrol (Mon. 6:00)	WMAZ	Ziv-UA	24	75	Deputy Dawg	. WSB	6
6. Password (Tues. 8:00-8:30)	Z 52	5. Highway Patrol (Mon. 6:00) 6. Deputy Dawg (Thurs. 5:00) 6. Huckleberry Hound (Fri. 5:00)	WMAZ	CBS Films	21	78	Yogi Bear Popeye	WSB	4
6. Red Skelton (Tues. 9:00-9:30)		6. Mounted Police (Thurs, 6:00)	WMAZ	NBC Films	21	72:	Popeye Huckleberry Hound	WSB	. 6
6. Route 66 (Fri. 6:30-9:39). 7. Rawhide; Music-Arrow (Fri. 7:30-8:30). WMA		6. Overland Trail (Sun. 12:00)	WMAZ	MCA	21	84	Digest: Playhouse Hour Eagle: Playhouse: Spts.		3 4
LUBBOCK, TEXAS)	S	TATIONS:	KCBD, KDUB	. *SUR	VEY	DATES: FEBRUARY 16	- MARC	—- Н (5.
1. Gunsmoke (Sat. 9:00-10:00)	B 58	1. Quick Draw McGraw (Mon. 5:30)	KCBD	. Screen Gem	s 30 29	70	News: Wea: CBS News	KDUB	14
2. Bonanza (Sun. 8:00-9:00)	56	3. Miami Undercover (Fri. 8:30)	KDUB	. Ziv-UA	28	48	Surfside 6 Tele; Shor; BB	. KCBD	30 30
4. Andy Griffith (Mon. 8:30-9:00)KDU	B 47	3. Sea Hunt (Thurs. 5:30) 4. Shannon; Orbit (Tues. 9:00)	KCBD	Ziv-UA Screen Gem	28 s 27	. 40	Surfside 6 Garry Moore	KDUB	29
4. Hazel (Thurs. 8:30-9:00)	9 47	5. Three Stooges: Our Gang (Wed. 5:3	0) KCBD	Screen Gem	ıs 26	65	News: Wea.; CBS News	KDUB	31 14
6. Rawhide (Fri 6:30-7:30)	B 45	6. Manhunt (Wed. 7:30)				40	Checkmate Route 66	. KDIIR	33 46
7. Have Gun, Will Travel (Sat. 8:30-9) KDU 7. Route 66 (Fri. 7:30-8:30) KDU		(Fri. 9:30; 7:30)	VCPD	Coroon Com	. 92	J# 5	Target	. KDUB	25
8. Candid Camera; Reed (Sun. 9:00-9:30) KDU	В 43	(Fri. 9:30; 7:30). 7. Yogi Bear (Tues. 5:30). 8. King of Diamonds (Tues. 7:30).	KCBD	Ziv-UA	20	32	News: Wea: CBS News Dobie Gillis	KDUB	18 42
LOWER RIO GRA	NDE	VALLEY	TATIONS:	KGBT, KRGV	/. *SUR	VEY	DATES: FEBRUARY 1	S-MARC	Ж 15.
1. Wagon Train (Wed. 6:30-7:30) KRG		1. One Step Beyond (Fri. 7:30)	KGBT	ABC Films	37 s 31	57	Flintstones	KRGV	29
2. Bonanza (Sun. 8:00-9:00)	V 51	2. Huckleberry Hound (Thurs. 6:30) 3. Suspicion (Sat. 10:00)	KGBT	. MCA	20	49	Father of Bride Hazel	KRGV	25 25
3. Ben Casey (Mon. 9:00-10:00)	V 45. T 41	4. Sea Hunt (Thurs. 6:00)	KGBT	. ZIV-UA	15	32	Weather: News Huntley-Brinkley		
3. 77 Sunset Strip (Fri. 8:00-9:00) KGB	T 45	5. Wyatt Earp (TuesFri. 5:30) 6. Bugs Bunny (Mon. 6:00)	KRGV	. ABC Films	14	42	News: Wea: CBS News	KGBT	32 19
4. Route 66 (Wed. 9:00-10:00)	T 43	长 4 (4) (1) 2			13	27	Weather; News	TO DOOR	100
5. Checkmate (Wed. 7:30-8:30)	T 42	6. Dick Tracy (MonFri. 5:00)	KGBT	. TPI	13	54	wniriybirds	KRGV	36 12
5. Rifleman (Mon. 7:30-8:00)	V 42 T 41	7. Whirlybirds (MonFri. 5:00)	KGBT	. CBS Films	12 12	11	Opposition	. KRGV . KGBT	5 13
6. Danny Thomas (Mon. 8:30-8:30)KGB	T 41	7. Whirlybirds (MonFri. 5:00)	KGBT	. Ziv-UA	11	44	Outlaws	KRGV	14
6. Defenders (Sat. 7:30-8:30) KGB	T 41	(Sat. 5:30)	KGBT	MCA	11	55	Champ Bridge	KRGV	4
6. Twilight Zone (Frl. 9:00-9:30) KGB	T 41	[등문교] 설명하다 기업 기업 (1987)			红杂类		Theatre 5	. KRGV	13
	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	(Continued on page	400	17 3		7, 1			

(Continued on page 42)

Tele Follow-Up Comment Tele Follow-Up Comment CBS Reports of his subjects nor did it permit the audience to look inside Jan Cued to President Kennedy's he audience to look inside Jan Murray, Not that his job was per (Educ H. Weiss)

Cued to President Kennedy's trade or fade" dictum, "CBS Reports" last Thursday (24) fashioned a wholly absorbing hour documentation around HR. 19900, which would vest JFK with new powers to eliminate tariffs and to negotiate with the European Common Market in an expanded trade program. Whether one was pro on con on the subject, or just a plain old fence straddler, a viewer couldn't help but be impressed by the subject, or just a plain old fence straddler, a viewer couldn't help but be impressed by the subject, or just a plain old fence straddler, a viewer couldn't help but be impressed by the subject, or just a plain old fence straddler, a viewer couldn't help but be impressed by the subject, or just a plain old fence straddler, a viewer and added values didn't come through. The evening causht gave him a huge act roster which was taped a few days before presentation. The evening causht gave him a huge act roster which was taped a few days before presentation. The evening causht gave him a huge act roster which was taped a few days before presentation. The evening causht gave him a huge act roster which was taped a few days before presentation. The evening causht gave him a huge act roster which was taped a few days before presentation. The evening causht gave him a huge act roster which was taped a few days before presentation. The evening causht gave him a huge act roster which was taped a few days before presentation. The evening causht gave him a huge act roster which was taped a few days before presentation. The evening causht gave him a huge act roster which was taped a few days before presentation. The evening causht gave him a huge act roster which was taped a few days before presentation.

ening with bullt-in dramatic values.

David Schoenbrun, recently transferred from Paris to head up CBS. Washington bureau, demonstrated anew in this expertly, delineated hour showcase his fine talents as an interpretive reporter and writer as he sought out the views of President Kennedy, expresident Eisenhower, Bell & Howell's prexy Charles Percy, excerteary of State Christian Herter and a cross-section of labor and management in a penetrating voxpop of advocates and cirilics of trade expansion, supplemented by an intensely interesting visual backgrounding of what the establishment of a innited U.S. European common market would mean to the economic life of towns and cities of the nation, It was a worthy addition to the

It was a worthy addition to the "CBS Reports" library. Rose,

Bell & Howell Close-up

It was a worthy addition to the "CBS Reports" library. Rose. Bell & Howell Close-up and "Processor" of another and, perhaps the next, international crisis, was, presented on last Tucaday night's :229 edition of the Bell & Howell Close-up. on ABCTV. The Locale was Singapore, a teeming of entired caudion of others in focus was an intensifying conflict stemming from the Chinese in focus was an intensifying conflict stemming from the Chinese in focus was an intensifying conflict stemming from the Chinese in focus was an intensifying conflict stemming from the Chinese in focus was an intensifying conflict stemming from the Chinese in focus was an intensifying conflict stemming from the Chinese in focus was an intensifying conflict stemming from the Chinese in the constraints. This half-hour stanza summed up the political and social situation through graphic shots of the Chinese made of life in Sinapore and furough interviews with various local leaders and professors. An English professor of law at Sinapore Linese mode of life in Sinapore and furough interviews with various for the most part, everything came and furough interviews with various for intensity was a sinapore and through interviews with various for the most part, everything came and furough interviews with various for the most part, everything came and furough interviews with various for the most part, everything sample the small forms and through the small standard throu

(Edw. H. Weiss)

(Educ H. Weiss)

Heaven forbid that anything, like maybe freedom for the natives of Kenya, should interfere with the thrill of the hunt for Robert Puark, especially when it comes to stalking buffalo and going after elephants. Perish the thought, says the agonizing Ruark.

For the actions of both the U.S.

some means of breaking through to get the hidden kernels of performality from those with whom he bantered. It's a skill that he has yet to develop. With that facet lacking, the element of surprise and added values didn't come through.

The evening caught gave him a huge act roster which was taped a few days before presentation. For example, Arnold Kirb, the talented Negro impressionisi, disclosed on the Friday 25 presentation that he would close at the Copacebana. We do as et a ye 25; which represented the loss of lumediacy on this show.

Murray stayed in approved citian help for the help with the show. biz stories overlenity and the show biz stories was a talkfest with the show. biz stories vowed hid and the show help with the show biz stories was a talkfest with the show. biz stories was a talkfest with the show. biz stories was a talkfest with the show. biz stories was a talkfest with the show biz stories.

Festival of Performing Arts. Even though Michael Planders and Belly and Jan Rhoder and Rhoder and Show and bread way, the road and in an Angel disking their borght sone was no Broad way, the road and in an Angel disking their borght sone was no Broad way. The show was fresh and flavored with the light satire touches that hold up under re-hearing and make for enjoyable disc ov er y Jor first times.

There's still some difficulty in catching some of hie phrases, whether patter or sone because of the very Briddish distict that falls with the light satire touches that hold up under re-hearing and make for enjoyable disc ov er y Jor first times.

There's still some difficulty in catching some of hie phrases, whether patter or sone because of the very Briddish distict that falls with the phrase was the distinct of the phrase wher

THE OFFSHORE ISLAND
With Irene Worth William Hutt,
Tony Van Bridge, others
Producer-Director: Eric Till
Wrifer: Marghanita Laski
Adapter: Hugh Webster
90 Mins., Mon. 9:30 p.m.
CBC, from Toronto
Adapted by actor Hugh Webster,
this play by British writer, Marghanita Laski, was first done on
the CBC web a few weeks ago and
won such critical and public
acclaim that it was repeated in the
(Continued on page 51)

(Continued on page 51)

Emmy Takes Her Cue From Oscar's Mistakes, Comes Up With a Show

Mistakes, Comes Up With a Show

With its built-in limitations and hizards the annual Emmyast holds dittle promise of ever being a great tw show, so it would seem realistic of the Academy of Television Arts & Belences to settle happily for one that has a moditume and propagandizes favorably for the medium. Going by that standard, the 14th annual Emmy presentation ceremonies on NBG. TV last Tuesday night (22) was a considerable success.

Working against any awards presentation show are the restrictions imposed by the rigid format, the sameness of the procedure year after year with both the Emmyand Oscars, the necessity to make the show cumbersome without the inevitable quantity of awards which tends to diffuse the invertement in last week's event, there were enough upsets and surprises in the categories, enough emotional display in the acceptances, and sufficient entertainment surrounding the statue hand washington and the number of people the show had to contain, the telecast ran fairly smoothly with a minimum of embarrasing moments.

Perhaps the wisest decision made this year by the Emmy show braintust was to do away with those the case with other working the work of the year's notable variety entertainer category, which more deadly than funny. Instead they were hot before working the work of the year's notable variety entertainer category, which more deadly than funny. Instead they were by the Emmy show braintust was to do away with those spontaneous ones.

Perhaps the wisest decision made this year by the Emmy show braintust was to do away with those more deadly than funny. Instead they were into digital to the case with other working the work of the year's notable variety perhaps the work of the year's notable variety perhaps the work of the year's notable variety of the year's notable variety perhaps the work of the year's notable variety perhaps the state hand of the year's notable variety perhaps the supplies of the year's notable variety of the year's notable variety of the year's notable variety of the

Judy Garland in a segment from her special last February hit the high point in the Emmycast.

Emmy must have learned a lot from Oscar's mistakes this year and the inevitable public comparison of Oscarcast with Emmycast will unquestionably have to choose the latter for showmanship. What the latter

Foreign TV Reviews

DRAMA '62 (Court Martial) With Stephen Murray, Ronald Leigh-Hunt, John Tale, Ian Fairbairn, Donald Bissett, Wil-liam Douglas, John Walker, Gra-hame McPherson, Roger Avon, Nichael Graham, Steve Plytas, Jack May, Hamilton Dyce, Nor-man Pitt, Raymond Hodge, Ralph Wilson

Producer: Christopher Morahan Writer: Julian Bond 60 Mins., Sun., 10:50 p.m. 60 Mins., Sun., 10:50 p.m. Associated TeleVision, from Lon-

Relirth of the Drama '62 skein Relirth of the Drama '62 skein on ATV was marked by a political-cum-military offering which made an adequate but not notable impression. Early promise of the program, which revolved around a point of principle, faded as the drama wore on into an inconclusive mesh of what matters in the life of a professional soldier. Ronald Leigh-Hunt portrayed a top ranking British officer who disobeyed a direct command from a superior. He refused to hand over a prisoner to be tortured by civil authorities of an allied state. Drama traced the soldier's court martial and the fight for his right

EMMYS are wonderful— but PEOPLE are better— especially

Locke Wallace **Harry Rogue** "Mumpsy" Lillie **George Foster Bob Mackintosh** Mack Bing "Nutsy" Lisanby George Becker **Ernie Flatt** Irwin Kostal **Bob Wright Vinnie Bogert Arnie Rosen Coleman Jacoby** Norman Barasch **Carroll Moore Ed Scott** Ken Welch **Dave Geisel Bob Banner** Joe Hamilton **Marion Lorne Durward Kirby Garry Moore**

All the singers and dancers and the gang at Studio 50



All my love and thanks, CAROL

MY DEEPEST THANKS

to all these folks, too-

and a special HURRAH

for

CAROL BURNETT

and her EMMY

GARRY MOORE

SYNDICATION

. AMILITY'S weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week ten different markets are covered.

In the syndicated

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media

Ouer the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every to market in the U.S. ARB ratings cited are metropolitan area ratings:

(*) ARB's Feb.-March 1962 survey covered a multi-week period Syndicated an sharing one of the weeks with an alternating or special program are listed, with multi-week rating of all programs in the time period given.

(Continued from page 38)

GREENSBORO-WINSTON-SALEM

STATIONS: WFMY, WSJS. *SURVEY DATES: FEBRUARY 16-MARCH 15.

TOP TEN NETWORK SHOWS K. PROGRAM—DAY—TIME STA.	AV. RTG.	TOP SYNDICATED PROGRAMS AV. AV. TOP COMPETITION ARE PROGRAM—DAY—TIME STA. DISTRIB. RTG. SH. PROGRAM STA. RT
l. Route 66 (Fri. 8:30-9:30)	46 46	1. Everglades (Tues. 7:00)
3. Dr. Kildate (Thurs. 8:30-9:30). WSJS L. Perry Mason (Sat. 7:30-8:30). WFMY S. Mr. Ed (Smr. 8:60-7:00). WFMY S. Rawhide (Fri. 7:30-8:30). WFMY	44 42	3. Shannon (Thurs. 7:00) WFMY. Screen Gems. 25 52 Manhunt; Gov. Sanford. WSJS. 4. M. Squad. (Wed. 7:00) WSJS. MCA. 24 44 Ripcord. WFMY. 5. King of Diamonds; Rept. (Wed. 9:30) WFMY. Ziv-UA. 21 42 Como; West. WSJS. 5. Manhunt; Gov. (Thurs. 7:00) WSJS. Screen Gems. 21 44 Shannon WFMY.
B. Wagon Train (Wed. 7:30-8:30) WSJS J. Hazel (Thurs. 9:30-10:00) WSJS B. Andy Griffith; NCAA (Mon. 9:30-10) WFMY	41 40	6. Huckleberry Hound (Fri. 5:39). WFMY Screen Gems 20 57 Deputy

HAWAII

STATIONS: KONA, KHVH, KGMB. SURVEY DATES: FEBRUARY 16-MARCH 15.

	1. Yogi Bear (Wed. 5:30)	27 75 Cochise: Sea HuntKGMB 5
1. Ben Casey (Mon. 9:00-10:00) KHVH 54	2. Death Valley Days (Sat. 8:00)KHVHU.S. Borax	
2. Real McCoys (Thurs. 7:30-8:00) KHVH 52	3. Quick Draw McGraw (Mon. 5:30) KHVH Screen Gems	25 69 Cochise; Sea Hunt KGMB 8
3. Donna Reed (Thurs. 7:00-7:30)KHVH 46	3. Ripcord (Fri. 7:00)KHVHZiv-UA	25 45 Movie
3. My Three Sons (Thurs. 8:00-8:30)KHVH 46	4. Huckleberry Hound (Thurs. 5:30) KHVH Screen Gems	23 66 Anti Comm. Sea Hunt KGMB 7
	5. Shannen (Sat. 8:30) KHVH Screen Gems 6. High Road (Wed. 6:30) KHVH ABC Films	20 34 Sat. at the Movies KONA 26
	6. Phil Silvers (Fri. 9:30)KGMBCBS Films	14 33 Alvin Show
6. Hawaiian Eye (Wed. 8:00-9:00)KHVH 39	7. Champ Bowling (Sat. 12:00) KHVH Storer Films	
	leful : 제 나무용 하는 하면질 수는 원모고 있었는 지배하는 것도 하는 수 내고 하여 병을 걸 살 살이	Debate: OperaKONA 2
7. Surfside 6 (Mon. 8:00-9:00)KHVH 38	8. Cochise; Sea Hunt (MonFri. 5:30) KGMB NTA, Ziv-UA	8 21 Quick Draw McGrawKHVH 25
8. 77 Sunset Strip (Fri. 8:00-9:00)KHVH 37		Yogi BearKHVH 27
9. Cheyenne (Mon. 6:30-7:30)	[경기학교육 기업적 발표가 기반 기관 회원학원들은 기계기 되고	Huckleberry Hound KHVH 23
9. Naked City (Wed. 9:00-10:00)	[11] - 그렇게 하는데 그렇게 하는 그를 다시 하는 사람들이 되었다.	Matty's FunniesKHVH 26
		Bugs Bunny

GRAND RAPIDS-KALAMAZOO

STATIONS: WKZO, WOOD. *SURVEY DATES: FEBRUARY 16- MARCH 15.

1. Dr. Kildare (Thurs. 8:30-9:30) WOOD	55 1. Bros. Brannigam; Ripcord (Fri. 9:30). WKZO., CBS, Ziv 38. 2. Sea Hunt (Wed. 9:30). WKZO. Ziv-UA 28.	61 Tele: Shor WOOD 22
2. Andy Griffith (Mon. 9:30-10:00) WKZO	53 2. Sea Hunt (Wed. 9:30)	49 Como: West
3. Danny Thomas (Mon. 9:00-9:30) WKZO	3. Huckleberry Hound (Wed. 7:00)	43 Donna Reed WOOD 33
3. Hazel (Thurs. 9:30-10:00)	5. Whirlybirds (Sat. 7:00)	52 ManhuntWKZO 20
4. To Tell The Truth (Mon. 7:30-8:00) WKZO	io 6. Bugs Bunny (Thurs. 5:30)	60 Quick Draw McGraw WOOD 14
5. Pete & Gladys (Mon. 8:00-8:30) WKZO	45 6. Yogi Bear (Tues. 5:30)	66 Life of Riley WKZO 11 43 Whirlybirds WOOD 24
6. Flintstones (Mon. 7:00-7:30)	43 8. Champ Bowling (Sun. 12:00) WOOD Schwimmer 17	77 International Zone
7. Wagon Train (Wed. 7:30-8:30) WOOD	- 阿羅斯지원 그 사용을 하는 사람들이 할 것도 하는 수 있는 것 같아. 경우 전 한 5 55년 전 다양 그 가수 있다.	Washington Convention . WKZO 2
	9. Quick Draw McGraw (Thurs 5:30) WOOD Screen Gems 14	40 Bugs Bunny WKZO 21

FLORENCE, S.C.

STATIONS: WBTW, WIS. *SURVEY DATES: FEBRUARY 16-MARCH 15.

1. Rawhide (Fri. 7:30-8:30)	1. Beachcomber (Thurs. 7:30)	38 76 National Velvet WIS 9
A. Rawinge (PIL 7:30-0:30)	1. Ripcord (Thurs. 7:00)WBTW Ziv-UA	38 81 Ripcord WIS 6
그는 그 사람이 되는 것이 되었다. 그 사람들은 그는 그를 모르는 것이 없는 것이 되는 것이 없다.	I Z. Mounted Police (Wed. 7:00)	36 73 Phil Silvers
3. Route 66 (Fri. 8:30-9:30)	2. Navy Log (Tues. 7:00)	36 72 Feature Film WIS 9
4. Red Skelton (Tues. 9:00-9:30)WBTW 57	3. Californians (Mon. 6:00)	32 81 Johnny; Spts.; Wea WIS. 4
5. Defenders (Sat. 8:30-9:30)	3. Sea Hunt (Thurs. 6:00; Tues. 6:00) WBTW Ziv-UA	32 86 Johnny, Spts., Wea WIS 3
6. Lassie (Sun. 7:00-7:30)	4. Rough Riders Fri. 6:00) WBTW Ziv-UA	31 86 Johnny; Spts.; Wea, WIS 3 28 49 Wagon Train WIS 25
7. Leave It To Beaver (Mon. 7:00-7:30) WBTW 52	5. Third Man (Wed. 7:30)	25 76 Quick Draw McGraw WIS 8
8. Checkmate (Wed, 8:30-9:30) WBTW 51		Yogi BearWIS 3
8. Dobie Gillis (Tues. 8:30-9:00)WBTW 51	발표하다 되면 하는 회장 말씀 보고 있었다. 그 전 경험점은	JFK: Jim
8. Gunsmoke (Sat. 10:00-11:00) WBTW 51	[17] 그 그렇게 걸었는데 된 그렇게 되었다. 그 하다 그를	Huckleberry Hound WIS 9 Johly Jim WIS 7
8. Password (Tues. 8:00-8:30) WBTW 51	6. King of Diamonds (Thurs. 8:30) WBTW Ziv-UA	25 42 Dr. Kildare WIS 28
	소요한 마리에 다른 이 이 시간에서 고기에서 가지 않아 되었다면 하다면 모든 모든 모든 모든 다른 다른 나는 그는 그는 그는 그를 다 하는 것이다.	<u>. 하는 그 씨는 말 살아 먹고 살았다. 토로</u> 다양 보고 있다. 그 사람이 되어 불편하는 것이 되었다. 그 것이 없는 그 것이 없는 것이 없다.

WIND-How To Be Local

scheduled pubaffairs opus. "Your Mayor Speaks." The latter offers a single mew friends for WIND.

Wallis, who has done service in other Westinghouse markets and who has just notched his first years as g.m. of the Chi outlet, says he is astonished at the lack of real audience promotion by both radio and tv stations in the Windy City, compared with what he has experienced in other markets. Promotion here, he observes, is non-aggressive: a station merely sends out press releases, or buys billboards, or buscards, or advertises itself to its present audience with on-the-air plugs.

Interestingly, of all the stations in town, WIND is perhaps hurting least for audience. For years it has consistently been the toprated AM outlet here—or a close second, depending on how you slice thas consistently been the toprated AM outlet here—or a close second, depending on how you slice that consistently been the toprated AM outlet here—or a close second, depending on how you slice that consistently been the toprated AM outlet here—or a close second, depending on how you slice that consistently been the toprated AM outlet here—or a close second, depending on how you slice the response from P. J. Sidney, or something to talk about promotions, WIND programs 75 one-minute "Community Salute" vignettes

scheduled publifatier to a mayor, viii lage prexy or city manager, not for speek, manager, not for speek, mountly selled prexy or city manager, not for speek, mountly selled prexy or city manager, not for speek, mountly selled prexy or city manager, not for speek, mountly selled prexy or city manager, not for speek, mountly selled prexy or city manager, not for speek, mountly selled prexy or city manager, not for speek, mountly selled proven guestions from his community.

Steel, or continued from page 1

Schemic prexy or city manager, not for speek, mountly selled prexy or city manager, not for speek, mountly selled prexy or city manager, not for speek, mountly selled prexy or city manager, not for speek, mountly selled prexy or city mana

Ing generally," he says, although obviously he hopes chiefly to make new friends for WIND.

Wallis, who has done service in other Westinghouse markets and who has just notched his first year as gm. of the Chi outlet, says he is astonished at the lack of real

implemented and not just a pallia-tive." The Robinson statement does, however, "reflect the begin-nings—certainty only the begin-nings—of a new climate as the re-

nings—of a new climate as the result of pressures that have been brought."

In Sidney's opinion, the change in climate is more important than a single impressive role here and there for a Negro. It was Sidney who picketed the offices of David Susskind's Talent Associates-Paramount, Theatre Guild and U.S. Steel, organizations which have shows represented on CBS-TV.

Schaefer's Horse-Race Coin F&M Schaefer Brewing Co. is fully sponsoring a horse-racing special, the Jersey Derby, on WABC-TV, today (Wed.). Pickup will be from Garden State Park, Camden.

Dallas—Charlie Jones has been named sports director of WFAA-TV, replacing Wes Wise. Jones came to Dallas in 1960 from Fort Smith, Arkansas, to become director of public relations and radio and tv. Voice of the Texans," the Dallas Texans professional football club in the American Football League, He was formerly sports director of KNAC-TV and KFPW in Fort Smith and later manager of KFPW.

Joe Cates: 'Int'l Showtime'

lineup. Also the sales picture—sold out.

As the only ty series—live on tape—shooting actual entertainment events in actual performances in their actual locations—we're involved in an experiment that foreshadows the future of International television.

We've licked all of our technical problems since the first year and are now shipping tape of marvelous quality. We carry our own lighting truck and equipment, shoot with four cameras and two tape recorders and can go anywhere there is an attraction worth televising. So far we've completed the Vienna Ice Show in Mulhouse, France, the second unit of the Vienna Ice Show (a book story with an original score by Robert Stoltz) in Freiburg. Germany, a circus Aquacade (Trolle Rhoden who floods his center ring during intermission with 50,000 gallons of water) in Ystad, Sweden and one

Friday night back to 1958 and you will see that no other programming is comparable in terms of ratings and reviews. Also check on how our success has built the station lineup. Also the sales picture—soid out.

As the only tv series—live on tape—shooting actual entertainment events in actual performances in their actual locations—we're involved in an experiment that foreshadows the future of International television.

We've licked all of our technical problems since the first year and





For the
first time
Warner Bros:
most popular
TV series
ore available
on an
individual
market basis.



Time-Life Station

ued from mare 35 i

medium in which to advertise their goods and services,
"The strikes have meant good business for WTCN radio and ty, but we have no cause to rejoice. While fulfilling the public's need for news, we cannot take the place of the press. For too long a time the public has been deprived of things which the Star and Tribune offer.
"These things are not only com-

"These things are not only com-plete news coverage, but also news interpretation, opinion, back-grounding, special articles, fea-tures and entertainment such as comies.

tures and entertainment such as comics.

"Many issues and unions are involved. The chief obstacle in a settlement's path seems to be the mailers insistence upon no settlement as long as there's any prospect of jobs' losses for local union members due to planned undernization of mailing methods.

"But the company says that it must modernize the operation of its mailing room where the mailers work. To the union this forecasts jobs' loss. We are not in a position to judge the detailed merits of the two sides. But it does seem to us that a relatively small workers' group is opposing technological progress which inevitably must come.

ical progress which inevitably must come.

"In the light of the strikes' adverse influence on the community this is not a justifiable reason for the mailers to prolong their strike. We also believe that this labor dispute deserves the renewed personal attention of Arthur Goldberg, Secretary of Labor. Whatever your feelings are in regard to these strikes, we suggest that you write to Mr. Goldberg in Washington, D.C."

WTCN-Radio is an ABC affiliation was switched to another Twin Cittes' station, KMSP (20th-Fox) more than a year ago.

Gan. Lifts TV Bans

Continued from page 31 a

its okay. The board could also set the time of day the shows would be aired. Now, the only material going to BBG is commercials dealing with items that come under the food and drug directorate of the Department of National Health and Welfare.

The switch was not the result of beefs from broadcasters. BBG ichairman Dr. Andrew Stewart is reported as crediting Toronto Star columnist Pierre Berton with starting the thinking that resulted in regulation changes. Berton complained, in his column, about regulations controlling shows on birth control.

WB's Off-Nets

Continued from page 35 i

network hour properties. Five off-network hour WB properties have reached a sold out status in N.Y., Los Angeles, and "The Alaskans," another WB hourlong series, is being withheld at this time from distribution. "Alaskans" will be released shortly, as will the WB half-hours, "Lawman" and "Colt 45."

45."
Hourlong series going the mar-ket-to-market rounds from WB in-clude "Maverick" "Bronco," "Roar-ing Twenties." and "Sugarfoot." WFIL, Philadelphia, has inked for "Maverick" and KBTV, Denver, also signed for the same series.

NAB CONFABS BACK TO 2-DAY STANDS

Washington, May 29.
Nationa Assn. of Broadcasters is going back to its old routine of two-day Fall Conferences after a year's tryout of one-lay quickles.
NAB prez LeRoy Collins explained that Assn. feeling was behind separate radio and television, asssions—tough to squeeze into a one-day stand. This is the schedule for the yearly cross-country Fall confabs:

for the yearly cross-country ran confabs: Oct. 15-16, Atlanta: Oct. 18-19, New York; Oct. 22-23. Chicago; Oct. 25-26, Washington; Nov. 8-9, Dallas; Nov. 12-13, Kansas City, Mo.; Nov. 15-16, Denver; and Nov. 19-20, Portland, Ore.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a VARIETA-ARP's weekly chart opers a anyon-day analysis of the top feature evening stors in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

*** STATIONS WREX WIVO SURVEY DATES: FEBRUARY 16 - MARCH 15.

MOCKTOPA, III. 431411013: WEEK, WINC	A SOLVET DATEST PERROART 18- MARCH 1
WREX Average Rating: 4 Average Share: 67	COMPETITION
	PROGRAM STATION &
MONDAYS 11:45-1:36 Program: FRONT ROW CENTER	Jack Paar WTVO
Feb. 19 "DESIRE ME" Greer Garson, Robert Mitchum, Richan	11:45-12:00 8 d Hart Midnight Show WTVO
1947, MGM, MGM-TV, Repeat	12:00-12:30 1
Feb. 26 "MORTAL STORM" James Stewart, Margaret Sullivan, F. N 1940, MGM, MGM-TV, Repeat	, 보기 바퀴 살림, 그렇게 3편하겠다. 나는 사람이 다른 나장
Mar. 5 "THE HUCKSTERS" Clark Gable. Ava Gardner, Deborah K.	
1947, MGM, MGM-TV, Repeat	집에 나는 얼마를 하고 있었다. 그는 그들이 없다.
Mar, 12 "UNDERCURRENT" K. Hepburn, R. Mitchum, R. Taylor 1946, MGM, MGM-TV, Repeat	

·						
		Rating: 6 Share: 75		COMP	ETITION	ATION &
TUESDAYS Program: Fi				PROGRAM Jack Paar		G. RATING WTVO
Feb. 20	"REUNION IN FRANC John Wayne, Joan C 1943. MGM. MGM-TV	rawford		11:45-12:00 Midnight Show		7 WTVO
Feb. 27	"IMPULSE" - Arthur Kennedy, Co	nstance Smith		12:00-12:30		ì
	1958, Tempean, Jayar "DRAGON SEED" Katharine Hepburn, J					
Mar. 13	1944, MGM, MGM-TV "JOLSON STORY" Larry Parks, Bill Goo					
	1946, Columbia, Scree	en Gems, 1st Run				
144	INDEA VALIDES	Rating: 3	4.0	COMP		3 14 3 1 W

	WREX Average Rating: 3 Average Share: 75	COMPETITION STATION &
	AYS 11:45-1:30 BONT ROW CENTER	PROGRAM AVG. RATING Jack Paar WTVO
Feb. 21	1 "ESCAPE" Norma Shearer, Robert Taylor 1940, MGM, MGM-TV, Repeat	11:45-12:00 8 Midnight Show WTVO
Feb. 28	8 "MRS, MINIVER" Greer Garson, Walter Pidgeon, Teresa Wright 1942, MGM, MGM-TV, Repeat	12:00-12:30 1
Mar. 7	7 "THE SEARCH" Montgomery Clift, Aline MacMahon 1948, MGM, MGM-TV, Repeat	
Mar. 14	4 "SEA OF GRASS" Spencer Tracy, K. Hepburn, M. Douglas 1947, MGM, MGM-TV, Repeat	
	Average Rating: 2	

	erage Rating: 2 erage Share: 50		COMP	ETITION STATION &
THURSDAYS 11:45-1:00 Program: FRONT ROW CEN	rer .		PROGRAM Jack Paar	AVG. RATIN WTVO
Feb. 22 "PERSONAL PI Jean Harlow, F			11:45-12:00	10
Mar. 1 "MARRIED BAC Robert Young,	HELOR" Ruth Hussey, Lee 1	3owman	Midnight Show 12:00-12:30	WTVO 1
1941, MGM, MG Mar. 8 "NAZI AGENT"	JM-TV, 1st Run			
Conrad Veidt, 1942, MGM, M Mar. 15 "PENALTY"	Frank Reicher GM-TV, Repeat			
Edward Arnold	Marsha Hunt, Robe GM-TV, Repeat	ert Sterling		

1942, MGM, MGM-TV, Repeat Mar. 15 "PENALTY" Edward Arnold, Marsha Hunt, Robert Sterling		
1941, MGM, MGM-TV, Repeat WREX Average Rating: 19 Average Share: 73	J	MPETITION
FRIDAYS 11:00-12:30 Program: COURTESY PLAYHOUSE	PROGRAM Jack Paar	STATION &
Feb. 16 "MEN OF TEXAS". Robert Stack, Ralph Bellamy, B. Crawford 1942, U-I, Screen Gems, Repeat	11:45-12:0 Midnight S	0
Feb. 23 "DISTANT DRUMS" Gary Cooper, Mari Aldon 1951, Warner Bros., Jayark, Repeat	12:00-12:5	
Mar. 2 "ABDUCTORS". Victor McLaglen, George Macready 1957, 20th Fox, NTA, 1st Run.		
Mar. 9 "TWO FLAGS WEST" Linda Darnell, Joseph Cotton, Jeff Chandler 1950, 20th Fox, NTA, 1st Run		
WTVO Average Rating; 33	CO	MPETITION

				with the second			
	14071	Average	Ratina: 3	3		COMPETIT	TON
	MIA	Average	Rating: 3: Share: 4!	5		CUMPEIII	STATION &
URDA	YS 8:00-10	:00			PR	OGRAM	AVG. RATING
-		AT THE M			Lau	rence Welk	WREX
Feb. 1		Y BUSINES				00-9:00	40
	Marilyn	Monroe, Car oth Fox, NTA	ry Grant,			s moke	WREX
	1300, 60	MI FOX, MIM	, ist Kun		լ Մա	ISINUMO	WALA

1952, 20th Fox, NTA, 1st Run

Feb. 24 "STARS & STRIPES FOREVER"
Debra Paget, Clifton Webb, Robert Wagner
1952, 20th Fox, NTA, 1st Run

Mar. 8 "THE DAY THE EARTH STOOD STILL"
Michael Rennie,
1951, 20th Fox, NTA, 1st Run

Mar. 10 "THE BLACK ROSE"
Tyrone Power, Orson Welles
1950, 20th Fox, NTA, 1st Run

(Continued on page 48)

Self-Regulation

Continued from page 26 i

served to Assn. It was unclear what these were.

Collins' statement: "Too much has been said and written about the Code Authority "pre-screening" network programs. It never has been suggested or intended that the Code Authority set up any procedure by which it would pre-screen the routine, final product of network programming. There was at issue only whether, in rare instances when Code subscribers or the Authority felt a serious need for such, the Code Authority could require a right of final pre-screening. There was a sharp division of feeling among the networks on this.

"Under the agreement we have reached, no fixed right to pre-screen a final broadcast product is provided.

"We at NAB feel that under any circumstance where any such pre-

is provided.

"We at NAB feel that under any circumstance where any such prescreening would have been requested under an express right to obtain such, it still can be requested—leaving to the individual network the decision of whether or not it will honor such."

not it will honor such."

Collins said that the networks "have indicated a fine spirit and willingness to cooperate fully under our new seven-point program. As this program unfolds, I am confident it will prove to be the most significant and helpful development yet achieved in our industry's self-regulatory efforts."

Gist of the agreement follows:

The networks are obliged to furnish the Code Authority with "advance descriptive program information" similar to that given

aniliates.

—Web reps in charge of Code compliance and the NAB Code staff will "consult actively on questions involving application of code standards to network programs."

grams"

—When questions arise, "despite this coordination and consultation, as the result of a broadcast program, the network concerned will, on request of the Code Authority Director, screen the program for him so that the questions may be considered in light of what appeared in the program itself." The screening, of course, will be after the fact.

—"Periodic meetings will be held between Code Authority and network representatives to review and discuss Code Authority monitoring."

The procedures will not apply to news, educational and other informational fare. Such programs will come in for separate scrutiny by the Code Authority and appropriate network reps.

and appropriate network reps.

"The network will make the final decision on whether or not to modify a network program. Final decision whether or not a program violated the Code will be need by the Code Authority Director subject to review by the Television Code Review Board."

"Metwork representatives and the Code Authority agree to meet, at the request of either, for a gen-eral review of the coordination procedures if either the networks or the Authority feel procedures should be modified."

should be modified."

In a Joint statement with Collins, Code Authority Director Robent Swezy said the whole scheme
"will be of material assistance in
dealing effectively with Code matters." They added:

"These procedures provide the
means of exchanging information
and opinion in a timely and practical way and settling possible differences before they reach a problem stage. The procedures can be
modified at any time that it appears they are not satisfactorily
accomplishing their intended purpose."

WAST-TV's 'WACK'S WORKS'

Albany, May 29
"The Wack's Works," locally produced five-minute series in which Stan Roberts interviews comedy names like Shelley Ber-man, Jonathan Winters, Jose Jiminez and others, is being presented two nights: weekly, on Stanley Warner WAST-TV, under the spon-sorship of Bumstead Chevrolet of Troy: Show debuted May 16.----

-Congratulations-

Emmy Award Winners

THE DEFENDERS...Producer, HERBERT BRODKIN

Outstanding Program Achievement—Drama

REGINALD ROSE

Outstanding Writing Achievement in Drama
THE DEFENDERS

BOB BANNER ASSOCIATES, INC.

For Its Production of

THE GARRY MOORE SHOW

Outstanding Achievement in the Fields of Variety and Music

PAMELA BROWN

Outstanding Performance by an Actress in a Supporting Role
VICTORIA REGINA

ASHLEY-STEINER INC.

449 South Beverly Drive Beverly Hills, California 579 Fifth Avenue New York 17, New York

Radio Reviews

WORLDWIDE SPORTS
With Chris Schenkel, anchorman
others

15 Mins., Mon-Frl., 7:15 p.m. CBS Radio

15 Mins., Mon-Frl., 7:15 p.m.
CBS Radio

CBS Radio has adopted the sports page format, complete with a good feature yarn, for its new stripped sports show. Enlivening the sports coverage—ranging from baseball to racing—is the web's call on CBS News correspondents from Chicago to London to Paris. Preem episode had Joe Foss from Chicago speaking about the upcoming Memorial Day Indianapolls auto races and a golf tournament. Show opened with anchornam Chris Schenkel citing some late baseball scores and the games to be played that night. What might be of additional help would be some sidebar interviews with sports personalities. There seemed to be some padding in the initialer, padding which could be displaced with a few well-placed "live" interviews. There's nothing as mobile and as feasible as a tape recorder for radio.

Reporting from London was Alexander Kendrick with a tall, humorous story about the first auction of Russian horses to be held in Britain. From Paris, there was an up-to-date report of the French International Tennis Championships. Boxing, racing and basketball news rounded out the healthy coverage.

THE SOUND OF RICHARD

wrote his first song 42 years ago. WHN deejay Hanz Andersen also used selection from cast albums, but it was the big, melodic instrumentals, often segued, that kept the marathon in groove. There were audio taped interview segs with Rodgers, the Australian-born wife of the late Oscar Hammerstein II and some of the talents who have starred in Rodgers screen and stage musical hits.
Easy and non-esoteric approach was followed through in the interviews with Andersen asking those simple questions, like, "When did you write your first song?" and "How many songs have you written?" (Rodgers didn't know), However simple, the querries always seem to evoke interesting answers from the notables.

Storer may be filling more nighttime stretches with the one-shot salutes, which is a good idea.

ANATOMY OF COMMUNISM With Dr. Raiph Gilbert Ross, Jim Bormann Producer-Director: Bormann 30 Mins., Thurs., 8:30 p.m., SUSTAINING WCCO, Minneapolis
This public serving documentary

WCCO, Minneapolis

This public service documentary
was the first of a six-part series
on succeeding Thursdays dealing
with Communism's deficiencies
and evils and its lack of the democracy and freedoms. The series
has Dr. Ralph Gilbert Ross, U. of
Minnesota professor of humanities
and philosophy, an expert on the minimesura professor of humanities and philosophy, an expert on the subject, giving his views while being quizzed by Jim Bormann, WCCO Radio director of news and public affairs.

with Hans Andersen, Richard Rodgers, Mrs. Dorothy Hammerstein, others Producer: Roy Schwartz

3 Hours, Mon. (21), 7 p.m.

WHN, New York

These radio salutes to a musical talent can get tedious, but the three-hour show, "The Sound of Richard Rodgers," was injected with mass appeal via modern, big loand instrumentals from the giant cans and propaganda campaigns that attempt to sell everything from diamonds to hoarding-in-catack, and the corny music that has become the West German platter industry's own trademark of Communism, something so large a number of Americans, to their disadvantage, do not possess. In the forcible and convincing maner that it began the revelations of the error of Communism's political and instrumentals from the giant cless and practices, and the vigor-band instrumentals from the giant cless and practices, and the vigor-band instrumentals from the giant cless and practices, and the vigor-band instrumentals from the giant cless and practices, and the vigor-band instrumentals from the giant cless and practices, and the vigor-band instrumentals from the giant cless and practices, and the vigor-band instrumentals from the giant cless and practices, and the vigor-band instrumentals from the giant cless and practices, and the vigor-band instrumentals from the giant cless and convincing maner that it began the revelations of the error of Communism's political cless and propaganda campaigns that attempt to sell everything from diamonds to hoarding-incatack, and the corny music that thempt to sell everything from diamonds to hoarding-incatack, and the corny music that thempt to sell everything from diamonds to hoarding-incatack, and the corny music that thempt to sell everything from diamonds to hoarding-incatack, and the corny monds to hoarding-incata

the latter violate our creeds and FAA Weighs 2.000-FL beliefs, the episode got the series FAA Weighs 2.000-FL off to a good start,
In addition to the Dr. Ross-Bor

off to a good start.

In addition to the Dr. Ross-Bormann conversations, this series starter included some taped utterances by U.S. Communist leader Ben Davis from an address recently delivered by him on the Minnesota campus under a student group's sponsorship. The school's president, Dr. O. Meredith Wilson, suffered some adverse criticism for permitting Davis to make his appearance in a school building even on a freedom of speech basis. It remained for Dr. Ross to dissect things that Davis had to say and to show their illogic and errors.

The current series grows out of WCCO Radio, CBS affiliate here, having aired the Davis address that revealed classic Communist techniques and American students reactions. Bormann pointed out.

Next of the series program will concern. In considerable part, Communist propaganda.

West Germany's Worst Aspects in a Booming **Economy as TV Series**

Frankfurt, May 29.
Such ghastly and costly symbols of the newly-rich West Germany as the hand-painted little ceramic dwarfs that are popping up in most of the gardens here are going to come before the judge in a new television real-life drama.

television real-life drama

A new series is now being filmed for release this fall, with some of West Germany's leading with some taking part in a courtroom procedure that will judge the constantly increasing noise of the West German cities, the growing advertising and propaganda campaigns that attempt to sell everything from diamonds' to hoarding-in-case-of-atomic-attack, and the corny music that has become the West German platter industry's own trademark

Tower for Twin Cities As Protests Are Heard

Minneapolis, May 29. After a weeklong hearing here by W. Thomas Deacon, its exam

iner, the Federal Aeronautics Administration in Washington is studying a compilation of the

ministration in Washington is studying a compilation of the testimony.

This testimony was designed to induce the FAA to rescind its permission to the four Twin Cities commercial television stations jointly to erect and use two 2.000 feet high towers at a location nearby to aid in the extension of their coverages.

Prior to his return to Washington. Deacon opined that the FAA decision would not be forthcoming for 60 to 90 days, due to the amount of testimony study and consideration necessary.

After protests from the state of Minnesota and alriine officials, the FAA agreed to suspend the permission for the towers, hold the hearing here and then take the matter under further advisement following a testimony study.

Witnesses testifying that the towers would create a hazard for flying included Ray Brown, this state's Aeronautics Department representative: Henry G. Kuitu and Phil H. James. The two latter are Minnesota Aeronautics Department executive and operations directors, respectively. executive and operations directors, respectively.

respectively.

Brown on the stand asserted that surveys showed tr towers' danger for plane pilots. Kuitu explained that the proposed towers would necessitate a change of the minimum altitudes required for flights in their area and interfere with the operation of Twin Cities' airports. The towers not only would be a hazard to air navigation, but also would interfere with the MAC system's six airports operations, according to James.

British TV Faced With Ban on All Tobacco Plugs

London, May 29.
British cigaret and tobacco advertisers are facing the threat of a ban on all video plugs. This has been revealed by Postmaster-General Reginald Bevins, minister responsible for television, in the House of Commons.

According to Bevins the Independent Television Authority is discussing the smoke commercials with its advertising advisory committee. If the committee recommended a ban, said Bevins, the advice would be mandatory to the ITA.

PMG said he had complete power to han all cigaret ads on tv. "But." he added, "I should not dream of doing so precipitately until Ministers have had a full opportunity to consider all the implications." The government is also considering the cigaret plug problem, Bevins stated.

problem. Bevins stated.

Ban threat follows leading.

manufacturer's efforts to avoid
such controversy via a self-imposed "watershed" under which
they agreed not to screen any
cigaret or cigaret making tobaccocommercials before 9 p.m.

What seems to be worrying
politicians and other officials is
the smoke commercials style.

Especially the teen-almed ones. An
ITA spokesman commented
"Some changes in style are already
to be seen and more may be expected in the future."

KANSAS B'CASTERS ELECT Kansas City, May 29: Robert Schmidt of KAYS, Hays, Kans, was elected president of the Kansas Association of Radio Broad-

Kansas Association of Radio Broad-casters at the annual convention-held in Hays recently.

He also was elected as one of three fiew board members. Others elected to the board are Robert Pratt, KGGF, Coffeyville, and Ar-den Booth, KLWN, Lawrence.

FRIENDS AND MEMBERS OF THE ACADEMY:

THANK YOU FOR THE HONORS **GEORGE LEFFERTS**

PRODUCER AND WRITER PUREX SPECIALS FOR WOMEN

WINNER: OUTSTANDING DAYTIME PROGRAM

NOMINEE: OUTSTANDING WRITING ACHIEVEMENT

Representations HAROLD COHEN 580 Fifth Ave. CI 6-5050



THANK YOU!

We are grateful to members of the National Academy of Television Arts and Sciences for their recognition of "Victoria Regina" presented on the Hallmark Hall of Fame, November 30, 1961. Voted "Program of the Year," Julie Harris—Outstanding Performance in a Leading Role and Pamela Brown—Outstanding Performance in a Supporting Role. And a special thank-you to George Schaefer, producer and director of the Hallmark Hall of Fame.



MCA, WB, Others Eye Mex TV Production; Low Cost Big Factor

Mexico Citý, May 29.
An upsurge in activity in television production by foreign interests has been noted in recent weeks here. While Mexican producers are marking time, hoping to have time open for their episodics this fall, a number of pilots are to be made in Mexico, using local studios, actors and technical eventure, westerns and crime themes.

Lure in doing television shorts In Mexico is the very low cost. An average Mexican episodic is turned out under \$3,000 normally for a half-hour segment. With foreign producers using American name players, and special attention to production detail, costs would be much higher but still could average under \$10,000 per segment, according to a local producer. Costs can be reduced considerably by using Mexican players in all secondary and minor roles.

Terial, with this shot in English. Associate in this venture is Juan Filcer who allegedly will put up to the U.S., British and Eruopean markets. No deal is available yet for release of Spanish dubbed versions.

Warner Bros. is also interested the America Studios. These facilities strictly for television and shorts production. No exact date to production detail, costs would be much higher but still could average with still could average of the American in the production detail. adventure, westerns and crime themes.

Lure in doing television shorts in Mexico is the very low cost. An average Mexican episodic is turned out under \$3,000 normally for a half-hour segment. With foreign producers using American name players, and special attention to production detail, costs would be much higher but still could average under \$10,000 per segment according to a local producer. Costs can be reduced considerably by using Mexican players in all secondary and minor roles.

However, apart from all this, and while production elements are secretive, it appears that a buildup of Mexico as a television shorts production center is gaining momentum. It is learned on reliable authority that MCA is considering investment in Mexico in production of episodies and other ty ma-

VARIETY ARB FEATURE FILM CHART

(Continued from page 44)

WREX Average Rating: 23
Average Share: 74

SUNDAYS 1:00-2:30 Program: FAMILY THEATRE

Feb. 18 "BUGLES IN THE AFTERNOON"
Ray Milland, Helen Carter
1952, Warner Bros., Jayark, Repeat

1952, WATHER DIUS, ASSAN, AND SEE THE PROPERTY OF THE PROPERTY

Mar. 4 "OUR LITTLE GIRL"
Shirley Temple, Rosemary Ames, Joel McCrea
1935, 20th Fox, NTA, Repeat

Mar. 11 "TARZAN THE FEARLESS"
Buster Crabbe, Jacqueline Wells
1933, PRI, Banner, Repeat

COMPETITION

STATION & AVG. RATING

PROGRAM WTVO Award Theatre, Art, Ship

1:00-1:30 Asphalt Jungle

1:30-2:30

Mexican comic Antonio Espino, who bills himself as "Clavillazo," and apparently Warners plans to do a series in Spanish using local actors, for Latin American release, as well as possibly shorts in English.

Katy Jurado and Ernest Borgnine Katy Jurado and Ernest Borgnine are preparing to initiate long dormant plans to start television production. Initial production in English with Spanish sound track distribute exclusively in Central to be dubbed later, according to Miss Jurado, who said that distribute exclusively in Central to be dubbed later, according to Miss Jurado, who said that distribute exclusively in Central to be dubbed later, according to Miss Jurado, who said that distribute exclusively in Central for the standard and South America and to shoot shorts in Spanish. These are only a handful of erary is Ireland, Denmark, Swepten, Norway, Germany, Austria, Switzerland, Italy, Spain

Oren Harris Does Some Homework **On Rating Probe**

Washington, May 29.
Division of advertising between big and little television stations figures to play a role in House Commerce Chairman Oren Harris promised probe of television ratings.

promised probe of television ratings.

Harris brought the matter up at a hearing last week on legislation giving Federal Trade Commission authority to order cessation of advertising challenged as false or misleading.

The Arkansas Democrat, the House power on communications matters, questioned a rep of the American Assn. of Advertising Agencies about how the agencies select outlets for their clients.

Maillen F. Perkins, an attorney for AAAA said, it all depended on the situation—that the re were body had better start thinking about it because I am fixing to open it up in the not too far distance (sic.)."

Sources reported that this remark was in deference to the owner.

Sources reported that this remark was in deference to the projected investigation of rating services. Harris, it was said, plans to bring up the subject of which stations get the ad coin from the agencies and on what basis when the inquiry into ratings commences. Date hasn't been set.

Rep. Dale Alford (D-Ark) had a two-day hearing into alleged discrimination against local advertisers as result of retwork domination of local programming schedules, But it was commonly regarded as a flop. Sources reported that this re-

'Julie & Carol' Special Gets a Canada Sponsor

Toronto. May 29.

Imperial Oil Ltd. will sponsor 60-mins. Sunday special 19-10 p.m., EDT), on June 10 over the 4v net-twork of the Canadian Broadcasting Corp. of "Julie & Carol at Carnegle Hall", in a lampoon of popular entertalnment by Julie Andrews & Carol Burnett, who will use a 20-man song and dance ensemble."

Special will replace "Bonanza" for this one segment. Deal was closed by MacLaren Advertising Co., Toronto.

Johnny Carson to Get 'Mr. Wonderful' Award

'Mr. Wonderful' Award
Dallas, May 29
Johnny. Carson has accepted
Brial Britth Big D Chapter's invitation to come to Dallas Sept. 9
to receive the organization's "Mr.
Wonderful" Award. The tv comic
will inherit the Jack Paar show
on Oct. 8.
Earl Humphreys, local singer
and band leader, as well as nitry
owner, will be honored as "Mr.
Show Business." Carson will be
honored for his many contributions
to show biz and for his humanitarian work in the years he has
been a star.

Austin John Connally who led a six candidate field in the Demo-cratic primary for Texas governor, will resume his thrice weekly "Coffee With John Connally" program over a series of 18 tv stations throughout the state.

TV Stations with AP Photofax Get the BEST in PICTURES



1962 PULITZER PRIZE was awarded to picture (above) "Serious Steps," taken by Paul Vathis of The Assosiated Press Harrisburg, Pa., Bureau. President Kennedy and former President Eisenhower are walking along a path at Camp David on April 22, 1961, as they ponder the crisis resulting from the failure of the Cuban invasion. This is the fifth time an Associated Press staff photographer has won the Pulitzer Prize.

Four Major Awards were won by this AP Photofax (right), "Leap to Freedom": The national Sigma-Delta Chi award for news photography; The Overseas Press Club award for best photographic reporting from abroad; The Headliners Club award for best spot news picture; and the National Press Photographers Association first prize among spot news pictures. The picture was taken by Peter Leibing of Conti-Press, Hamburg, Germany, and distributed worldwide by The Associated Press.





OTHER RECENT AP PHOTO AWARDS:

GEORGE POLK MEMORIAL AWARD for news photography for the picture of cable cars after; Alpine accident.

LOOK MACAZINE ALI SPORTS PHOTO CONTEST. a first place award to William C. Allen,

NEW YORK PRESS PHOTOGRAPHERS ASSOCIA-TION best-of-show award to John Rooney for picture of Soviet disarmament specialist Semyon Tsarapkin at U.N. meeting and for best sports picture to John Lent.

HEADLINERS CLUB award to Jack Harris for best. sports picture.



GEORGE ROSENBERG AND ROBERT CORYELL

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ROSENBERG-CORYELL AGENCY

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From The Production Centres

Medal award for 1961 went to Richard Cawston, documentary producer with BBC-TV . A-R slotted next program in the Intertel project, "America Abroad," for tonight . . . Eartha Kitt pegged for BBC-TV's "Wednesday Magazine" . . Associated TeleVision has made a number of its schools programs available to local education authorities and similar bodies. In a linkup with the Rank Film Library certain specially selected educational programs are being distributed for showing in schools.

IN DETROIT . .

WWJ-TV observes its 15th birthday by using the theme: "The best is yet to come" in on-the-air announcements, special anniversary features on its "Living" program and newspaper ads. James H. Quello, veepee and general manager of WJR, elected to the board of directors of the Aderat Club of Detroit. James S, Morgan, formerly of WOOD-TV. Grand Rapids, has joined the WWJ sales staff. WJR has feecived the Alfred P. Sloan radio-tv award for outstanding promotion of highway safety during 1961. CKLW's Bob Staton was presented the Hank Williams Memorial Award 'for this year's most outstanding contribution to the advancement of country music". WJBK has dedicated a new song to the Motor City. "Detroit, My Home Town." and is distributing 45 rpm records to those listeners who have requested copies. Lyrics were penned by WJBK program manager, John M. Grubbs.

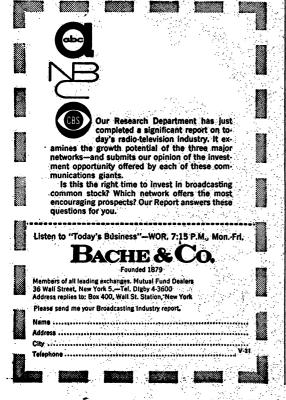
Recently, WBAY-TY, WFRV-TY and WLUK-TV (all Green Bay) telecast a special half-hour midday public service program, illustrating the actions and reactions of Green Bay's Civil Defense facilities during a "mock" attack alert, with J. Michael Clark of WFRV-TV producing show in cooperation with the other stations. WRIT Milwaukee, was awarded "First Place for Entertainment" award given by Milwaukee County Radio & Television Council, for programming with a "fresh approach to use of the medium of radio". Thomas R. Kammer, news director of WMTV, Madison, joined news staff of WTMJ-TV & WTMJ, The Milwaukee Journal stations. WISN-TV's news director Doug Davenport's filmed reports of U.S. military installations in the Hawaiian area, now featured on "News at Six," and "News at Ten." following Davenport's 15-day tour of these outposts. . "The Crowded Idol," next on "Perspective on Greatness," on WIII-TV, Sunday, June 3, will reprise salient events in life of Charles Lindbergh, with Marine Corp. sponsoring.

IN SAN FRANCISCO

Two hundred blind persons "saw". Polack Brothers Circus through the eyes of KGO-TV's Rolfe Peterson. They sat in special section and listened via individual earphones as Peterson described action in the rings Before performance, they toured menagerie, "seeing" animals by fouch and meeting performers... Owen Spann, who took over KNBC's afternoon commute hour show on 13-week trial, signed for full two years by station manager William B. Decker .. KGO-TV. starting big promotion pitch with humorous touch for Roger Grimsby newscasts. Twenty-five thousand dollar campaign includes rotating billboard, newspaper and magazine ads with vintage photographs offering tongue-incheek "endorsements" of Grimsby, same gimmick on tv using clips from old feature films and satirical spots on radio. Campaign was devised by George Rodman, KGO-TV director of advertising, promotion and press info. Comedian Ronnie Schell wrote and voiced spots... Al Collins, KSFO personality, emceed celebrity tennis benefit for Hemophilia Foundation. Charlton Heston, Efrem Zimbalist Jr., Howard Duff, Jean Simmons, Vera Ellen and Barry Sullivan were racqueteers.

IN MINNEAPOLIS . .

KSTP-TV photographer Wally Kamman was credited with alding in the capture of an escaped Stillwater prison inmate last week. Kamman spotted the escapee entering a Minneapolis bar, recognized him from a police description and notified the gendarmes. . . KMSP-TV newscaster George Grim received an educational to award for "outstanding moderator" of his world affairs series on KTCA-TV, Twin Cities educational channel. Selection was made by the Minneapolis Citizens Committee on Public Education . . The weatherman just gives the weather, he doesn't make it. Bearing out the point, abortly before WCCO-TV weather broadcaster Bud Kraehling went



IN PHILADELPHIA

Dick Powell was presented with the American Baptist television award for his NBC show's "The Price of Tomatoes" segment. Award was presented on May 25 during the church group's National Convention proceedings Pick Temple, former Washington tv personality, is now hosting a Saturday afternoon WFIL-TV children's program

Joseph Conway, managing director of Station WIBG, was named to the
sponsoring committee of the Hero Scholarship Fund . Marciarose
Shestack, hostess of WRCV-TV's "Concept" and "Speak Up" series,
was named Woman of the Year by the Philadelphia Council of Auxiliaries of the American Medical Center in Denver . WCAU-TV's "Sound
of America," houriong concert of the Philadelphia Orchestra and Conductor Eugene Ormandy, is now being syndicated by CBS films .

Barry Magarick, folk-song specialist at WDAS-FM, has resigned to
work and study in Israel. . John A. Schneider, vice president of,
WCAU-TV, has been appointed to the development committee for the
modernization of Philadelphia's Trade and Convention Center. is now hosting a Saturday afternoon WFIL-TV children's program .

IN CLEVELAND .

WEWS-TV picked up the American Medical Association's program nswering resident Kennedy's blast for medical care for the aged when KYW turned it down on Westinghouse and station policy to keep a from groups and individuals espousing controversial issues. Only KYW from groups and individuals espousing controversial ssues. Only KYW and WBZ, Boston, also Westinghouse, nixed the AMA half-hour on the NBC net. KYW will, however, carry the WBZ taped debate on the subject Thurs. (31) . . Ed Fisher decamped WGAR d.j.; spot for four-hour morning stint on WJW Radio . . Joel Daly, WEWS news editor; flew to Bangkok; for sound-on-film reports on southeast Asia. They've been showing as specials and newscast features . . WERE Radio won Twyla Conway Award for its John Glenn homecoming coverage. WEWS won the TV award for its "Caravan" shows. Cleveland Radio-TV Council makes the annual presentations.

IN PITTSBURGH . . .

Red Donley, sports director at WIIC, will broadcast the Pitt games ext season for WWSW, replacing Hal Scott who has moved to Minneap Jack Fleming, who broadcast the Pittsburgh Rens games last olis. Jack Fleming, who broadcast the Pittsburgh Rens games last year, has been signed again for his old job as the announcer for all the West Virginia U.'s sports events on a statewide network. Steve Rooney, g.m. of WJAS, elected president of the Pitt Radio and TV Club. He succeeds Tad Reeves of KDKA-TV. Radio Newsday on KDKA has been bought by Fort Pitt Brewing. John Reed King, who does the Pitt portion of the show, will do the beer commercials. Larry Alken, music director at KQV, planning a big show at Pitt's Auditorium for the weekend preceding Labor Day. Dave Murray, news and public affairs director of WTAE, hosted a group of 24 leading city, state and federal authorities on redevelopment in a seminar where the station offered its complete facilities to aid them on area problems. Leonard Kapner, v.p. of the station, was in charge.

Inside Stuff—Radio-TV

Did Sen. John Pastore (D., R.I.) see the Fabian "Bus Stop" episode before teeing off on it last February or did he not? An allegation some weeks ago by Roy Huggins, the show's producer, that Pastore, had not viewed the episode before blasting it was denied by Pastore in last week's issue of Variery. In rebuttal Huggins quotes from a speech delivered by Pastore to the National Assn. of Broadcasters last Feb. 28 in which he said. "I would be less than candid not to tell you how greatly disturbed I was recently, when I read about the Bus Stop' production involving Fabian." Latter in the same speech, Pastore said. "I am told that in the preview of this program by the affiliates, 25 rejected it and two of the sponsors refused to sponsor the program. These I commend for their foresight and courage." In his original blast against Pastore, Huggins stated that Pastore had viewed the episode but only subsequently to having "publicly condemned a show he had never seen and publicly commended a minority of ABC affiliates for an act he had no right to evaluate."

ABC-TV affiliate promotion men, totalling 115, have been lined up for a series of regional promotional clinics sponsored by the network in June. Mike Foster, ABC v.p. for press information, will chairman the sessions which will be devoted to the webs' and affiliates' advertising, on-the-air promotion, publicity, and exploitation blueprints. It's the fifth consecutive year for the clinics.

The meetings will kick off in New York June 18-19, and will be held in Chicago, June 21-22, and in San Francisco, June 25-26.

Hollywood chapter of American Federation of TV-Radio Artists, in a confidential financial statement issued members, revealed that of the 6,484 paid-up (as of Nov. 1) members here, 79% (or 5,141) earned less than \$2,000 last year working in live or tape tv and/or radio, Only 537 or 8.2% earned between \$2,000 and \$5,000 tos \$10,000 totalled 311. Earning between \$10,000 and \$20,000 were 254, between \$20,000 and \$50,000 [64 members.

Making over \$50,000 were 77 members.

AFTRA locally comprises 4,367 thesps, 1,005 singers, 810 announcers and 302 dancers.

10 Producers Put To Work at Four Star On Six Series for 1963-64

Hollywood, May 29.
Ten producers and four associate roducers — a record — have been signed by Four Star to work on its six series for next season.

Producers inked are Hy Aver-back, Marc Daniels, Buck Hough-ton, Everett Chambers, Stan Kalis-Tom McKnight, Richard Alan Sim-mons, Buzz Kulik, Sam Peckinpah and Aaron Spelling.

Associate producers are Robert Claver, Richard Newton, Norman Powell and William Harmon,

Averback and Kulik will function as producer-directors, Sim mon s and Spelling as producer-writers, The Jules Levy-Arthur Gardner-Arnold Laven production combine will produce "The Rifleman."

Meanwhile, Four Star and pro-ducer Steve Parker have agreed on a coproduction venture to telefilm a comedy series, as yet untitled.

a comedy series; as yet untitied:
Writers Ben Starr and Bobby
O'Brien have been assigned to pen
the pilot, and they have just returned from a trip to Tokyo where
they begin preparation of their
script. Half-hour series will be
localled in Tokyo.

Carpenter

ntinued from pace 31 =

TV isn't that accommodating during working hours. And in being the No. 1 available outlet during the middle afternoon trackdown, all the webs did a remarkable job. It was straight, it was solid and it was always informative.

It was straight, it was solid and it was always informative.

The networks—and this by now is almost as old a complaint as their complaints and carps with each other—cannot get over propagandizing their news. Particularly to blame this time was CBS, which crowed loudly about its staying on until 4:59 and NBC leaving at "4:26." Of course, CBS forgot the times it left a national story early and NBC didn't. The on-the-air-propagandizing was not as low-hitting because it was obtique, but it was just as childish: CBS made altogether too big a thing about the business of having "exclusive" coverage of the plant in St. Louis where the space capsules are made. If CBS got an exclusive tape interview with the then orbiting Carpenter, then somebody would definitely care.

Houston—L. O. Tiedt, farm re-porter for KTRH here, has been named prez of the Texas Commer-cial Agrocultrist Council for the coming years. He was named at the annual meeting of the group last week in Fort Worth. Houston was named site of the next meet-ing place in early May 1963.

PRODUCER - DIRECTOR Experience in Films - Stage

oung man with new ideas desires work long and hard—start im-ediately, quality work;

Write Box V-3309, VARIETY, 154 W. 46th Street, New York 36, N.Y.

YOUNG LADY WANTED

VIRGINIA WALLACE ORIGINALS
Approximately 4 weeks, Size 12 Call Miss Wallace Murryhili 9-7578, Fri. and Sat., June 1 and 2

WNAC

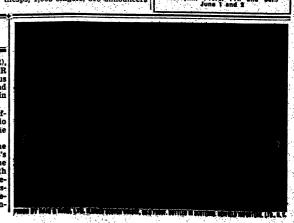
Continued from page 34

lagain after the format of WOR), including Jean Shepherd (via WOR tapes). Louise Morgan and Gus Saunders, in a gab session, and Mary Sparks' "Cummunity Bulletin Board."

Board."

Music was gauged for time-of-day mood and the WOR "Studio X" format was borrowed for the nighttime spread.

The Pulse survey, covering the five major counties in WNAC's signal area, indicated WNAC as the number one news station with listeners for completeness and reliability as well as the station listened to most attentively and believed first in the event of conflicting reports.



Television Reviews

same slot, the weekly "Festival" whose supervising producer is remarkably candid dealing with remarkably candid dealing with sexual arrangements necessary to sexual arrangements necessary to sexual arrangements necessary to be perpetuate the race in a post-bomb situation with few survivors—wend is more obliquely.

All action occurred on a small island off the English coast, where a mother, teenage son and daughter survived the atomic blast they believe had wiped out the rest of himmanity — except for another survived the atomic blast they believe had wiped out the rest of himmanity — except for another survived the atomic blast they believe had wiped out the rest of himmanity — except for another survived the atomic blast they believe had wiped out the rest of himmanity — except for another survived the atomic blast they believe had wiped out the rest of himmanity — except for another survived the survivers and believed she could never bear a child. She had a miscarriage, perhaps due to "exposure" and believed she could never bear a child. She ven considered "the anotent Egyptian but decided to send her son to the forest with Martin's daughter; and he offered to mate with her 15 year-old Mary, which she approved after the first shock.

A helicopter was heard, and soon a U.S. Army task force arrived, led by Capt. Charles, a strange mixture; highly intelligent and naturally warm, yet militarily patronizing and ruffuless. One of his men suspected the family of being "another-bunch of athestic neutrals" and it seemed they had turned up similar, nests of survivors "and the deep to a strange mixture; highly intelligent and the seemed they had turned up similar, nests of survivors and the seemed they had turned up similar, nests of survivors and the seemed they had turned up similar nests of survivors and the seemed they had turned up similar nests of survivors and the seemed they had turned up similar nests of survivors and the seemed they had turned up similar nests of survivors and the seemed they had turned up sim

13th Annual WHITE MOUNTAINS' FESTIVAL of the 7 ARTS July 6th to 23rd

S LAKES . 5,500 ACRES

Piko - New Hempshi ion: Walter Jacobs



HOLLYWOOD TALENT SCOUT SEEKING NEW YORK AND EUROPEAN ASSIGNMENTS

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national or local in selection, being "political." It has been recommended that the awards be given by non-partisan, outside, sources and supported by the industry and the Academy, but in answer to this the spokesman for the Academy last week said: "We now have almost 6,000 members in, nine-chapters across the country. With this kind of national membership we feel the awards are now nore secure; more democratic and more representative."

WNEW's "Festival" was introduced as a nominee by the Academy and then withdrawn by the same body on the grounds that it had been carried also on WITG. Washington, which eliminated if from consideration as a loral NY stanza. What really got WNEW mad, however, is that a local prize went to WCBS.TV's "American Musical Theatre," which also had been shown outside NY on other CBS oko stations).

The Academy apologized later saying that it had been misinformed" about the local status of the WCBS show, but that it "was too late" to withdraw it as a nominee by the time the truth had been learned.

"Our feeling," said WNEW after the awards were given, "is to wait

better chance to win. If not we'll drop out. Why should we support the infallability of the three net-

VARIETY

works?"
Local winners were announced in New York last Monday (21), a day earlier than the national Emmys were revealed. Once the N.Y. winners were named (including "American Musical Theatie" on WCBS-TV), WNEW-TV stopped its check in payment of a \$500 kers to be with the word of the stopped its check in payment of a \$500 kers to be without the word of the stopped in the word of the word o on WCBS-TV), WNEW-TV stopped its check in payment of a \$500 patrons table ordered for the Tuesday night awards dinner, where the national vinners were announced. Officially, none of the WNEW executives showed up at the dinner at the Hotel Astor.

NBC's O&O D.C. Sweep

Washington, May 29.

Network ownership and operation of a television station enjoyed a potent boost here before an audience containing six commissioners of the FCC when local Emmy Awards were announced last week.

Washington has just one o&o, NBC's WRC-TV, and it took five out of six of the statues. All FCC commissioners except T. A. M. Craven were at the head table at the Sheraton-Park Hotel dinner.

WTOP-TV won one Emmy, with the city's two other commercial ty stations, WMAL-TV and WTTG-TV, striking out.

TV stations, WMAL-TV and WTTG-TV, striking out.

WRC-TV winners included Bryson Rash as the most outstanding local tv personality; "Profile—City and the Civil War" as the best public affairs program; "Bozo the Clown" as the top children's program; and two awards to "Decade of Crisis." one as the most outstanding educational program and the other as the best interview-discussion program.

WTOP-TV took the best news program award with its "6:30 Spotlight."

Bob Banner Setting Up Series of Fellowships As Aid to TV Creativity

Producer Bob Banner has set up a foundation to offer a series of fellowships to qualified students interested in making a career of

fellowships to qualified students interested in making a career of television.

Under the Banner Foundation Fellowship program, selected students will be brought to N.Y. for an eight weeks period during which time they will observe all phases of tv production. The grants will cover transportation costs as well as living expenses for that period. The first recipients will come to N.Y. in the fall of this year.

Bob Banner Associates are currently doing the weekly "Garry Moore Show" and "Candid Camera," as well as other programs, all of which will be open for observation and on-the-job study by fellowship, students.

Banner, in making the announcement, said he hoped that others in the industry would join him in developing new talent. He spoke of the fellowships as a bridge between the academic world and the practical world within the industry.

Donley F. Fedderson, of the National Educational TV and Radio Center, and other prominent figures in the field of communication's education, serve on the board of advisors of the Banner Foundation.

the WCBS show, but that it "was too late" to withdraw it as a nominee by the time the truth had been learned.
"Our feeling," said WNEW after the awards were given, "is to wait awhile to see if the local awards structure is completely reorganized ern music station, KMAC is also to give the independent stations a local Mutual network affiliate. San Antonio-Howard W Davis

Brit. Needs Educ'l Service, Sez **ITV Head; Bares Pilkington Overture**

Belfast, May 2.. Britain should have an educational television service which would be as much a part of the means of education as a school textbook. Sir Robert Fraser, di-rector-general of the British independent Television Authority, said here that his Authority had this idea in mind.

The service, he said, should be controlled by those responsible for the nation's educational process, and not by those responsible for national television services.

national television services.

The Independent Television Authority had asked the Pilkington Committee on Broadcasting for sympathetic consideration to be given to adding television means of teaching used by educational administrators and professional teachers.

television for teaching ends. They conveived a "specifically teaching service, as much a part of the means of education as a school book or a technical manual, or a text book, or work of scholarship." Educational television would be for audiences in schools, universities institutes and classes, and

ties, institutes, and classes, also for individuals at home.

Show's 18 Clients

Continued from page 25

of Firestone": "The Rifleman" Procter & Gamble; "Close-up" by Bell & Howell; "My Three Sons" by Chevrolet; "Alcoa Premiere" on an alternating week basis by Al-coa; and "The Fight of the Week"

given to adding television means of teaching used by educational administrators and professional teachers.

The incorporation of television with the existing educational system and process at all its levels had been proposed, he said. The ITA's proposals explicitly rejected the idea of a culturally-segregated general service on third-program lines.

ITV topper, who was addressing. The U.S. Steel Hour and lines.

ITV topper, who was addressing a conference on educational tv at Queen's University here, said the Are You' by Procter & Gamble; TA had been at pains to insist that, when they spoke of educational television, they meant primarily the use by teachers of "Hazel" by Ford.

AMERICAN MUSICAL THEATRE

MEMO:

Re: The Emmy Award

MANY, MANY THANKS!

To: The Academy of Television Arts and Sciences

To: WCBS-TV - Norman Walt, Dan Gallagher, Larry Paulus, Neal Finn, Anthony Farrar, Maestro Alfredo Antonini and the CBS Orchestra, Lou Teicher, Lou Shoobe, Hans Fuhrmann, Leonard Traube, Charlotte Berliant, and especially NED CRAMER who gave the Board of Education the opportunity to present the series, who personally launched it, and who watched over it with tender, loving care . . .

To: The Student Workshop and its host, Earl Wrightson . . .

To: All the wonderful guests who gave so graciously of their time and talent to make our young people aware of the rich heritage that is theirs in the American Musical

To: The many others behind the scenes who helped make the programs possible.

Musical Theatre and

Music Supervisor for the Broadcast Services of the Board of Education of the City of New York.

COLUMBIA POST-48 FEATURES FOR TV

IN NEW YORK CITY . . . NEW RECORDS!

HE CAINE MU

3,000,000

Distributed exclusively by WCBS-TV Seturday, April 28th, 1962 SCREEN GEMS, INC.

Foreign TV Reviews

cise strokes of artistry. Watt.

THE FRANCHISE AFFAIR
With Rosalie Crutchley, Michael
Aldridge, Veronica Turleigh,
Peggy Thorpe-Bates, Gladys
Boot, Leslie French, Meg Wyn
Owen, others
Director: Mervyn Pinfield
30 mins. Mon., 8:00 p.m.
BBC-TV, from London
Defying all the rules, writer
Josephine Tey sparked her six part
serial in slow style. It was singularly lacking in action as yokel police investigated a moppet's charge
that she was kidnapped and beaten
by two women. There were no
histrionics by the two women on
being accused and their non-criminal lawyer was no Perry Mason.
Yet the whole affair was far
from dull. In a strange way it
was gripping. This was mostly
due to the excellent, witch-like
thesping of Rosalie Crutchley as
one of the accused. She brought
a fiery eye and menace to the
role without becoming unsubtle.
Where the plot will progress from
this first segment is anybodys
guess but, at the same time, the
show raised some compelling questions that should arouse intrinsic
curiosity.

show raised some compelling questions that should arouse intrinsic curiosity.

Whether the same ambling production is to be applied throughout or whether the program is designed to gather momentum segment by segment is also a question mark. Effective though the initialer was through this leisurely and different approach, it is doubtful whether the whole serial would stand the same lowgear treatment.

Direction brought put a foggy cloud of foreboding around the alleged kidnappers, and acting, generally, was excellent in major roles but tapered off down the list.

Watt.

THE ODD MAN
With Edwin Richfield, Moultrie
Kelsall, Sarah Lawson, Christopher Guinee, Keith Barron,
Peter Welch, Michael Mellinger,

Director: Derek Bennett Writer: Edward Boyd

Writer: Edward Boyd 55 Mins., Frl., 9:15 p.m. Granada-TV. from Manchester Author Edward Boyd has, so far, come up with a suspenseful serial in which he has skillfully used an



never emerged as a person of depth.

Imaginative production tricks helped the early stages of the play along but too few highlights were found for the court room scenes which dominated more than half the show. The whole affair was a some superb characterization.

The Odd Man is a dumb killer who is fanatically principled as who is fanatically principled as

some supero cuaracterization.

The Odd Man is a dumb killer who is fanatically principled as was adequately shown when he fliquidated his only friend for doubledealing their power-mad Latin employer.

employer.

Personalities of Steve Gardiner, an impresario with wife problems and Judy Gardiner, a wife with husband worries, came over particularly strong. Latin politico Margalli and his rival, Noriega, who heretofore professed to be the former's friend, were extravagantly drawn but not to a fault.

Moultin Kalend was a channel.

agantly drawn but not to a fault.

Moultrie Kelsall was a shrewd choice as an aging detective adroitly aided by a contrastingly young cop. Sgt. Swift.

Director Derek Bennett extracted some startingly howific impact from the dumb villain, played awesomely by Christopher Guinee. Thesp has a gentle exterior, but can convey the victousness of a viper. ness of a vicer.

ness of a viper.

Robust production in this segment, aided by an unusually high standard of acting, notably from Edwin Richfield as Gardiner. Sarah Lawson, as his, wife, and Kelsall as the old cop, made, this one of the better thought out situations which to this point, Justifies the series.

AN ACT OF FAITH With Leo Genn Producer-Writer: Robin Whitworth Director: John Read 40 Mins., Tues., 9:25 p.m. BBC-TV, from London

The new cathedral at Coventry, to substitute for the old one destroyed by Nazi, bombers in November, 1940, is due for its official consecration and opening this week. It is one of the most important existing and cultural events in consecration and opening this week. It is one of the most important spiritual and cultural events in Britain since the war, and both BBC-TV and the commercial web devoted special programs to the event. This, aired the day before Associated TeleVision's rival version, was couched in general terms. The title, "An Act of Faith," more or less summed it up. It was offered in praise of the enterprise, never stood outside it, and didn't dare to carp. The choice of resonant actor Leo Gent to deliver the commentary was typical of its approach; he is a wise choice for public occasions—full of well-judged pomp, without much circumstance. And Robin Whitworth's script was equally crammed with the flowery phrase, a tribute rather than an analysis.

On these terms, it passed, BBC-TV had, carefully preserved film.

than an analysis. It passed, BBC.

On these terms, it passed, BBC.

TV had carefully preserved, film taking in the building stages. It had clips of film by a few workers concerned, who thought the job was somewhat different from running up a factory. And it included brief words from some of the artists involved—although, not for some strange reason, from Graham Sutherland, whose huge tapestry of "Christ in Majesty" dominates the cathedral visually.

It was thus reverent, and suc-

It was thus reverent, and suc

ceeded, so far as black-and-white can succeed in indicating colored glass, in giving a fair thumbnail of the cathedral's impact. John Read's direction was fluent and, within the program's limits, cogent. But was Otta.

Foreign TV Followup

Survival

Survival

This snappy nature series from Anglia-TV has won exposure on the major London commercial outlet, Associated-Rediffusion. Introduced by Aubrey Buxton, noted for his natural history work, the program provided some terrifying film of animals, birds and fish fighting for existence with the coming of spring.

The sheet violence of true life.

coming of spring.

The slicer violence of true life made compelling viewing with, for instance, the toad, devouring the grass snake, foxes killing rabbits and fowl and the impartiality with which a heron scoffed a frog. Last, but not least, came man's relentless hunt with guns and chemical sprays that polished off not only offenders but innocents of the insect and animal world.

Program offered some delightful

Program offered some delightful scenes as well as the macabro Amusing shots of edible frogs blowing bubbles of foxes discoverblowing bubbles, of foxes discovering dragon flies and of young hedgerow life generally sniffing its way into the adventure of life, balanced the program. All this was emphasized musically by the Johnny Dankworth orch which switched mood to match movement.

"Survival" merited its peaktime place and was a credit to the pa-tience of the team of cameramen who snapped the wildlife in its natural habitat. Watt.

Play of the Week

Play of the Week
Characters in L. P. Hartley's
novel 'The Perfect Woman' successfully made the transition from
print to vidtape via a stealthy adaptation by John Clark. The yarn was:
a deft study of three central people
which began frothilly but developed
into a more serious item as it progressed.

which began frohilly but developed into a more serious item as it progressed.

Story, slight and uncomplicated, involved a starchy accountant, his wife and a rampant, gay-life novelist. Naturally, the wife found the writer refreshingly attractive and a love affair began. But the stiff upper-lip spouse also found new forms of solace in a Swedish barmaid who went for "serious" males. Climax of the affair came when the auther, poured their respective characters into a new novel and thus revealed all. Accountant and wife reconciled their differences and conveniently, if not realistically, the barmaid and the novelist were shot, by the former's jealous boyfriend.

Director Lionel Harris and the scenarist would have done well to have juggled Hartley's novel slightly, playing, it more for laughs. Play would have made a first class sophisticated comedy as, indeed, the opening suggested it was going to be. Certainly, what moments of gentle comedy, there were proved hugely funny.

Jean Heal as the accountant's wife made a good video debut and Kenneth Mackintosh portrayed the typically English husband in fine a good wide served the john Stratton. Newcomer Lyn Ashley as the Swedish femme looked scrumptious and showed promise as a subtle actress. Other supporting, thesps' coped ably with incidental roles of little scope.

Finally, doughty direction kept the interest up where the story line lagged and welded together a pleasant if not faultless 90 minutes.

Steve Allen

Continued from page 35

night strip. Same company, via Lennen & Newell, is in for three months for Vel and has an open-ing night blurb slated for Ad de-

tergent.

General Foods, yla Young & Rubicam, is taking a one-week ride as a starter, and Johnson & Johnson (Y&R) has a one-shot on the opener.

son (Y&R) has a one-shot on the opener.

Also from Lennen & Newell, Armstrong Tire & Rubber has pacted for three months, and Bristol-Myers, with Doherty, Clifford, etc. as the "coordinating" agency, will be in the show through the running "charter plan" it has with WPIX.

TV Followup Comment

Carla from its birth to its death, 10 days later, in Canada's tobacco fields. The story had great impact, possibly because the production team stressed human values so heavily. The camera work was spectacular with the films coming from a number of sources. George Kleinsinger's original score was, on the whole excellent; he is a remarkably good composer and has proved it before on various NBC News pubaffairs projects.

A good hour, one of the best of Carla from its birth to its death. David Karp's script copped an 10 days later, in Canada's tobacco unconvincing plea.

A good hour, one of the best of the DuPont season. Art.

Ed Sullivan Show

Ed Sullivan Show

Johnny Wayne & Frank Shuster, doing a record-making 40th guest shot on the Ed Sullivan show on CBS-TV last Sunday night (27), delivered the highlight of the stanza with a sock spoof on westerns. Although this idea has been exploited before, Wayne & Shuster, aided by a large supporting cast, came up with some nity comedic twists in a quarter-hour sequence jammed with laughs. Another good stand-up comedy routine was contributed by Red Buttons whose monolog revolved around his recent assignment in Africa for the John Wayne starrer, Hatari." It added up to a ciever plug for the pic.

Rest of the Sullivan show was in

plug for the pic.

Rest of the Sullivan show was in a musical groove. Jackie Wilson, a rock 'n' roll fave, opened with a colorfully: swinging workover, of his hit disk, "Lonely Teardrops" and followed later in the hour with a ballad, "Forever and a Day," Another teenage idol, Connie Francis, began with her disk hit, "Second Hand Love" and then worked two nationalistic motifs for all they are worth. She did a couple of Italian ballads with her customary commercial style and then, as, the show's finale, went sentimental with a tear-jerking rendition of an Irish-catering number, "A Little Bit of Heaven Fell From Out the Sky One Day." Little Buck also served up a fast tap-dancing turn For the kiddie audience who presumably are viewing during the early, part of the stanza, Hank Greenberg was on hand to give some batting tips. Rest of the Sullivan show was in

Perspective on Greatness

Perspective on Greatness
Part II of this syndicated series'
treatment of Franklin D. Roosevelt had a surefire dramatic conclusion in the newsreel clips on
the death of the great wartime
leader — a national tragedy that
transcended political partisanship
—as viewed in primetime Monday
(29) on New York RKO-General (29) on New Youtlet, WOR-TV.

29) on New York RKO-General outlet, WOR-TV.

The memorable films of a nation's people in shocked bereavement reflected most clearly 'The Price of Peace' for FDR. Aside from the moving climax, this was probably as complete a review of the President in the war years as possible under the circumstances. There were filmed recountings of the epoch meetings with Winston Churchill and the critical meetings at Casablanca with Gen. de. Gaulle and with Chiang Kai-Shek at Teneran. The meeting at Yalta also was covered, without too much probing by narrator John 'Daly. On the home scene, the telementary draw its dramatic contrast with Roosevelt as the wily political campaigner, wittly putting down the Dewey faction for its slurs on his Scotty Fala (a sarcastic twist that had to bring to mind the contrasting meller surrounding a more recent canine of political involvement, Checkers).

The Defenders

John Crowther, actor-son of Bosley Crowther, film critic of the N.Y. Times made his television debut in this one. It's strictly parenthetic, and you had to look quick. He was one of the witnessess. Despite some trite characters and an overworked situation, Saturday's (26) see of "The Defenders" managed to be a fairly credible hour—until, that is,

unconvincing plea.

A pathetically father-dominated youth is up on a manslaughter charge, having raced his sports car into a cluster of pedestrians. There are two mitigating factors: one involving a choice between the pedestrians and risking the life of a passenger in his car; the offier being his innately good character. His wealthy pop, convinced "no one loves a rich man," throws his weight around (including bribery) to get "justice" for the boy.

throws his weight around (including bribery) to get "justice" for the boy.

The lad finally rebels when he learns his father has bribed a juror, choosing honor and fillal independence, with a guilty plea. It gains him court admiration and a suspended sentence, and for a bonus benefit works the how-wrong-Ive-been cure on the old man.

wrong-I've-been sure on the old man.

Some of the acting got a little too furious, especially Richard Jordan as the father and Paul Stevens as a hard-nosed prosecutor. They provided moments that seemed patronizingly monochromatic, Of the other performances. Harold Stone as the son registered especially impressive.

As for the two main story threads, the father-son relationship and the ambiguity of justice neither was developed with particular distinction. The latter element, had it received more searching scrutiny, might have invigorated the impact. But mainly the outing suffered from tired premise. It would have been a far fresher and more compelling notion to draw a sociological head on say, rich kid's justice in a poor man's court. Imagine all those prejudices boiling up. Pit.

Republic Studio

Continued from page 26

"Its option to buy the property.
Deal is for 70 acres, 30 of which
consists of raw land. A web excesaid CBS-TV has no plan at present
for utilization of this land, that it's
only interested in Republic as a
home for filming its various series.
—shows such as "Rawhide," "Have
Gun—Will Travel," and "Gunsmoke." smoke."

smoke.

The almost \$12,000,000 CBS deal for Rep. if it buys the 70 acres is in sharp contrast with the \$11,250,000 MCA paid when it bought Universal-International, which contains about 370 acres, in 1959. (Since that time MCA has acquired an additional 38 acres adjacent to Revuenow housed at the lot, from Bob Hope.)



WANTED TV PILOTS

List Complete Information and Details

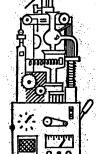
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INTERSYNC EQUIPPED



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We don't know. Couldn't care less.

But we do know that if you advertise it on KSTP-TV you can sell it . . . and plenty more like it.

The Northwest's first TV station, KSTP-TV effectively and economically sells a market of 810,800 TV families and over Five Billion in spendable income.



MINNEAPOLIS . ST. PAUL

DISK'S 'ONE MORE TIME' KIC

Dealers Carry Less & Sell More Via RCA Red Seal's Special Sales Pgm.

the past and the present, combined with a release cutback, is paying off. According to Alfred Leonard, Red Seal merchandise manager, the dealers are carrying less and selling more.

Red Seal sales have doubled

Red Seal sales have doubled since the program was launched at the beginning of the year, says Leonard, and it shows us that with fewer items to work on, the company and the dealer can give a more concentrated push on the promotional aspects of a selling campaign. Result of the first two promotions they are arranged on a himonthly basis), adds Leonard indicates that "we're on the right track and that we'll continue along similar lines."

motions (they are arranged on a bi-monthly basis), adds Leonard, indicates that "we're on the right track and that we'll continue along similar lines."

Now in its third release schedule of the year 'for May-June', the peg is on a "Summer Pestival" with a special two-record album consisting of 19 selections from the company's catalog.

The special "two-for-the-price-of-one", package is the lure being used to hypo the sales of the regular Red Seal items in the release. Arthur Fieder's. "Pops Roundun', Florence Foster Jenkins "The Glory (172?) of The Human Voice," Morton Gould's "Piano Favorites Played By The Orchestra, "Robert Shaw Chorale's "23 Glee Club Favorites" and the first coupling of Tchaikovsky's "Romeo & Juliet' and Richard Strauss' "Till Eulenspiegel's Merry Pranks" by the Boston Symphony Orchestra conducted by Charles Munch.

Red Séal's March-April campaign was pegged on a special fwe-record album containing 64 selections spanning operatic performances from, 1906 to the present, The set was tagged "Ten Great Singers' and featured sides by Enrico Catuso, Beniamino, Gigli, John McComack, Lily Pons, Amelita Gallia, Gurci and Kirsten Flagstad, among others.

The promotional hook on the January-February release was a "piggy-back" special which, combined a "Keyhoard Giants Of The Past" album with a new recording for the price of one.

Leonard admits that Victor has been "less adventuresome than some other companies in blazing new musical paths but Red Seal's current program is predicated on selling records and the 'war-horses help sell them." With the wealth of vintage materiak in its yaults, it will be easy for Victor to use the past to peddle the present for some time to come.

AFM Vegas Local Sets

AFM Vegas Local Sets

AFM Vegas Local Sets

'Around \$35,000' Outlay

For Its July Jazz Fest
Hollywood, May 29
Jack Eglash, assistant to the prexy of ArMusicians Local 369, Las Vegas, now here lining up fairent for union's jazz fest in Vegas July 7-8, stated total outlay for bash will be "around \$35,000." All todiers "will receive over scale, but Eglash acknowledges most of the names—such as Dizzy Gillespie, Terry Gibbs, Gerry Mulligan, Dave Brubeck, et al.—are working for less than they usual will be care working for less than they usual will be composed and conducted by Lou Bellson.

Philips Inks Stereo Tape
Deal With Bel Canto Firm Chicago May 29.

Philips Records has entered into an agreement with Bel Canto With Bel Canto Firm Lineta to be when he had been gained by these staffers through their work at the company and has been put to use at Computron less than they usual wip be continued. Pealized will go toward that end.

Steve Allen and Sammy Davis Lar. AFMembers, will emcce portions of fest for free; they need not get paid as they won't work instruments. Vocalists, set thus far include Peal Bailey and Mel Tome. Benny Carter will baton fest orch of Vegas local tooters. In all, about 100 will participate including a 14-member ballet Barry Ashton will stage, at no profit Ballet beat will be composed and conducted by Lou Bellson.

Veras convention centre has been rented at \$500 nightly for the

NEW LIFE VIA STEREO, OLDIES

Erroll Garner SRO in 1st

3 Dates of British Tour

London Jay 29.

Erroll Garner, the first American jazzman to attempt an entire concert before a British audience, and sold out his first three dates. House full notices have gone up at the Festival Hall, Gaumon. Theater, Hammersmith, London, and a further London, date.

According to a Garner source, SRO bookings have also been, recorded in such key cities as Liver pool. Manchester, Brmingham, Bristot and Leicester. Garner is here until June 19 for 10 engagements.

Wexler Exiting

Colpix Chief For

The in Alied Field

After four years at the helm of Colpix, Columbia Prictures disk division, Paul Wexler is resigning as of July 1. He has a new tie in an ellied field which he's keeping under wraps for the time being. No replacement for Wexler has yet been set, It's understood that adultioning for the post will be handled by Stan Schneider, administrative assistant to Leo Jaffe, the picture company's first veepee and second in command to Abs Schneider. Columbia's president and Stan. Schneider's father, wexler is leaving Colpix while it's having a hot run. In the past yet been set, It's understood that and Stan. Schneider's father, and Stan. Schneider and Stan. Schneider's father, and Stan. Schneider and Stan. Schneider's father, and Stan. Schneider's father, and Stan. Schneider's father, and Stan. Schneider's father, a

"one more time" chance.

Oldies Toe

Another facet of the "one more time" trend has grown out of diskery interest in reprising past popclicks for use in LPs. This element has caught on so well that the radio stations are now echoing the theme by programming more and more oldies, adding both sales and spinning life to the material.

Hit disks may not enjoy the longevity on bestseller lists that they used to but as longrun contenders they have rarely been as strong. Unlike a couple-of decades ago when a disclick could cling to the charts for months and be heard on the air for a long time, todays.

(Continued on page. 56)

(Continued on page 56)

WONDERL'D LABEL PEGS KIDISK SERIES ON UNICEF

prexy of AFMusicians' Local 369, Las Vegas, now here liming up talent for union's jazz fest in Vegas July 7-8, stated total outlay for bash will be "around \$35,000." All tototers "will receive over scale, but Eglash acknowledges most of the names—such as Dizzy Gillespie Herry Gibbs, Gerry Mulligan, Dave Brubeck, et al.—are working for less than they usually get, in light of fact it is a une union benefit.

Matter of fact, it is one of few such benefits ever held. Local 369 recently bought a Vegas plot on which to erect new office quariers, and any profit realized will go toward that end.

Steve Allein and Sammy Davis Jr. AFMembers, will emce portions of fest for free: they need not get paid as they won't work instruments. Vocalists, set thus far include Pearl Bailey and Mel Torme. Benny Carter will baton fest orch. Office of Vegas local tooters. In all, about 100 will participate including a 14-member ballet Barry Ashton will stage, at no profit. Ballet beat, will be composed and conducted by Lou Bellson.

Vegas now here liming up talled the provided with the proprietory many profit. Fallet beat, will be a set of the provided the p

Unique Suit vs. Disk Cos. Asks Bigger **Balm Via Alleged Arrangement Lift**

Col Taps Carl Davis

Up for Grabs

Up for Grabs

The album, "The Swinging 20s Go Latin."

Although Barbara Harris, who has been set for the feminine lead in next season's Richard Rodgers-Alan Jay Lerner musical, was tagged to a longterm contract by Mercury Records last week, the field is still wide open for the original Broadway cast album rights to the still untitled tuner. Miss Harris' pact with Merc doesn't bind her to the company if an original cast album deal is set with a rival diskery.

The tuner, which will mark the initial collaborative effort of Rodgers and Lerner, is considered, along with Irving Berlin's "Mr. President," one of the hot properties for the coming musical season and both are still uncommitted on the original cast album level.

Dopesters trying to figure which company will land the Rodgers-Lerner plum have nothing much to go on except that Capitol has the original cast album rights to Rodgers ere current Precadays entire "Nacional Capitol Rodgers Lerner Breadway and we want of the company of the company will and the Rodgers-Lerner plum have nothing much to go on except that Capitol has the original cast album rights to Rodgers and the Rodgers and the Rodgers Lerner plum have nothing much to go on except that Capitol has the original cast album rights to Rodgers and the Rodgers Lerner plum have nothing much to go on except that Capitol has the original cast album rights to Rodgers and the Rodgers Lerner Breadway and we want of the company will and the Rodgers Lerner plum have nothing much to go on except that Capitol has the original cast album rights to Rodgers Lerner Breadway and we want of the sale of the album, that the making, production, disminist that the making, production, disminist and adaptations of the company on the company will and the Rodgers and the Rodge

her to the company if an original cast album deal is set with a rival diskery.

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Dopesters trying to figure which company will land the Rodgers-Lerner plum have nothing much to go on except that Capitol has the original cast album rights to Rodgers' current Broadway entry, "No Strings," and Columbia did Lerner's last effort (in collaboration, with Frederick Loewe, "Camelot," as well as Lerner & Loewe's previous "My Fair Lady."

Miss Haris is currently appearing in the off-Broadway production of "Oh Dad. Poor Dad, Mama's Hung You In The Closet And I'm Feeling So Sad." She also was in the Broadway production of "Oh Dad. Poor Dad, Mama's Hung You In The Closet And I'm Feeling So Sad." She also was in the Broadway production of "From The Second City" which was given an original cast album werkover by Merc.

Belafonte Enterprises V.P. On Cont'l Trip to Build Biz

Un Cont 1 Trip to Build B:Z
Warren Ling, veepee of Belacontent Enterprises, is on a tour of
Europe to confer with the heads
of RCA Victor overseas affils on
distribuation of Belafonte Enterprises' recording products.

South African songstress Mirlam
Makeba, The Chad Mitchell Trio,
and George Kirby are among artlists aircady under auspices of Belafonte, Enterprises and other names
are in negotiation.

Ling, whose responsibilities are
concentrated on the music publishing and recording aspects of the
organization, will also meet with
execs of Belafonte Music Ltd. in
London to discuss expansion of the
publishing firm's operation in
Europe.

A complaint designed to aid the fight to stamp out the unlicensed Col Taps Carl Davis

As Chi A&R Producer

Carl Davis has taken over as artists & repertoire producer for Columbia Records' newly opened a&r office in Chicago.

Reporting directly to David Kappalik, director of pop a&r. Davis moves over to Col's a&r division after a stint in promotion and sales for Columbia Records Distributors in Chicago.

Rodgers-Lerner

Tuner LP Still

Tuner LP Still

A complaint designed to aid the fight to stamp out the unlicensed manufacture and sale of records was filed Monday (28) in N.Y.

Federal Court. The action was in-stituted for Harry Fox, publishers' astituted for H

known as the compulsory license provision of the Act.

Under this approach, the copyright owner, instead of being limited under Section 101 let for unauthorized mechanical reproductions, to a 2c royalty and 6c damages can recover, under the general damages provisions of Section 101 lb), against all partics contributing or concerned in the infringement, such damages as it may have suffered as well as all the profits of the infringers; or in lieu thereof \$1.000 for each composition on each record manufactured, or an arbitrary award of \$5.000 for each infringement.

The courts have held that, if the right to manufacture records of a copyrighted work is licensed, the manufacturer thereby obtains an implied right to make an arrangement or adaptation for such pur- (Continued on page 57)

(Continued on page 57)

3 Pubs Claim Hal Zeiger Lifted Their Tunes For The Ray Charles Show

and George Kirby are among artlests already under auspices of Belarfonte Enterprises and other manes are in negotiation.

Ling, whose responsibilities are concentrated on the music publishing and recording aspects of the organization, will also meet with execs of Belarfonte Music Ltd. in London to, discuss expansion of the publishing firm's operation in Europe.

LA. Local 47 Lifts Singer

Gloria Grey Off Blacklist

Hollywood, May 29.
Singer Gloria Grey, placed on AFMusicians' Local 47. "do not operform for or with' list on charge she owed copyist Bill Williams, \$289 and had not paid the claim, has been removed from placklist and Local 47 has notified members she has been removed from placklist and Local 47 has notified members she has been removed from placklist and Local 47 has notified members she has been removed from placklist and Local 47 has notified members she has been removed from placklist and Local 47 has notified members she has been removed from placklist and Local 47 has notified members she has been removed from clarkly in the laim, has been removed from placklist and Local 47 has notified members she has been removed from the claim, has been removed from placklist and Local 47 has notified members she has been removed from the claim, has been removed

Rome's 'Needles,' Benton's 'Song,' Mingus' 'Moods' Top Current LPs

but much of it remains an enjoy-able history piece.

There is now a delightful in-nocence to tunes like "Sing Me A. Song Of Social Significance," "It's Better With A Union Man," "One Big Union For Two," "Not Cricket To Picket!" and "Doing The Reac-tionary" but that's the way people were thinking them and it can't be knocked.

were thinking then and it can't be knocked.

In putting the package together, disk producers Elizabeth Lauer & Charles Burn have wisely started with the composer himself, who probably sings Rome hetter than anyone else. In support they've got Barbra Streisand, from Rome's current Broadway tuner, "I Can Get If For You Wholessle," Rose Mary Jun and Jack Carroll, All hands are delightful, much to the credit of Elise Bretton's vocal arrangements and the simple, and just right, musical backing of Stan Freeman (piano), Allan Hanlon (guitar), Dick Romoff (bass) and Al Rogers (drums).

The packaging, too, is a topnotch affair, with pix of the "37 produc-

Rogers (drums).

The packaging, too, is a topnotch affair, with pix of the '37 production, notes by Burr. Rome and Dubinsky and a credit list of the ILGWU'ers who originally sang the songs reprised here. Columbia already has an outstanding show album shelf, and this is an invaluable addition.

ablum shelf, and this is an invaluable addition.

BROOK BENTON: "THERE GOES THAT SONG AGAIN" (Mercury). This is a solid and swinging outing for Brook Benton-For the most part the material is in a pop uptempo groove, given a bright and breezy backing by Quincy Jones & His Band, that shows Benton's ability to handle non-rock material. Although there is an occasional r&b touch, like "Trouble on My Mind" and "Blues in the Night," and a rare ballad like "I Don't Know Why." the majority of the set swings with finger-snapping effectiveness, Benton's phrasing and solid vocal attack make such tunes as "All of Me." "Breezin' Along, with the Breeze." "I'll Get By" and "After You've Gone" move well. It's a versatile outing for the singer, due for coin and spinning activity.

CHARLIE MINGUS: "TIJUANA

CHARLIE MINGUS: "TIJUANA MOODS" (RCA Victor, Charlie CHARLIE MINGUS: "TIJTANA MOODS" (RCA Victor. Charlie Mingus, whose jazz productions, have been among the most compelling of the contemporary school, comes up with another exhibition of his emotionally charged music. Recorded about five years ago, the set is based on some Mexican themes which this Mingus group assimilates into its pounding rhythmic attack. A basic sevenman combo is augmented by percussion, castinets and some occasional voice effects by Lonnie Elder.

Elder.

"SOUND TOUR: SPAIN"

(Verve). One of four albums produced in cooperation with Esquire mag with a touristic peg, this is a handsomely packed series, musically and physically. Kenyon Hopkins conducts a large orch in attractive arrangements of some popular Spanish tunes. The musical junket opens with "Madrid" and works its way around such numbers as the "Habanera," "La Paloma" and "Mattinata," among others. Esquire travel editor Richard Joseph contributes the liner notes and each of the sets on Spain, Italy, France and Hawaii have eye-catching pictures on the jacket which opens out in a tricky centre fold.

"ELY BLACKBIRD" (Mercury).

"PINS AND NEEDLES" (Columbia). An historic musical revue has been recreated in this package with a buoyancy of spirit that will delight the showtune collectors and introduce the neophytes to arrecting period in the annals of the American stage. The set marks the agis of David Rome's "Pins and Needles" and it was a long time coming.

The revue, produced under the aegis of David Dubinsky's International Ladies Garment Workers, Union in 1937, was ceptered, natch, on socio-political comment. This, of course, gives "another world" aura to Rome's lyric ideas but much of it remains an enjoyable history piece.

There is never a delightful to The State are a Mexican vocal combor relation to Fidel, the Brothers

sion is solid.

THE BROTHER'S CASTRO:
"LATIN AND HIP" (Capitol). No relation to Fidel, the Brothers Castro are a Mexican vocal combo which has been influenced by some far-out jazz groups. Their vocals are marked by some intricate harmonies which are handled expertly. The group has an interesting high-pitched sound with which they deliver such standards as "I'll Re m e m ber. April," "Perdido," "Lullaby of Birdland," "Tenderly" and "Bernie's Tune," which they scat adroitly.

ART FARMER-BENNY GOL-

and Bernies Tune, which they scat adroitly.

ART FARMER-BENNY GOL-SON JAZZTET: "BERE AND NOW" (Mercury): Trumpet and fligel man Art Farmer and tenor player Benny Golson have built a distinctive sound with their Jazztet group and this, their first outing for Merc, showcases their development into a top jazz unit. Whether swinging with an uptempo tune or blowing in a mellow mood, the group plays with a solidity and cohesiveness that rarely fail to please Farmer, Golson and the Jazztet's pianist, Harold Mabern, have provided tunes for the session. The overall effect is a well-rounded and nicely-handled jazz array. handled jazz array.

handled Jazz array.

"THE STRAIGHT HORN OF STEVE LACY" (Candid: Soprano sax man Steve Lacy turns. In a versatile and interesting performance on this set in company with Charles Davis on baritone, John Ore on bass and Roy Haynes on drums. Lacy gets a nice sound from his horn and his improvisations show imagination and verve. Davis' baritone lends, a driving touch to the session while Haynes does a solid job of stick handling as Ore works the bass well. There is a lot happening in this LP and much to be appreciated.

"THE STORY OF BIG RED"



LAWRENCE WELK

Presents a New Dot Album-"YOUNG WORLD" New Sound—Recorded by the New mm Film Recording Process!

series which also contains album series, which also contains albums that are not pegged to pix, and it is a well-presented moppet package. A small cast weaves the story (in this case it's the boy and dog bit), and there is appropriate background music to go with it. The set is nicely produced, with some good dramatic touches. It adds up to an entertaining session for junior members of the family.

junior members of the family.

"SHEB WOOLEY SINGS
THAT'S MY PA' AND OTHER
SELECTIONS" (MGM). Nashville
and the work done there is becoming of growing importance to
the disk business; this set of hayseed funes is a good example of
why. Sheb Wooley, who has written most of them, sings 'em with
style and versatility. A variety of
tempo and mood is displayed here,
including sweet and moody love
songs, bouncy comedy numbers
and even the perennial talk song.
It's a slick outing, backed by a
solid instrumental sound, which
could catch on in the caw and
pop market.

"TREASURY OF FIELD RE-

sax man Steve Lacy turns in a versatile and interesting performance on this set in company with Charles Davis on baritone. John Ore on bass and Roy Haynes on drums. Lacy gets a nice sound from his horn and his improvisations show imagination and vervel. Davis' baritone lends, a driving touch to the session while Haynes does a solid job of stick handling as' Ore works the bass well. There is a lot happening in this LP and much to be appreciated.

"THE STORY OF BIG RED" Disneyland. Walt Disney has been following up several of his children's story films with LPs of the plots, performed by actors and a narrator. This is the latest in the "TREASURY OF FIELD RE-

Longplay Shorts

Capitol's original Broadway cast album of Meredith Willson's "The Music Man" has a new package with updated sound. It's in a single jacket now and a \$I less than the original edition. To launch the album, Cap is, offering one free LP for every 10 purchased on a one-shot initial order. The new "Music Man" campaign is based on the upcoming release of the musical's pic version by Warner Bros. ... United Artists will unveil its new album product at its annual convention starting June 27 in Miami Beach. ... Miles Davis, Columbia disker, won the number one slot as top jazz personality among the American servicemen stationed in Europe in the first annual Stars and Stripes military newspaper jazz poll.

Ptt. Johnny Tillotson, stationed at Ft. Jackson (S.C.) has been.

and Stripes military newspaper jazz poll.

Pt. Johnny Tillotson, stationed at Ft. Jackson (S.C.), has been granted two weekend passes to spend time cutting a new Cadence album in Nashville. Chris Connor and Herbie Mann, both Atlantic artists, begin a four-week return engagement at Art D Lugoff's Village Gate beginning June 5. Sonny Rollins, now recording for RCA Victor, is booked for the Daily News Jazz Festival at New York's Madison Square Garden June 14 and then is set for two weeks at McKie's Lounge in Chicago beginning June 20. Al Hirt, RCA Victor disker, begins a four-weeker at the Dunes, Las Vegas, tomorrow (Thurs.)

(Thurs.).

Columbia Records has 27 albums on its June schedule: 15 pop LPs. 10 Masterworks and two Lalin-American, Highlighted are the original cast album of "Bravo Giovanni," the recreation of Harold Rome's "Pins and Needles" and a collection of standards by Tammy Grimes arranged and conducted by Luther Henderson ... Capitol has paired blues singer Lou Rawls with Jazz planist Les McCann for the former's LP debut. Package, tagged "Stormy Monday," will be in Cap's June 4 release

release.

Sid Pastner, general manager of Strand Records, plans to have between 75 and 100 monaural and stereo albums in the catalog by the end of the year. Strand now has 55 monaural and 50 stereo sets available.

Jacket which opens out in a tricky centre fold.

"FLY BLACKBIRD" (Mercury). This is Mercury's second off-broadway original caster of the season and it's the second time the show's closing beat the LP to the market. This aside, however, the diskery has done another fine to the season and the season and the season are second time to the market. This aside, however, the diskery has done another fine to the control of the season and the seas

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

.....DING DING DING HAYLEY MILLS....

(Buena Vista). Side By Side
Hayley Mills "Ding Ding" (Music Worlds) will ring up
good spinning action for the young crowd with its cute, simple
beat and all around youthful flair, "Side By Side" (Shapiro-Bernstein*) puts an oldie into young hands and it comes through as
a pleasant silce that makes enjoyable spinning. .

. HAVE A GOOD TIME

HUGO WINTERHALTER ORCH

(RCA Victor)

Hugo Winterhalter Orch's "My Geisha" (Famous') plays up an Oriental theme with rich melodic phrases (mostly led by Phil Bodner's sax) making it a natural for top play "The Honey Bucket Brigade" (Gregory') spans the groove with a martial flate and lots of flashy instrumental flourishes.

ERMA FRANKLIN

(Epic).

Erma Franklin's "Never Again" (Spanka-Tybeet) once again showcases a dynamic singing personality in a solid blues-balled and this one has a takeoff potential. "Dear Momma" (Wintyn & Big Pack+) puts a lot of vocal punch into an average balled idea.

ARL STEVENS BABY ELEPHANT WALK

(Mercury). The Call Of The Jungle
Carl Stevens' "Baby Elephant Walk" (Famous') has an instrumental dash that qualifies this version of the much-recorded.
Henry Mancini. theme for Paramount's "Hafari" pic as a hot
contender in the spinning sween. "The Call Of The Jungle'
(MRCt) gets an okay jungle atmosphere to serve as okay fill-in
material for programmers.

WILMAR WALKER
(Philips). Somebody Will

(Philips).

Somebody Will

Wilmar Walker's "Stompin Roaches" (Gil+) gets by its unappetiting title with its switt rockling pace and carries a vocal crive for added teen appreciation. "Somebody Will" (Gil+) is a slow beat-rocker with a blues vocal that can punch its way across in some areas.

th some greas.

THE LAFAYETTES.

NOBODY BUT YOU
View Tea Short

(RCA Victor)

Life's Too Short

The Lafayettes' "Nobody But You" (Duchesse) dishes out a
blues shout that's site to slimitate the teen trade and spinning
contingent for a payoff run. "Life's Top Short" (Duchesse) sets up
a good ballad beat in a rhythmic setting that could swing across
the thic sixent. the juke circuit.

DUKE OF EARL..... THE BIG LIE

(Veclay)
Dake of Earl's "The Big Lie" (Karlan-Contadt) follows the rockaballad path with a sentimental rocal that the jure set will find meaningful. "Daddy's Home" (Keelt) is in a similar slow

DEANE HAWLEY

(Liberty).

Oueen Of The Augels

Deane Hawley's 'ou Conquered Me' (Aldon's has a pushy beat and a repetitive lyric phrase that will catch on with the juke trade. "Queen Of The Augels" (Aldon's blends a warm rocal on a simple lyric line and a soft ballad beat in a way that the kids enjoy.

.TO SANDY WITH LOVE

(Columbia)

A Face In The Crowd.

Kenny Karen's "To Sandy With Love" (Aldon') sends over a romantic message with a vocal impact that's right up teen alley.

"A Face in The Crowd" Aldon' i stands out in the field of current rocking entries with its forceful rocal and strong beat backing.

OR KNICHT FOUR

BOB KNIGHT FOUR....

(Josie)

(Josie)

The Bob Knight Four's "Memories" (Steinickt) will give the teen trade lots to remember via the slick harmony handling of a ballad the teeners can take to. "Somewhere" (Schirmer-Chappell's gives the "West Side Story" tune a juke styled treatment but it doesn't come off.

DENNIS TURNER....LITTLE MISS HEARTBREAK

(Louis). Someone To Love Me
Dennis Turner's "Little Miss Heartbreak": (Lin Lout) has
breakout ingredients in its sharp-vocal-musical blending that's
perfect for jock and juke spins, alike. "Someone To Love Me"
(Lyn-Lout) features a neat musical drive with a vocal touch that
gives it some spinning dimension.

IIMMY SEALS.....

THE DEBONAIRS (Southside)

The Debonairs' 'Steel Men'' (Southsidet) is a strong folk item out of Canada that is sure to ring up plenty of spinning time in the U.S. market, "Sail, Sail" (Southsidet) rolls at a leisurely pace that deserves a spining shot every now and then. Gros.

†BML.

Retail Instrument Biz Blowing a Sweet \$582.000.000 Sales Tune & Still Soars

The retail instrument business has hit the \$582,000,000 mark and is on an upward spiral. This is double the take of 1950 and seven times as much as the 1940 rackup.

imes as much as the 1940 rackup.

According to the American Musical Conference, which compiled the statistics, there were 33,000,000 amateur musicians in the U.S. as of Jan. 1 1962, compared with only 19,000,000 in '50. More than 21,000,000 play the piano with the guitar running second at 5,000,000, and more than 3,000,000 play either the violin, cello, viola or bass viol. In 1961, the study revealed, almost 192,000 planos were sold, and approximately \$8,700,000 of the nation's pianos are played in houses.

The statistics show that 10,000.

are played in nouses.

The statistics show that 10,000.

000 school-age youngsters are now
playing musical instruments or replaying musical instruments of re-ceiving instrumental instruction in public and parochial schools and from private teachers. It was estimated that schools in the U.S. had more than 69,000 instrumental music organizations and super-vised "stage" bands, a pop music outlet for teenage musicians.

outlet for teenage musicians.

Estimates are that one-fifth of the high schools in the U.S. have stage bands, and AMC notes that about 90% of the nation's school systems provide rhythm band training in kindergarten and primary grades. The rhythm bands are not forms of play, but are included in elementary school curricula to introduce children to instrumental music.

Community Orchs' Growth

instrumental music.

Community Orchs' Growth
Community orchs and bands are
also growing in size. In 1951 there
were approximately, 700 commuity orchs and bands. In 61 the
total was 1,500. In addition, there
are more than 200 military service music groups, 880 Salvation
Army Bands, 1,200 college bands and orchestras and uncounted neighborhood ensembles and jazz

combos.

The latest AMC survey also revealed that 20 years ago the musical instrument business was on a downgrade with retail sales of new musical instrument, sheet music and musical accessories accounting for only \$85,000,000. Now, seven times its take in '40, the music instrument business claims that today more than one person in every six participates in instrumental music, as compared to one person in every eight who played an instrument in '50.

In line with the mushrooming

to one person in every cash played an instrument in 50.

In line with the mushrooming gales activity many instrument manufacturers are expected to further promote their wares at the World's Fair Of Music & Sound set for Aug. 31-Sept. 9 in Chicago, Such corporations as Acoustics Research, Zenith, Ampex. Premiere Drum, Musser Marimba, Allied Radio, Jenco Musical Products, Ludwig Drum, Bogen, Revere Camera, Le Blanc and Shawnee Press already have contracted for exhibit space and will employ the talents of top instrumentalists and yocal artists to demonstrate their equipment.

Healthy Catalog Needed To Survive in Music Biz 'Jungle,' Sez Ed Kassner

Jungle, Net Lu Adssitei
London, May 29.
Publishers in America, Britain
and throughout the Continent are
all facing the same problem—the
business doesn't have any rules
any more. That's the opinion of
Eddie Kassner, a U.S. pubber who
has just completed a swing through
Europe to o.e. his foreign operation.

has just completed a swing through Europe to 0.0. his foreign operation.

"Time was," Kassner recalls, "when you had a name artist you could guarantee a big seller. Now the big names don't mean a thing, with a very few exceptions, of course, such as Elvis Presley."

What does matter now, in Kassner's view, is an ear for the right "sound." Without this, publishers are doomed. "The emphasis has switched from adult to teenage appeal," he points out, "and this has left the market wide open. It's easier for an artist to get started today than ever before." But the business has also turned into a fiercer jurigle where, Kassner predicts, only the pubbers with a healthy catalog will survive.

Pete Fountain Headlining N.O. July Jazz Festival

N.O. July Jazz Festival

New Orleans, May 29.

Pets Fountain, Jazz clarinetist, inked a contract Thursday (24) with the New Orleans Summer Pops to headline the Jazz festival of the pops on July 6-7 at Municipal Auditorium here.

The pops season opens June 22 with Charles Anthony Metopera tenor, and Howard Barlow. Other guests include Lupe Serrano and Royes Fernanzez of the American Ballet Theatre, June 29-30, Raymond Paige of Radio City Music Hall, July 13-14; Tito Guizan, Mexican tenor, July 20-21, and Norman Tregle, bass, of the New York City Civic Opera, July 28-29.

Off-B'way Tuner **Fold No Bar To** Col Orig Caster

Columbia Records has gone ahead with the original cast album recording of the musical "Half-Past Wednesday" despite its off-Broadway fold. The show, however, plans to reopen off-Broadway in the fall and there are several pic companies interested in the property, an adaptation of the kiddie "Rumpelstittskin" story.

erty, an adaptation of the kiddle "Rumpelstiltskin" story.

Col plans to market the package for the adult field as well as in children's areas. Sam Fox Music, which publishes the score written by Robert Colby who did words and music, and Rita Jones, who collabed with Colby on the lyrics to six of the 13 songs, has come up with a condensed libretto of the work which will be packaged with the disk for marketing to schools for amateur production possibilities. Fox also has the complete vocal score of the show.

In Col's original cast disking are David Winters, Dom de Luise, Audrey Johnston, Robert Fitch and Sean Garrison Package was produced by Jim Fogelsong, of Col's artists & repertoire staff, with an assist from Colby.

Other off-Broadway tuners that

with an assist from follow.

Other off-Broadway tuners that made the original cast album grade this past season were "All. In Love" and "Fly Blackbird." Both were recorded by Mercury and both scores are published by E. B. Marks.

Dot Inks Jimmy Rodgers As A&R Chief of C&W Dept.

Hollywood, May 29.

Jimmy Rodgers is new a&r chief of country-music dept. of Dot Records, signing last week following his return from one-nighter tour. As he also will warble for Dot wax, he thus exits Crystalette Records, with which he's been topseller almost five years.

Simultaneously, Rodgers has left General Artists Corp., long his booker, winding after stand starting May 23 at La Cucuracha nitery. Juarez. Seymour Heller, singer's manager, hasn't yet set a new booking agency.

Like Father . . . Fred Waring Jr., son of the bandleader, is starting his show bis career on his own. He's heading a quintet which starts June 15 at the Pocono Mt. Inn, Cresco, Pa.

He was with his father's band for two years after a hitch in the Navy. He's attending the U. of Indiana.

Fred Waring Sr. operates the nearby Shawnee-on-the-Delaware, a summer resort also in the Pocono sector.

WELK'S S.D. DATE AT \$60,000 AGAINST 60%

Hollywood, May 29.

Lawrence Welk troupe has been booked for annual Corn Palace Jamboree at Mitchell, S.D., Sept. 23-29—which is equivalent to state fair in South Dakota: Welk will put on 15 shows and is getting \$60,000 guarantee against 60%.

It might be noted that Welk last played event 15 years agowhen he set a record—and got flat \$10,000, with no percentage.

\$10,000, with no percentage. Prior to engagement, Welk will repeat two fair dates he played last summer, notching records at each. Troupe plays Springfield, Mass. Fair Sept. 16-17 for \$30,000 against 70% and following five days at Allentown (Pa.) Fair for \$50,000 against 70%. On the two engagements last year, at precisely same time, Welk went into percentage each time and emerged with \$108,000 for his end.

AFM Awards Hub Hotel 3G in Mulligan No-Show

Boston, May 29.
Hotel Bradford has won its case against Jerry Mulligan in a no show date in September, 1961. A settlement of \$3,061 was awarded the Bradford by the AFM executive heard.

board.
The hassle came about when Mulligan was booked to open Storyville in the hotel. He didn't show opening night, but came the

N.Y. District Atty. Probing 'Kickbacks' In Catering Biz Involving Bandleaders

N.J. Disk Jockey Quits To Join Osias Org

Gene Kobler, disk jockey at WAAT, Trenton, N. J., known as Gene Kaye, is giving up the turntable to join the Osias Organization. He's taking over as administrative liaison man between the Osias parent organization and its recently formed musical outlets. He'll be working on the two music publishing firms, Docir and Pao Music, an artist management firm, Janel Enterprises, and a disk company, Perri Records. One of his first assignments will be the establishment of offices in Puerto Rico and the exploration of pressing facilities there.

Elvis' 'Hawaii' LP Passes 1,000,000; 30th Gold Platter

Elvis Presley nabbed his 30th gold record award from RCA Victor last. week for his album of "Blue Hawaii" which passed the 1,000,000 sales mark. The 1,000,000 sales figure is for the U.S. only; the LP has sold an additional 500,000 copies throughout the rest of the world.

The "Blue Hawaii" package was released by Victor in October, 1961. By December it had sold 600,000 copies and had been audited and approved for a Gold record award by the Record Industry. Assn. of America (which honors LPs achieving the 500,000 mark).

"Follow That Dream." an extended play recording comprising

board.

The hassle came about when Mulligan was booked to open tended play recording comprising Storyville in the hotel. He didn't show opening night, but came the rent film of the same title, has next night with another group of sold nearly 500,000 copies in the musicians. Bradford refused to accept, and sued for \$10,000 for outlay in advertising, promotional costs and loss of biz.

mark)

"Follow That Dream," an expended play recording comprising four Presley songs from his current film of the same title, has next play in advertising and promotional costs and loss of biz.

An inquiry into charges of alleged kickbacks and monopoly in the catering business involving various orchestra leaders and caterers is being conducted by the N.Y. District Attorney's office. The probe has been underway for the past few months but the D.A.'s office says that it has been having trouble amassing evidence because of loopholes in the Commercial Bribery Act and a general lack of cooperation from those connected with the case.

The problem created by the Commercial Bribery Act, under which the case is being pursued, stems from the Act's provision that an employer is not libel for bribery charges, only an employee What this amounts to, in the words of a

an employer is not libel for bribery charges, only an employee. What this amounts to, in the words of a D.A. spokesman, is that "you can't bribe the boss," thus any dealings involving the caterers themselves cannot be prosecuted.

Banquet managers et al., however, are open to prosecution but it is difficult to corral alleged offenders in this bracket since most of the claimed payola is worked on a cash basis and, more importantly, someone has to point out the wrongdoers in the first place.

out the wrongdoers in the first place.

In this category, the D.A. spokes-man said that there is a general lack of cooperation among those connected with the matter and "most prefer not to tell us about it."

Generative Wheels!

Grainities 'Illegal'

The practice of giving gratuities is unlawful under union law and that of various catering associations. Local 802, AFM, officials have members on various occasions, cautioning them on the illegality of payola. Some orch leaders have said, however, that catering the cate brought this to the attention of

memoers on various occasions, cautioning them on the illegality of payola. Some orch leaders have said, however, that catering jobs are a matter of bread and butter and claim that the caterers have forced them to break the union code to earn a living.

Most orch leaders claim to deplore the alleged situation but some have said that the complainers are just grumblers who aren't happy with their position in the business. It has been charged that about 20 leaders are doing most of the catering work in New York and that these men are under the thumb of the big caterers. The caterers, however, deny that such a situation exists.

Local 802 contends that the problem has existed for some time and the caterer associations have eadmitted that cases of payola have come up now and then, The union maintains that the situation has been of concern to it and prosecution of such cases has been swiltly carried out. The caterers say that instances of payola have been few. Under union regulations, the leader is not an employer. He does, however, contract his jobs. The

(Continued on page 57)

The schedule for "Newport '62," the jazz festival being produced this year, by George Wein, has been set. The evening of July 6 will feature appearances by Dave Brubeck, Gerry Mulligan, Harry Edison, Coleman Hawkins, Joe Williams, Carmen McRae, Paul Desmond and Bob Brookmeyer. The afternoon of July 7 will have 'A History of the Tap Dance and Its Relationship, to Jazz." prescrited by Marshall Stearns and featuring tapping, by Baby Lawrence, Bunny, Briggs, Pele, Nugent and Honi Coles. That evening Father Norman O Connor will narrate a program in which appearances will be made by Louis Arnstrong, "The Newport Rebels", with Charlie Mingus, Max Roach, Teddy Charles, Jo Jones, Toshiko, Briggs, & Lawrence, Carol Slowe, Yank Lawson, Hawkins and Trummy Young.

The afternoon of July 8 Duke Ellington will narrate a session which will feature Count Basie & his orch, the Clara Ward Gospel Singers, the Sonny Rollins Quartet, the Oscar Peterson Trio Jimmy Rushing and Aretha Franklin. That evening deejay Willis Conover will host a program involving Ellington & his Orch, Dinan Washington, the The Ionius Monk Quartet, "The Newport Jazz Festival All-Stars" with Jo Jones, Pee Wee Russell, Bud Freeman, Ruby Braff, Marshall Brown & George Wein, Johnny Hodges and Charlie Rouse. Tickets are scaled to a \$5.40 top except for the July 7 afternoon gig which will have a general admission charge of \$1.50.

Inside Stuff—Music

The MGM and Verye labels had a virtual lock on New York's Carnegie Hall over the past weekend. Verye comedienne Phyllis Diller started the ball rolling with her one-woman show Friday '25) followed by Verye comedian, Jackie Mason on Saturday (26) and winding up with MGM folk singer Martha Schlamme on Sunday (27). Sol Handwerger, MGM/Verve pub-promotion chief, tied in the personal appearances with sales of the albums in the Carnegie Hall lobby, album displays on Carnegie Hall outdoor posters and reproductions of each artists's album on Carnegie Hall circulars which were also distributed in record shops throughout the city. The diskery also ran album adsdirectly underneath each artists's personal appearance ad.

displays on Carnegie Hall outdoor posters and reproductions of each artists's alhum on Carnegie Hall circulars which were also distributed in record shops throughout the city. The diskery also ran alhum add in record shops throughout the city. The diskery also ran alhum add in record shops throughout the city. The diskery also ran alhum add in record shops throughout the city. The diskery also ran alhum add in record shops throughout the city. The diskery also ran alhum add in record shops throughout the city. The diskery also ran alhum add in record shops throughout the city. The diskery also ran alhum add in record shops throughout the city. The diskery also ran alhum add in record shops throughout the city. The diskery also ran alhum add in record shops throughout the city. The diskery also ran alhum add in record shops throughout the city. The diskery also ran alhum add in record shops throughout the city. The diskery also ran alhum add in record shops throughout the city. The diskery also ran alhum add in record shops throughout the city. The diskery also ran alhum add in record shops throughout the city. The diskery also ran alhum add in record shops throughout the city. The diskery also ran alhum add in record shops throughout the city. The diskery also ran alhum add in record shops throughout the city. The diskery also ran alhum add in record shops throughout the city. The diskery also ran alhum add in record shops throughout the city. The diskery also ran alhum add in record shops throughout the city. The diskery also ran alhum add in record shops throughout the city. The diskery also ran alhum add in record shops throughout the city. The diskery allowed for the world's first appearance the weekend of June 2.

The Berkshire Music Festival and running from July 4 to Algust 28, will divide the chores between four conductors, Chapter 19 partons of Music". The Status of Musical Arts Behind the Iron Curtain" and "Use of Music In Industry and the "Saint of Musical Arts" to translate Gian-Carlo Menotitis and

The Highwaymen Taking Folk Songs to P.A. Road After June 3 Graduation

The Highwaymen, folksinging quintet who broke into the millionseller ranks with their UA disk of "Michael" some months ago, will be making their first prolonged appearances shortly. The group hasn't made long lours before because its members were finishing their senior year in college (Wesleyan U.) from which they graduate June 3

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio

stations.	
This Last No. Wk. Wk. On	Wks. Chart Label
1 1 10	STRANGER ON THE SHORE
2 4 4	I CAN'T STOP LOVING YOU
-3 - 2 - 10 -	Ray Charles ABC-Par SOLDIER BOY
4 9 5	Shirelles Sceptor LOVERS WHO WANDER
5 17 24	Dion Laurie IT KEEPS RIGHT ON A-HURTIN'
- ₆ ₃ - ₁₂	Johnny Tillotson Cadence MASHED POTATO TIME
7 31 3	Dee Dee Sharp
-8 5 7	Gene Pitney
	Brenda Lee
9 6 7	OLD RIVERS Walter BrennanLiberty
10 7 8	Burl Ives Decca
11 20 3	SECOND HAND LOVE Connie FrancisMGM
12 8 6	ONE WHO REALLY LOVES YOU Mary Wells Motown
13 35 4	FOLLOW THAT DREAM Elvis Presley Victor
14 11 9	SHOUT, SHOUT Ernie Maresco Seville
15 37 2	PLAYBOX
16 36 4	TWISTIN' MATILDA
17 15 10	Jimmy Soul SPQR SHE CRIED
18 13 8	Jay & the Americans UA
19 — 1	Crystals Phillies STRIPPER
20 29 2	David Rose
21 40 5	Johnny Crawford Det Fi TEACH ME TONIGHT
22 10 19	George Maharis Epic JOHNNY ANGEL
	Shelley Fabares
	PALISADES PARK Freddy Cannon Swan
24 12 12	COOD LUCK CHARM Elvis Presley Victor I SOLD MY HEART TO THE JUNKMAN
25 16 4	I SOLD MY HEART TO THE JUNKMAN Blue Bells New Town
26 14 8	PT 109 Jimmy Dean Columbia
27 18 12	LOVER PLEASE Clyde McPhatter Mercury
28 26 2	
	WOLVERTON MOUNTAIN Claude King Columbia
30 22 6	CONSCIENCE James Darren Colpix
31 25 8	SOUL TWIST Kine Curtis Enlov
32 — 1	HOW CAN I MEET HER
33 23 2 3	COTOU & CODA
341	LEMON TREE
35 42 2	Peter. Paul & Mary
35 39 3	VILLAGE OF LOVE Nathaniel Mayer Fortung 1 LOVE YOU Volumes Chex
37 32 6	I WISH THAT WE WERE MARRIED
38 — 1	WHEN I GET THRU WITH YOU
39 — 4	Patsy Cline Decca
	James Brown King MY REAL NAME
41 44 6	Fats Domino Imperial
42 - 1	Perry Como Victor
r i i i i i i i i i i i i i i i i i i i	WALK ON THE WILD SIDE Jimmy Smith Verve
43 46 6	MOST PEOPLE GET MARRIED Patti Page Mercury
	DON'T PLAY THAT SONG Ben E. King Atco
45 43 4	Dion Laurie
46 34 8	TWIST, TWIST SENORA U. S. Bonds Legrande
47 38 12	YOUNG WORLD Rick Nelson Imperial
48 49 3	IF I CRIED Wanda Jackson
49 1	AL DI LA Emilio Pericoli
50 — 1	
(4) (1) (4) (4)	Present Acc

LIBERTY HOLDERS OK **MERGER WITH AVNET**

MEKGER WITH AVALL

Hollywood, May 29.

Acquisition of the business and assets of Liberty Records Inc., and its subsids by Avnet Electronics Corp., was approved by Liberty stockholders at annual meeting May 23, on basis of three shares of Avnet for each five Liberty shares. Tranaction has been approved by the directorates of both companies: Liberty prexy Alvin S. Bennett reported that shareholders approval is only one of the conditions with which the company must comply to consummate the agreement.

Ella, B.G., Limeliters Set For Chi Ravinia Festival

For Chi Kavinia restival

Chicago, May 29.

Ella Fitzgerald, the Benny Goodman orch and the Limeliters have
been booked to represent the pop
side of the Ravinia Festival, the
north suburban al fresco summer
concert series. In addition, Jack
Benny will appear with the Chicago Symphony Orchestra at the
festival on Aug. I and 3.

Other non-concert shows include
the New York City Ballet, a
Shakespeare Festival, and the
Ravinia Art Festival, Previously
announced were 18 symphony concerts.

"One More Time"

Continued from page 53

hits are initially, quick hitters. A pattern has emerged in recent years, however, whereby these hits have considerable second wind strength via a variety of LP show-casings. Radio stations are also digging the oldies with greater programming regularity.

Various LP packages of the "Golden Hits." "Greatest Hits." "Oldies But Goodies" and several other reprises in the hit genre have registered big sales figures. They are used by companies for everything from showcasing artists to stimulating catalogs. But, for whatever the motive; the trend has now firmly caught on and a collection of oldies can sometimes score as well or better than some of the individual disks involved did.

The methods vary from new

did
The methods vary from new artists doing someone else's hits on an LP to a whole album of an artists clicks and variations on the theme. But the faves seem to be the collections of original versions of the disclicks. Not only have these "goldies" become big second wind items in stores but they have become an increasingly demanded factor on the air.

Disclick Marathon.

This coming weekend (June 2-3) WINS. N.Y. will play nothing but disclicks. Everything for the 48-bour period will consist of material from the annual top hit lists, as comolied, by the station, covering 1952-1962. And this is not an out of the blue gimmick either, according to the outlets director. Ted Steele.

"Goldies as he calls them have been a big factor for us," he says. Every Saturday night Murray Kaufman does his four-hour show as a solid "goldie" program. In the afternoon. Bob Lewis spins a past hit between each current or other platter. And in general. Steele points out, the station figures an oldie at least once every 15 minutes at all stimes.

There is a strong listener demand for this type of programming. Steele asserts. Other stations also put oldies into their pogshedules in one format or another but WINS, which recently came out on top of the Hooper Radio Audience-Index as the number, one music station in New York, considers these disks to be a major element in their programming and one of the contributing points to its rating score.

Rarely, however, does this type of airplay start a single rolling again the way it did on its first time out. What it does do though, is to stimulate the oldies disk packages, which in turn pep up interest to hear other past clicks on the air.

Steele says that much of the station's mail concerns the playing of oldies and the combined interest of radio the public seems to have created a new form of pop "standard" and a big asset to diskeries and artists.

RETAIL ALBUM BEST SELLERS

	1 National Survey of Key Outlets)
This Last No. wk. wk. on c	wks. hard
1 1 31	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
2 2 29	HENRY MANCINI (Victor)
3 4 5	
4 7 6	Modern Sounds in Country & Western (ABC 410) ANDY WILLIAMS (Columbia)
5 14 4	Moon River (CL 1809) ACKER BILK (Atco)
Carle Car. 197	Stranger on the Shore (129)
6 3 13	KINGSTON TRIO (Capitol) College Concert (T 1658)
7 5 71	CAMELOT (Columbia) Original Cast (KOL 5620)
8 6 32	ELVIS PRESLEY (Victor) Blue Hawaii (LPM 2426)
9 9 12	FRANK SINATRA (Reprise) Sinatra and Strings (R 1004)
10 10 17	
11 12 29	WEST SIDE STORY (Columbia)
12 11 20	Original Cast (OL 5230) FLOWER DRUM SONG (Decca)
13 22 15	Soundtrack (DL 9098) FERRANTE & TEICHER (United Artists)
14 8 23	Tonight (UAL 3171)
	Your Twist Party (P 7007)
15 19 6	NO STRINGS (Capitol) Original Cast (O 1695)
16 28 5	HARRY BELAFONTE (Victor) Midnight Special (LPM 2449)
17 18 40	DAVE BRUBECK (Columbia) Time Out (CL 1397)
18 17 22	JOEY DEE & THE STARLITERS (Roulette) Doin' the Twist at Peppermint Lounge (2 2:565)
19 13 14	LETTERMEN (Capitol)
20 34 26	
21 23 5	West Side Story (UAL 3166). STATE FAIR (Dot)
22 21 12	Soundtrack (DLP 2011) ROGER WILL IAMS (Kapp)
والمسترحي المراب	Maria (KL 1266)
23 15 9	FRANK SINATRA (Cabifol) Point of No Return (W 1676)
24 30 2	PETER. PAUL & MARY (WB). Peter, Paul & Mary W 1449).
25 25 21	LAWRENCE WELK (Dot) Moon River (DLP 2314)
26 27 14	BURL IVES (Decca) Versatile Burl Ives (DL: 4152)
27 26 106	
28 — 1	JIMMY SMITH (Vecve) Bashin (V 8474)
	LAWRENCE WELK (Dot)
30 — 1	Young World (DLP 3428) KINGSTON TRIO (Capitol)
31 16 43	Best of Kingston Trio T 1705), RUDY GARLAND (Capitol)
32 39 5	Judy Garland at Carnesie Hall (WBO 1569) RICK NELSON (Imperial)
	Album 7 by Rick (LP 9167) JOAN BAEZ (Vanguard)
33 32 25	Joan Baez, Vol. II VRS 9094)
34 31 10	NAT COLE & GEORGE SHEARING (Capitol) Nat Cole Sings George Shearing Plays (W 1675)
35 40 5	RAY CONNIFF (Columbia) Continental (CL 1776)
36 35 2	GEORGE MAHARIS (Epic) George Maharis Sings (LN 24001)
37 20 11	JOHNNY MATHIS (Columbia) Live It Up (CL 1711)
38 — 21	HOW TO SUCCEED (Victor)
39 50 3	Original Cast (LOC 1066) BURL IVES (Decca) Funny Way of Lauribia' (DI 4970)
40 38 5	Funny Way of Laughin' (DL 4279) BILLY VAUGHAN (Dot) Changle by the See (DL P 2424)
41 24. 7	Chapel by the Sea (DLP 3424) KENNY BALL (Kapp) Midwight in Macadam (KT 1976)
42 42 19	Midnight in Moscow (KL 1276) LIMELITERS (Victor) Sing Out (LPM 2445)
43 37 4	SANDY NELSON (Imperial)
44 — 3	Brenda LEE (Decca)
45 29 10	Sincerely (DL 4216) MITCH MILLER (Columbia)
46 41 14	Rhythm Sing Along (CL 1727) DON AMECHE & FRANCIS LANGFORD (Col)
47 — 1	The Bickersons (CL 1692) MANTOVANI (London)
48 — 2	Américan Waltzes (LL 3260) EL CID (MGM) Sound(rack (E 3977)
49 48 13	MIKE NICHOLS & ELAINE MAY (Mercury)
50 43 19	SANDY NELSON (Imperial)
	Let There Be Drums (LP 9159)

On the Upbeat

Hollywood

Rob Hope is picking material for his Liberty album which, if he okays, will be cut next month for okays, will be cut next mount or mucho pronto release. Eddie Fisher signed Jerry Fielding to pen' special music material for Fisher's Cocoan nut Grove how Thursday (24). While doing local stand he'll cut a new ABC-Par al-bum titled "Prom Time." to take advantage of the prom splurge Judy Harriet cut her first single

Judy Harries cut her man for Columbia, "She's Got Every thing."

Bill Stewart, ex-LMPC deejay, now prexy of Aibums Inc. lined up series of deals with Decca and Reprise, among other labels, for release of new albums packaged by his firm, First is Esquivel, which he ll wax this month, to be followed by Nelson Riddle and a flock of goodies called "Shades of Shaw" and the "Gramercy Six" Randy Sparks Trio is now a part of Sparks new Columbia group, "The New Christy Minstrels," composed, sez Sparks, "of three groups of four persons, two girls, 10 boys, all of whom plays either banjo or guitar— and sing folk tunes". Nicholas Avenetti set up Ruropan distrib outlets for Crystalette and first release is "Irene of Aca pulco."

Harry Goldstein named director of public relations for Monarch Records, (subsid of Cosnat Cotp.)

"Monarch" Singers, led by Dave Guard, set to Stanley-Warner's Wiltern organ for monthly concerts. Whiskeyhill Singers, led by Dave Guard, set to Stanley-Warner's Wiltern organ for monthly concerts.

Harry Goldstein named director of public relations for Monarch Records, (subsid of Cosnat Corp.) and will handle not only Monarch but all labels which Monarch presses. Monarch now presses for 125 labels including Liberty, Dot.

From the er Bross. Picture, "ROME ADVENTURE" 15

ROME ADVENTURE

DELLA REESE / R.C.A. VICTOR: #8021

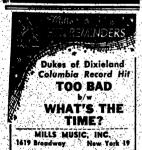
RAY ANTHONY / CAPITOL #4742 AL HIRT / R.C.A. VICTOR #47-8016 FAUSTO PAPETTI / LONDON #7160 FAUSTO PAPETTI / LONGON #7160 FAUSTO PAPETTI / LONGON #7160 EMILTO PERICOLL / WARNER BROS. #5205 JOE RENE / EPIC #5-9510 JERRY VALE / COLUMBIA #4-42027

QUANDO, QUANDO, QUANDO PAT BOONE / DOT #16349

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JOHNNY MATHIS

COLUMBIA RECORDS PARAMOUNT MUSIC CORP

Jubilee, Chex, Cadence and many of the majors.

Max Herman, AFM Local 47 veepee, has his ditty "Little David" in a new Mercury album now being cut by Tony St. Thomas who has changed his monicker from Tony Harris. Also included in the Mercury album are a pair of Les Kangans' originals, "99 Clunk" and "Lazy Lovin". Patrice Munsel. "Lavy Lovin". Patrice Munsel. current here in "Song Of Norway." has nabbed heavy advance display on her Philips album, "The Unpredictable Patrice Munsel."

David Winters inked with Columbia Records and will to an album from his "Half Past Wednesday." off-Bway musical.

Bob Bogle, one of the Ventures

as his new ocalist with band beautiful to arrange or adapt the work for any such purpose.

Jean Turner, Stan Kenton's new vocalist, cut "Come On Back" for any such purpose.

Single is due out this week state of the state of th

London

Acker Bilk has made a third version, of his chartopper "Stranfer On The Shore," it is time with words sung by Michael London At, the end of his U.S. stim. Chris Barber and his Traddie laddies are set to tour Hungary. Germany, Switzerland and Czechoslovakia. Britain's youngest M.D. Charles Blackwell, is to take a two-week trip around. U.S. recording studios late next month. Set for September Mantovani's sixth annual American visit.

Chicago

Errol Garner set for the London.
House, Chi, July 2-23, followed by
Jonah Jones July 2-4-Aug 12, and
George, Shearing Aug, 14-Sept. 9.
Russ, Carlyle Orch plays four
weeks at the Willowbrook, Ballroom, Willow Springs, Ill., startingAug, 1. Louis Armstrong down
for the Living Room, Chi, June
11-24. Cole & Blondell, set for
the Trolley Bar, Ft. Wayne, May 11-24 Cole & Blondell set for the Trolley Bar, Ft. Wayne, May 28-June 9 Joe Barber Trio inked for the Riviera Lounge, Atlanta, Ga., May 28-June 23.

STOLZ DISKS SWING **BREGANZ PREMIERE**

Wiema, May 29.

For the first time in the history of world premieres in Europe, a full background score and all single, numbers of the newest Robert Stolz musical. "Island of Dreams," will appear simultaneously (July 20) on platters. Scene of action will be the beautiful stage on Lake Constance at Buegenz, province Vorartherg, Austria. All countries are being supplied by Amadeo Co, of Vienna, and by the Bertelsmann Co. of Germany. Entire cast of the forthcoming Bregens preem is on these disks, as well as the Vienna Symphonic orchestra. Stolz directed disks personally, as he will at the Bregenz live performance.

British Disk Best Sellers London, May 29. Good Luck Charm... Presley (RCA) Nut Rocker (Top Rank) Looking Out Window Richard (Columbia) Wonderful Land Shadows (Columbia) Speak To Me Pretty.... Lee (Brunswick) Love Letters ... Lester (London) Hey Little Girl ... Shannon (London) As You Like It ... Faith Parlophone)

Unique Suit

Hey Baby ... Channel ... (Mercury)
Little Girl Smiling Justice (Pye)

pose However, Abeles has taken the position that if the right was not licensed then the manufac-turer could not have acquired the right to arrange or adapt the work for any such purpose.

plant, label manufacturer, artists, distributors and dealers.

If Abeles' strategy is successful, it will obviate the proposed amendment to the Copyright Act for the identical purpose of assuring a substantial recovery under the general damage provision of the Act, rather than being relegated to the mechanical license provision thereof. thereof.

D.A. Probing

Continued from page 55

Continued from page 55
sidemen are contending that it is increasingly difficult to get work in the single engagement field because they say, only a handful of leaders control the jobs.

Since the leaders are the contractors for their jobs and since, it is alleged, several leaders have grouped into combines, only a chosen few tooters (those regularly used by the various leaders) get most of the work. It is further claimed that practically all of the single engagement field is out of the musicians' hands and under control of the caterers who generally recommend the orchestras to their customers.

One group engaged in pursuing this matter is an organization of N.Y. musicians' called the Independent. Sidemen and Leaders Asso. This outfit has carried its fight out of N.Y. city and has seen or petitioned Individuals in the Justice Dept., the Senate's McCellan Committee as well as House Speaker John McCormick and N.Y. District Attorney Frank Hogan. The group's allegations go beyond the catering situation into broader music biz matters. But its peg is the alleged catering matter and its aim is a federal investigation into this and other music biz practices.

Contacted as to the existence of

Contacted as to the existence of any probe by the Justice Dept., a spokesman for the bureau said no such inquiry was in progress.

Philips Gets Bergen

Philips Records has signed Polly Bergen to an exclusive recording contract. Miss Bergen will cut her first Philips disks following her atint at the Dunes, Las Vegas.

Cos. Waxing Some Disks in German To Win Bigger Slice of Foreign Mkt.

The growing importance of the foreign disk market to U.S. companies has set off a rapidly developing trend concerning the handling of Yank artists for release abroad. Several U.S. diskeries recently, revealed plans to cut special foreign-language diskings of English sides waxed by their artists. The most popular alternate language seems to be German and some companies have already initiated programs for the use of this tongue.

Most recent of such arrangements was that set by Decca for the overseas handling of Brenda Lee. Bert Kaempfert, the German bandleader who also waxes for Decca release in the States, has set a deal with the label to produced isks with the singer in Genman for release in Europe. Some of this majerial will be written specialty.

disks with the singer in German for release in Europe. Some of this material will be written specially for the chirper and sessions will be held in both the U.S. and Ger-many, depending on her avail-ability.

many, depending on her availability.

Miss Lee already has versions of her Yank disclicks, "Fool No. 1" and "Anybody But Me," recorded in German. They are released on the Continent by Deutsche Grammophon. Decca's European licensee, and both were cut in the U.S. ABC-Paramount has some German-language work going for Brian Hyland. This was the result of inquiries from some of the company's overseas outlets as to the possibility of such product and ABC-Par decided to give it a try. It has reportedly worked out well for the label and more disks of this nature are planned.

Merc Joining Trend

Merc Joining Trend

Merc Jolning Trend
Mercury will also begin to cut
some German-language material
with its Yank artists. This developed because of the company's
tie with Philips, with the latter
anxious to get an active flow of
material going back and forth between Europe and the U.S. A
Philips exec has remarked that
German is the strongest second
language for English product because both languages are so well
known throughout Europe.

Atlantic and Atco are seriously

known throughouf Europe.
Atlantic and Atco are seriously thinking of cutting disks in a European tongue for release in that market. These disks would be foreign-language versions of tunes marketed in English in the U.S. and this seems to be the prevailing trend. Such platters would not necessarily be for release in the States; although such distribution is not out of the question. But most of the material diskeries have under consideration and in the works is made especially for the Continent.

in made especially for the Continent.

Of course, the trend has been recently applied in reverse, too Platters in foreign languages such as the MGM sets by Connie Francis in Italian and others like the Barry Sisters' Roulette Israeli waxing were cut primarily for the States. But the new foreign-distribution plots are entirely different. Several other-companies like British Decca (London here). Columbia, Victor and Capitol (EMI abroad) do considerable recording overseas of European numbers with European diskers, but that material is done there for that market.

The new pattern is also being

The new pattern is also being eyed by the above companies and is a further indication of the increased importance with which U.S. diskeries are viewing the

part of the Dept. of Health, Education and Welfare. Although no subsidy would be provided, as many show business segments have been urging, the Council would be allotted a hefty \$100.000 annual budget plus travel and per diem expenses for its members. It would devise ways of pushing the arise and calling public attention to their importance.

their importance.
Combining to shut aside the bill on the Rules Committee were its Chairman, Howard Smith (D-Va.), one other Dixiecrat, William Colmer (D-Miss.) plus its five GoD members—Clarence Brown—Ohio; H. Allen Smith California; Elmer Hoffman, Illinois; William Avery, Kansas, and Katherine St. Gcorge, N.Y.

Democrats on hand to support the move to give the bill a hearing were: Reps. Richard Bolling. Mo; James Trimble, Ark. and Ray Madden, Ind.

According to supporters of the Thompson bill, Smith outmaneuvered them by calling the move up for a vote when some members who were counted on to back them were absent.

them were absent.

Fate of the Thompson bill, regarded as the most Congress could be expected to swallow, spells certain oblivion for more far-reaching measures such as that by Sen. Jacob Javits (R-N.Y.) which would actually subsidize.

Composer Norman Dello Jolo has been signed to write the music for the upcoming teleseries on the life of Harry S. Truman. The first recording session involving the score was held last Friday (25).



K 13064



Just concluded RANCH HOUSE INN, Phoenix, where VARIETY (May 23) said—"Reautifully endowed chirper ... audience impact ... act is splid for any club or lounge, a natural for disks and EXCELLENT FOR TV guest shots."

June 14 - July 4, WAGON WHEEL, State Line, Nev. July 9-21, BENNY KLEIN'S STEAK HOUSE, Columbus July 23-Aug. 4, PLAYBOY CLUB, Cleveland

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Geltman's Guarantees Hits \$200,000 **In Randalls Island One-Niter Season**

Frank Geltman, promoter of the Randalls Island, N.Y., concerts to be held weekly on Saturday nights, estimates that he has shelled out \$200,000 in guarantees thus far for the season which Is opening June 30 with Bob Hope & Keely Smith as headliners. Most dates are on guarantee and percentage basis, he said; and it's possible for a headliner to walk away with \$30,000 for the one-nighter should there be a sellout in the 21,000 seats.

there be a serious.

Geltman said he is still angling for many headliners who include Mary Martin, Frank Sinatra, Dean Martin, Lena Horne, Danny Kaye, Buddy Hackett and Alan King, among others. He declared that he wirtually assured playdates from is virtually assured playdates from Eddie Fisher for July 14 who is likely to head the bill on which Juliet Prowse will be included. As of now Geltman has signed



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Lone Mexico City Burley House May Be Stripped Of Its Site by New Road

Mexico City, May 29.

The Tivoli Theatre, only burlesque house in this capital. Is threatened with demolition as the federal district government blueprints plans for construction of a major avenue.

Owners of theatre insist the house will continue to exist, but official sources indicate that once construction projects to ease traffic problems downtown are approved, the theatre as well as many homes and stores will be to make the construction projects to ease traffic problems downtown are approved, the theatre as well as many homes and stores will be to make the construction projects to ease traffic problems downtown are approved.

proved, the theatre as well as many homes and stores will be torn down.

The Tivoli, for years the sole burley house here, is also the only theatre in Mexico where seats are sold out for every performance throughout the year. It lacks posh seating and its structure is one of the oldest in the metropolis, yet fans turn out to see strippers and listen to the pungent comics commenting on developments of the day and personalities. Political satire in the house is specially good.

good.

There was a time when the Tivoli had a wide open entertainment policy with girls stripping down to bare facts and comedians cross-

policy with girls stripping down to bare facets and comedians crossing the line into pornography in their patter. But the morality drive that hit Mexico about five years ago, which more or less cleared the streets of prostitutes, has also toned down burley shows.

Today strippers have to be decorous to a certain extent, and can not drop the Gestring. Comedy is strong but not offensive. Therefore, audience has a large springly of women as well as male fans of the bump and grind.

One of the owners puffing away complacently at a cigar, said business was so good there is no need to advertise strippers, both Mexican and American imports. The fans crowd the house whether they advertise or not. Profits last year, after taxes, were \$30,000, which is a lot of coin in Mexico even today.

If city government does go through with its construction plans then the Tivoli management will have to build a new theatre.

Glasgow Theatre Owners Deny Union Exec's Claim Vaude Houses Will Fold

Vaude Houses Will Fold

Clasgow, May 29.

Theatre owners and agents are aghast here at a suggestion from a trade union official that some of their vauderies are likely to shutter for all time. They describe his announcement as "ludicrous" and "harmful."

Situation arose after Robert Keenan, Scottish Regional officer of the National Assn. of Theatrical & Kine Employees, told his delegate conference at Llandudno, North Wales, that the Alhambra, Pavillon and Metropole Theatres were all in danger.

He said that the Me'ropole vaudery, burned down last year, may not be rebuilt because the owner could not find the capital, and Howard & Wyndham were mulling a plan to sell the Alhambra and give its name to the King's Theatre. He added that if the Empire vaudery shuttered in February, 1963, the nearby Pavilion would probably have its fale decided within two years.

A spokesman for Howard & Wyndham, the theatre chain, said: "This is a ludicrous suggestion about the Alhambra and give its name to the King's Theatre. He hade that if the Empire vaudery shuttered in February, 1963, the nearby Pavilion would probably have its fale decided within two years.

A spokesman for Howard & Wyndham, the theatre chain, said: "This is a ludicrous suggestion about the Alhambra. It is one of the most profitable theatres in Britain, We have just spent \$90.000 on bringing it up to date. Whyshould we want to sell it now.

Alex Frutin, owner of the Metropole, which this year celebrates, its centenary as a vaudery, denied that his theatre was doomed, and said he would announce a definite opening date in a few weeks.

He admitted he may not be able to rebuild his theatre in the way he would like. The \$300.000 it was expected to cost was his maximum, he said.

Similarly, Cliff Stetson, production manager at the Pavillion Theatre. Where "The Lex MicLean"

Similarly, Cliff Stetson, produc Similarly, Chir Stetson, produc-tion manager at the Pavilion Thea-tre, where "The Lex McLean Show" is running, said reports, about possible closure were "absolute nonsense."

Font'bleau, M.B., May Halt Free

JNOW Club Plan

Allami Beach, May 29.

Possibilities are that the Fontainebleau Hotel here will revert to the normal type of nitery operation next season. Step is being considered in view of reports that the hotel lost considerable revenue in operating with one-nighter entertainment free to guest the content of the cont

the hotel lost considerable revenue in operating with one-nighter entertainment free to guests on the club plan which was in effect during the past winter season.

Failure to operate La Ronde Room in its norma nitery tradition cost the hotel a lot of cash according to a report of the hotel auditors, it was learned. The hotel had extremely high rate of occupancy this past winter and its had extremely high rate of oc-cupancy this past winter and its new operating procedure permitted guests to come into the room for entertainment sessions at no basic charge. They paid only for food and drink ordered.

Final decision as to whether the Fontalnebleau will return La Ronde to a normal cafe operation vill, most likely hinge on talent avail-abilities as well as prevailing prices

abilities as well as prevailing prices for top acts. Management has been sending out feelers to talent agen-cies for names, but po decisions have been made as yet.

Vaude, Cafe Dates

Chicago

Chicago

Johnny O'Brien plays two weeks in the new Fountain Room of the Sherman House starting May 29.

George Kirby set to open the Club Gigt of the new Sahara Motel June 6. Bobby Darin head-lines ... Hildegarde inked for the Bonaparte Room of the Blackstone Hotel June 18 for three weeks ... Miss Loni and Los Gatos skedded for the International Trade Fair at McCornitck Place July 22 for three weeks ... Jaye P. Morgan slated for the Palmer House Aug 11-Sept. 1 ... Slappy White opens at the Sutherland Lounge May 29 for 12 days ... Bill Risco into Caucus Club, Detroit, June 26-July 8.

A.C. Steel Pier Skips Holiday Preem Due to \$1,500,000 Storm Damage

Atlantic City, May 29. who with son George Jr. own and Steel Pier, which draws more operate it. than 1,500,000 during its 10-week The new ballroom; Hamid said season season, and spends some \$300,000 in that period on talent, will skip its Memorial Day opening this year as work is being rushed to repair the \$1,500,000 damage of

Big showplace will open June 22 when talent and bands have been booked for both its vaudeville house and the Marine ballroom on the end of the pier. A gaping hole in the centre of the pier caused by the storm has already been re-

the great March 6-7 storm.

"With Government assistance, we are rebuilding the pier and when it is reopened June 22 it will be even more attractive than it was before," said George A. Hamid Sr.,

Owner's Criminal Record Holds Up Liquor License For Chi's Sahara Motel

Chicago, May 29. The lavish new Sahara North motel, skedded to open next motel, skedded to open next Wednesday (6) with Bobby Darin in its posh Club Gigi, is having difficulty getting a liquor license. Application for a license by owner Manny Skar is under investigation by state police, since Illinois law forbids anyone with a criminal record from holding a state, county or local liquor license.

or local liquor license:

Chi newspapers say that police records show that Skar was convicted for burglary twice as a youth and was also convicted of mail fraud.

It's speculated that Skar may lease out the bars and restaurants in the motel, in which case it would be the lessee's responsibility to obtain the licenses.

The Club Glid flee nations for the

AURIC DUSTING MUSTY PARIS OPERA HOUSES

Paris, May 29.
Georges Auric, the composer and new head of the nationalized Opera and Opera-Comique, taking over June 1, is primed to make substantial artistic changes in both companies.

In whether

In what's believed to be his first In what's believed to be his first on-record statement since being named to the dual post; Auric declares his intention to reorganize the Opera repertoire along solid classical lines, stressing Mozart, Verdi, Wagner and other heavy veights. Changes are also figured for the dance repertory; with the welcome mat to go out for Waldamir. Bourmeister, Roland Petit, Maurice Bejart and Serge Lifar to choreograph new works and in some cases revive old ones.

some cases revive old ones.

He's also determined to spruce up sets (much dustied) and costumes (showing their fray). New assignment won't shelve Auric's composing career, but will perforce cut it down some. He wrote the score for "The Innocents" (20th), official British entry at the current Cannes Film Fest.

who with son George Jr. own and operate it.

The new ballroom, Hamid said, will be large and more attractive, with the latest accourrements and lighting effects. All of the pier's standard attractions and a number of new ones will be in operation on the opening date.

on the opening date.

New name this year for the vaudeville house will be Rudy. Vallee, who will leave Broadways 'How to Succeed...' to appear here for the week of July 19-24. Dion comes in June 22-28 followed by Chubby Checker, June 29-July 5. Ricky Nelson and Timi Yuro as an added attraction are booked for two days, July 6-7, and are followed by Phyllis Diller July 8-13. Troy Donahue. Poncie Ponce and Tony Eisely are set July 14-15, with the July 16-21 slot not yet booked.

Brenda Lee is in July 22-28 for

Tony Eisely are set July 14-15, With July 16-21 slot not yet booked. Brenda Lee is in July 22-28 for two days followed by the Lennon Sisters from July 29- Aug. 4. Paul Anka, Aug. 5-11; Eyerly Bros., Aug. 5-11; Eyerly Bros., Aug. 5-11; Eyerly Bros., Aug. 55-11; Vallee 19-24; the Dick Clark Show, Aug. 25-26; Bobby, Rydell, Aug. 27-Sept. 2, and Neil Sedaka closes pier Pageant week; coming. in Sept. 3-9.

Orchestra bookings: Gene Krupa, June 22-28; Ralph Marterie, June 29-July 5; Maynard Ferguson, July 6-12; Stan Kentón, July 13-19; Sl Zentner, July 20-26; Peter Palmer, July 27-Aug. 2; Glenn Miller (direction Ray McKinley). Aug. 3-9; Johnny Long, Aug. 10-16; Dukes of Dixieland and Jerry Wald Orch, Aug. 17-23; Buddy Morrow, Aug. 14-27; Lee Elgart, Aug. 28-Sept. 3, with Sept. 5-9 slot open. with Sept. 5-9 slot open.



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AGVAite Files Charges vs. Al Kelly For Pressing His Penny Complaint

Al Kelly, American Guild ote-Variety Artists veepee and board member who brought charges of St. L., N.Y. Playboy Clubs conduct unbecoming a member against former president Penny Singleton, himself is being brought up on charges for pressing the Singleton complaint. The new barrage was hurled last week by member Victor LaMonte.

In his complaint, La Monte claimed that Kelly took the part of an agent (Ted Lesser) who said Miss Singleton in a conversation with him disparaged the Supplewith him disparaged the Supplementary. Welfare Trust Fund against an actor and incorporated an official document accessible to him only as a board member to disregard principles of membership justice, fair play and democratic procedures.

La Monte also asserted that the procedure of instituting charges wiped out Miss Singleton's democratic rights to face her accuser. He charged that Kelly's action was an abuse of the powers vested in the board and constituted an open claration of war on membership

rights.

Meanwhile, hearings opened Monday (28) in Hollywood on Kelly's charges against Miss Singleton. Her AGVA convention credentials have been withheld pending the outcome. Chairman of the trial board appointed by the executive committee is Candy Candido, with Harry Mendoza and Billy Grant: the other members. Miss Singleton retained attorney William E. Ferriter to represent her at the preceedings.

The convention is slated to start Monday (4) at the Barbizon-Plaza Hotel, N.Y.

AGVA, Mexico's National Assn. of Actors Expand Their Reciprocity Accord

Hollywood, May 29.

American Guild of Variety Art-isis, which since 1956 has had a reciprocity concordat with Mex-ico's National Assn. of Actors, has expanded the hands-across-the-border working relationship.

Mexican union's general secre-tary Rodolfo Landa huddled here last week with AGVA western re-gional rep Irvin Mazzei and, Maz-zei disclosed, there is a new devel

opment:
Hereafter the Mex union willstop "defaulters" from AGVAranks from crossing the border
and working interies in Tijuana.
Juarez and Mexico City—providing those spots have pacts with
Mex union.

Mex union.

According to Mazzei, a number of ex-AGVAns have gone south and are working. Now, the Mexican union (which covers performers in all media, unlike AGVA in the U.S.) will not let its members work with American acts unless the acts show their AGVA cards, paid-up and in "good standing."

Deal between the two unions existing since 1956 and which continues, provides that each union will respect other's members crossing border to work in neighbor nation. A Mexican performer when playing this country, pays dues to AGVA; vice versa for an American act working Mexico.

A.C. Sees Memorial Day Bringing Thin Tourist Biz

Atlantic City, May 29.

Atlantic City, May 29.

With Memorial day coming in the middle of the week, not too much in the way of added holiday business is expected here this year. City Press annual promotion, the unlocking of the ocean and the annual fashion show, will be the big draw.

Resort operators expect a top season, with a break by the weatherman. Most places open for the summer the third or fourth week in June. But a number of the smaller spots have been open for the lush convention business, which this month has been larger than in past years.

Detroit, May 29.

Harry Belafonte grossed a capacter \$36.50 top. This was not part at \$6.50 top. This was not part of the smaller spots have been open for the lush convention business, which this month has been larger than in past years.

Book Inaugural Shows

Chicago, May 29.

Chicago, May 29.

Playboy Clubs International has set its shows for the preem of its New York (Oct. 11) and St. Louis (Sept. 20) clubs. Acts working the Playboy circuit consider the debut assignments as plums because of the attendant ballyhoo.

The Gotham club opens with Larry Storch, Teddi King Steve DePass, Jerry Van Dyke Nipsey Russell, the Clancy Bros & Tommy Makem and three acts yet to be set.

The St. Louis Playboy bows with Storch, Jo Ann Miller, Ronnie Chapman, Jerry Van Dyke, and Linda Hopkins.

Chi Again Moves To Void Playboy Club Liquor OK

Chicago. May 29.
The Corporation Counsel of the city of Chicago last week began an appeal of a January, 1961, Superior Court decision that, in effect, permitted the Playboy Club to remain in business. At stake in the long-simmering dispute is the club's liquor license.

Annearing before two judges of

Appearing before two judges of the Illinois Appellare Court, the city's attorneys held that the earlier ruling, by Judge Samuel B. Epstein, is incorrect and the Play-boy Club should be denied a liquor license because

(1) The establishment is not a tavern, because according to Illinois law! there is no clear view of the premises from the side-walk

2) It is not a restaurant, because food service is incidental to the liquor trade.

3) It is not a club because a club is legally defined as a not-for-profit organization, which the Playboy is not.

Playboy is not.

Playboy has filed a cross-appeal
in the same court, asking for a
further liberalization of Judge
Epstein's decision in which he
ruled that Playboy must not use
the terms "members" and 'rules
and regulations" in advertisements
because the Playboy is not actually
a club

SEATTLE FAIR INKS CHEVALIER SEPT. 4-9

Seattle, May, 29.
New bookings for the performing arts division of the Seattle World's Fair have been set by director Harold Shaw.
Manufacture.

Harold Shaw.

Maurice. Chevalier has been signed for a one-man show. Sept. 4 through 9 in the Opera House. Mike Nichols & Elaine May will play the Opera House July 1620, and Mary. Mary. wth Teresa. Wright, Scott McKay and Tom Helmore is set, for an Aug. 1325 run in the Opera House.

run in the Opera House.

The Houston (Tex. Playbouse will present the musical. "The Fantasticks," June 18-30 at the Playhouse. Jazz pianist Erroll Garner will be in the Playhouse, Aug. 20-25; Romero & Sons, classical guitarists, Playhouse, Aug. 19 and the American String Quartet will be in the Playhouse. June 29-July 1.

Shaw said he is negotiating for other major attractions and expected contracts to be signed in the near future.

Belafonte SRO 61G, Det.

Detroit, May 29.

Skelton's 30G Guarantee For 5 Ind. Fair Shows

Indianapolis, Ind. May 29.
Hoosier-born comic Red Skelton has been signed to play five shows at the Indiana State Fair Coliseum over the Labor Day weekend of 1962. The Fair Board said it will pay Skelton a \$30,000 guarantee against 60% of the gate after deductions of Federal amusement faxes.

after deductions of Federal amuse-ment taxes.

Skelton will bring a troupe with him and do two shows Sept. 3 and 2, and one show Sept. 3 (Labor Day). This will be his first appearance, at the Indiana State Fair.

Rest. Assn. Raps JFK Expense Bil

lot further in Keokuk than it does in Chicago or New York That's one of the things wrong with President Kennedy's proposal to place a \$32 per day maximum on businessmen's expenses on the road and a \$7 maximum per day for each person he would enter tain, according to an exec of the National Restaurant Assn. now holding its annual convention in Chi.

Chi.

Arnold Saxe, chairman of the Government Affairs Committee of the NRA, said that the restaurant industry would lose \$1,000,000,000 in food and beverage sales if "good will" expenses were eliminated. "Cities like Chicago, where so many conventions are held, would be particularly hurt." Saxe said "Chicago lives on conventions. Without good will entertainment, conventioners wouldn't come in sufficient numbers to make these affairs possible."

affairs possible."

Saxe predicted that if the bill is passed, it will create a "tremendous" loss of jobs among people employed in the food, beverage and entertainment industries. "There's nothing wrong with good will entertainment is and it should not be outlawed," Saxe maintains. "Good will entertainment is an American tradition. It's part and parcel of doing business in our country."

Soaring Mercury Spurs Cincy Amus. Parks' Biz

Cincinnati, May 29.

Sizzling temperatures spurred at Sizzling temperatures spurred at-tendance for season openers over the weekend for Coney Island, Cincy's ace fun spot in its 76th year, and LeSourdsville Lake, amusement park between nearby Hamilton and Middletown, O. Coney, 10 miles upstream on the Ohio River, has tet exee Ralph G. Wachs stepped up to president and general manager as successor to the late Ed Schott.

to the late Ed Schott.

Biggest coiner in the multimillion dollar layout to Sunlite Pool. The clubhouse balcony, overlooking the mall, has eastored wines and liquors to dining service after many years. Moonlife Gardenis has dancing Thursday through Sunday nights, with free admission for femmes on Thursdays, and music by name and local bands.

Boad combos include Lack Teas.

by name and local bands.
Road combos include Jack Teagarden. Stan Kenton, Dukes of Dixieland. Johnny Long, Ralph Marterie, Les Brown, Maynard Ferguson and Burt Farber. Weekend dance sessions with name and local bands also are offered at LeSourds-ville, where president Howard Berni has added several rides.

Hawaii Visitors Bureau **Building Tourist Lures** Honolulu, May 29.

Honolulu, May 29.
Hawaii Visitors Bureau will set up a special committee to come up with specific projects designed to erase seasonal slumps by luring more off-season tourists.

A special events program is expected to be expanded, with a projection of the staff to promote and coordinate special attractions. A new Pacific Festival, a Harvard Festival and a holstered Aloha Week all may be implemented.

Agencies, Promoters Mull Future Of Large Arena Shows as B.O. Slumps

Fla. Inns Luring School Kids With 'Prom' Talent

The converging of youngsters in Florida during the Easter and Christmas school vacation periods has had an effect on talent operations. One of the first to manifestitself is the booking of Brenda Lee for the Deauville Hotel, Miami Beach, starting April 12, when many schools and colleges will be vacationing.

Beach, starting April 12, when many schools and colleges will be vacationing.

Although the bulk of the foot proposed and Daytona Beach, the Miami Beach sector, picks up considerably at that time with an influx of family groups. Other Miami Beach hotels are also expected to shop around for juve lures for that period.

\$6-Mil Structure To Rise on Site Of Razed Reno Inn

Plans to rebuild the Golden Hotel, destroyed by fire on April owners Bill and Jim Tomerlin. 24-story structure will rise on the same site as the original Golden, located in downtown Reno.

The Tomerlins also revealed the new hotel will have two show rooms on the main floor-a lounge seating 200 and a theatre-restaurant with a seating capacity of 375 The main floor will be used ex clusively for shows and gaming.

clusively for shows and gaming.

The second, third and fourth floors will be utilized for autoparking and the fifth for a convention hall. Also on the fifth floor will be a swimming pool with stairs leading to the top of the conventional hall where private cabanas and sun decks will be available to the guests.

A 19-story hotel flower will be

A 19-story hotel fower will be constructed above the first five floors. Total cost is estimated at more than \$6,000,000.

The Tomerlins reported that the first five floors are scheduled to be completed by next May and the rest of the hotel is hoped to be finished by the summer of 1964.

Barry Ashton has been con-tracted to produce the shows in the theatte-restaurant. Ashton had a show in production at the Golden at the time it burned and had also produced the shows for the hotel the prior year.

EPITHETICALLY THEIR TROUBADOUR: HACKETT

Chicago, May 29.

Chicago, May 29.

Buddy Hackett ended his stint at the Palmer House last Sunday (20) by using his last show to blast the management of the hotel and the Empire Room. When customers complained aloud that he was using the stage for a private feud, he sassed them. Observers said several tablers threw coins onto the floor.

Hackett was reported peeved because the hotel had awakened him late for his second show. He first said that he would not do the show, then went out on the floor and told the management to give the customers their money back. He continued to castigate the hotel about 10 minutes, then went into his act, according to one customer, but kept returning to his dispute with the hotel.

Echo of Brooklyn

Echo of Brooklyn

This is the second recent instance in which Hackett is alleged to have used a cafe floor as a personal forum. On St. Patrick's night at the Town & Country, Brooklyn, a large group from Boston objected to some indigo routines. Hackett then went into a blast at portion of the crowd which started walking out. It was claimed by them that he used epithets.

The large arena snows have been experiencing one of their most disastrous seasons in years. In fact, the last few tries have been so downbeat that the talent agencies as well as promoters are wondering whether there is any immediate future in the expensive packages. packages.

The major financial debacles of the arena season were tours headed by Chubby Checker and Fats Domino. In some instances, these packages drew less than 300 for a show and many promoters were taken to the cleaners.

taken to the cleaners.

The reaction to these tours has been so marked that the projected Bobby Darin tour has been meeting difficulty. The original \$10,000 peringint and percentages asking price on this jaunt has been dropped, but some promoters are still wary of buying anything this large.

Many promoters have been dropped to lay low. Some of the major arenas, particularly in Canada, have stated that they will eschew expensive tours for the time being. They will either buy on very low guarantees and percentage or the original packager can handle his own promotion and they'll be satisfied with the rental fee.

The Domine tour has been deaded.

they it be satisfied with the rental fee.

The Domino tour has been a puzzler, Domino is in company with several others including Brook Benton on this junket. Normally Benton on this junket. Normally Domino, goes out and plays solo with a band at fairly nominal fees. He does exceedingly well at the low rate and he plays a wide variety of towns.

However, with the larger unit, the price has expanded to the \$5,000-\$7,500 range. It can only (Continued on page 60)

Ind. Civil Rights Commish Rules Rink Owner Barred Negroes Because of Race

Negroes Because of Race

Bloomington, Ind., May 29.

In the first decision by the new Indiana Civil Rights Commission, following a public hearing, a Bloomington skating rink owner was found to have excluded three Negroes from his rink because of their race. Robert W. Jones, owner of the rink, has 15 days to file an objection to the finding.

Harold Hatcher, director of the commission, pointed out that it has no authority to impose a penalty, but the complainants could, if they so decided, file suit, for civil damages up to \$100. Jones already faces criminal charges as a result of the incident. He pleaded not guilty to charges of assault and drawing a dangerous weapon in connection with ejecting five Indiana U. students from the rink. The three Negro students included 22-year-old Nancy. Streets, who was "Miss Indiana University" in 1960, the first Negro to ever be awarded that title.

She said the five plan to sue Jones for damages under the civil section of the public accommodations law. Jones maintained that he operated a private club and was not covered by the law. The students testified, however, that they telephoned the rink and were told it was open to the public. Other witnesses testified they never were asked for membership cards and were always allowed to enter the rink after paying admission.

Int'l, N.Y., Has Minsky In Oct., Daniels in Jan.

The Billy Daniels contract with the International Theatre Restaurant, N.Y., has been renegotiated for a January date according to Mannie Greenfield, who represents the Lutz & Loeb personal management firm in New York, which handles Daniels. New deal will permit the Harold Minsky show to open Oct. 10 at that spot as scheduled.

scheduled.
Originally Daniels was set to open the fall season for the Jack Silverman spot on a four-week deal on Oct. 10. But with the desire to change the format, a pitch to Daniels' handlers for a change of date was turned down. However, they reconsidered and later assented to the January stand.

Plaza's Persian Room to Test N.Y. **Summer Biz With 1-Show-Nitely Policy**

For the first time in several posts has signed to host the new years a posh New York hotel room Julius Monk revue, "Dime a will be open for the summer season. The Persian Room of the Hotel Plaza will remain open on a one-show-per-night basis, with the years a posh New York hotel room will be open for the summer sea-son. The Persian Room of the Hotel Plaza will remain open on a one-show-per-night basis, with the exception of two displays Saturday-night. The starting date will be July 9. The event will be adver-tised as the Plaza's Summer Festi-val

Under negotiation for the first two attractions are Russell Nype for July 9, and Kitty Kallen who is likely to follow on July 23 for a fortnight. The policy may con-tinue until the Persian Room opens its regular season in the fall.

The new managing director of the hotel, Paul Sonnabend, who succeeded the resigned Neal Lang, is apparently expanding the show biz operations of the inn. In addition to the Persian Room, the

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TALENT ASSOCIATES

The last major summer nitery operation in New York hotels was the Starlight Roof of the Hotel waldorf-Astoria which is now used for private functions.

Jersey's Diamond Beach Lodge Settles Crosbovs' Pay Claim, Bows June 29

The Penn-Colorado Corp., new owner of the Diamond Beach The Penn-Colorado Corp., new owner of the Diamond Beach Lodge, Wildwood, N. J., has made a \$6.250 settlement with the Crossible Bros. on their \$10.000 salary claim for a date played at the Lodge last season when it was operated by Benny Martin. Adjustment of the matter will enable the motel to open with a full schedule of talent.

Martin allegedly defaulted in

schedule of talent.

Martin allegedly defaulted in paying the Crosboys. Reportedly the act failed to cash their check immediately. During the delay the Lodge's bank account was closed and its salary bond withdrawn from AGVA. Hence there was no way of collecting the salary since the resort nitery had closed for the summer.

Pagent Closado's estitlement not

closed for the summer.

Penn-Colorado's settlement not only squares the Lodge with the Crosboys but also with AGVA which had placed it on its unfair list pending payment. It's understood that P-C will attempt to collect the settlement coin from Martin.

The Lodge opens June 29 with the Kingston Trio. Group will be followed by Margarita Sierra who is making her first cafe appear-ance in some time:

OK 245G BUDGET FOR KNOXVILLE AUD

Knoxville, Tenn. May 29.

Knoxville, City Council has, approved a \$245,000 budget for operation of the civic auditorium-coliseum. Additional money for construction of a second water tower for air conditioning and handling the ice rink is being requested.

the ice rink is being requested.

Council is expected to approve the additional \$21,000. Fred Mc-Callum, manager of the auditorium, says the original plans called for two towers. Quick approvat of the nike in budget is expected.

Williams' Concert Outfit Inks Newhart, Haiti Unit

Hollywood, May 29.
Roger Williams has signed Bob
Newhart & Co. and the Bacoulou
Dancers Haitlan revue under his
newly-formed B-J Concerts Inc.
for appearances in hotels and niteries throughout the world. First
date set is for Bacoulou troupe,
May 24-June 6 at Cork Club in
Houston.

Houston.

Williams also makes his first hotel appearance in six years June 24-Aug. 4, headlining at Shoreham Hotel in Washington, D.C. Walter Kramme, exec veepee of R.J. disclosed deals.

Arena Shows

play large halls at fairly high prices in order to come out ahead. Most of the larger spots have had similar packages during the year, and the b.o. is said to have been exhausted. Domino hit winning takes on his own by the picking spots that had comparatively little entertainment during the year. Some promoters attribute the poor b.o. to a number of factors. These include the drop in record sales for certain performers, unemployment in some areas as well as uneconomic setups of these large shows. The Checker tour, for example, was arranged at \$5.000 for Checker per night and \$1.250 for Joey Dee & Starliters. In addition, the tour was booked badly so that huge expenses eliminated the chance of any profits.

Promoters are still in the market for certain types of one-nighters. Some, like Jackle Mason, have been doing well in the smaller halls. Most promoters are looking for headliners who can be bought for about \$1.000 or under for presentation in spots under \$3.000 seats. Many feel that a return to intimate concerts could not only heighten one-nighter b.o., but enhance the prestige of performers.

2 Mpls. Niteries **Achieve Success** By Really Trying

Minneapolis, May 29.

A success here since its recent opening has been the tony. Daves Jones' Locken nightclub. Offering only modest entertainment as far as acts are concerned, along with its food and beverages, it nevertheless is packed continuously and turns hundreds away on weekends. Citing it and similar local spots as examples, Marshall Sloan, its owner, believes that to put over a new nitery all one needs is to give the public something different and to have a gimmick.

Of course, he points out, in order to sustain the fast and highly profitable initial pace, the place itself as well as entertainment, food and beverages must have what it takes to create steady patrons and induce favorable word-of-mouth. Which, he's sure, his spot is doing. In the case of Davey Jones' Locker the "something different" is the appearance and layout of the interior with fixures and decorations accumulated by Sloan in the Far East and with tables at various levels around a large swimming pool. Its gimmick is the sight for tablesitters of glamorous gals disporting themselves in the pool. This alone has gone over with a bang and helped considerably in making the establishment a success, he avers. Along with it however, there's additional entertainment provided by an instrumental trio and at least one floor show act.

One of the other local "gimmick' spots transformed from a comparatively slow-moving proposition into a packer-in is theatre circuit owner Bennie Berger's Schiek's, a leading dining place and bistro, pointed out. In this instance the gimmick is entertainment, consisting of an hour of condensed musical comedy on a stage with a cast of six locally recruited singers, three of each sex. The orchestra comprises four and there's a producer-director, Glyde Snyder.

Berger acquired the long established Schiek's in 1948. It went along so slowly for him sans entertainment the first, six years that he wanted to get out and offered it for sale. Unable to find a buyer, he hit upon the rather lexepensive stage show gimmick.

After

Rebuild N.H. Terpulace

Manchester, N. H., May 29.

A new Swiss chalet type Carousel Ballroom will be constructed at Bedford Grove to replace the terpery destroyed by fire last St. Patrick's Day, it was revealed by Ray Starita: owner and manager. It will accommodate 2,500 dancers.

Inside Stuff—Vaude

Allan Bruce, Scot tenor who had to leave Auld Lang Syne terrain to win his first major bookings, is ironically pacted to star with comedian Jack Milroy in December at the King's Theatre, Edinburgh, in the top Howard & Wyndham pantomime, "A Wish for Jamle." Bruce has recently been scoring both in England and Canada, but was given little attention by producers in his own country. He is skedded next whater for dates at the Queen Elizabeth Hotel, Montreal, and the King Edward. Hotel, Toronto. He's currently touring the U.K. in vaude with comedian Al Read.

Dr. John H. Ulrich and Dr. Ralph Allen, U. of Pittsburgh Ph. D.'s, are engaged in a scholarly research project on the field of comedy with emphasis on minstrel shows, burlesque and vaude. Using a \$1,500 grant, the doctors are now in the process of collecting all existent comedy material they can gather by corraling vaude and burlesque performers and having them reel off the lines they can remember into a taps recorder.

Connie Boswell last week signed a representation contract with Joe Glaser, president of Associated Booking Corp. It's a move which marks a reunion after 30 years. Initially, Miss Boswell signed with Thomas G. Rockwell, then associated with Cork O'Keefe. Glaser at that time was briefly associated with that office, but remained friendly with Miss Boswell and her husband Harry Leedy through all the years.

Chorus Girls

Coatinued from page 1

Chorus employment is increasing at a time when recruitment of the right kind of girls is a major chore. The Latin Quarter started auditioning chorines for its new October show some time ago and is still building a roster of help. In addition, managing director Eddie Risman is also looking for production singers and dancers. Harold Minsky was in town last week, but was undecided whether he would recruit his lines in Hollywood, Las Vegas or New York, He may try to find girls on Broadway and the deficiency will be imported.

Thus Broadway cafes will have

way and the deficiency will be imported.

Thus Broadway cafes will have the girliest facade since the days when there was a plentitude of femme shows on the Stem. However, since the demise of the Casino de Paree several years ago, the Latin Quarter has had a monopoly of the huge lines. The International presently has an eightgirl ensemble which, for Minsky's purposes, will be adequate.

In the past there have been many large line users on Broadway. Among them were the Dlamond Horseshoe, Midnight Sun, International Casino, Earl Carroll's Theatre Restaurant and a succession of cafes on the site of the old Midnight Sun. These included the Hurricane, Harem and finally The Gilded Cage. Until the fall, the Latin Quarter carries on solo as the major line purveyor in the east.

Leonard, Laine Pull Light \$1,000 in 2 Pitt Aud Shows

\$1,000 in 2 Fitt Aud Shows

Comic Jack E. Leonard and
singer Frankie Laine with Allen
Shine's Orch (10), drew a slow
gross of little over \$1,000 in two
shows at the Auditorium here on
Thursday (24) The two houses
brought in approximately 700
neonle

Shows were staged as the final event of the Industrial Exposition here: Promoter Paul Waters dropped over \$14000 with the exposition and the show.

Selling Eagles Structure

Selling Lagles Structure

Milwaukee, May 29.

George Devine, longtime operator of Devine's Million Dollar Balliroom, atop the Egles clubhouse, has an 'oral option' to purchase, the building, at a reported \$600,000. Devine, holding a lease not expiring until 1970, indicated several attempts have been made by the Eagles lodge to sell the structure, that has a swimming pool, gymnasium, lodge hall and bowling alleys, in addition to the Devine-operated ballroom.

Marquette U. is another possible buyer for the clubhouse.

Denny's Hawaiian Summer

Honolulu, May 29. The Martin Denny group planes in tomorrow (30) from Seattle to in tomorrow and non-begin a three-month summer en-gagement in Duke Kahanamoku's Supper Club, Waiklki. The combo will share the stage with Ed Kenney's new Polynesian show.



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HALL — Bob De Voye Trio, eresa Carillo, 12 Notes, Sasha Freilanis, Rockettes, Corps de symond Paige Symphony

AUSTRALIA

SYDNEY (Tivell)—Edith Georges, Betty asco, O'Neill & Haigh, Avril Angers, cques Jordane, Raphael, & Model, orene Kilmer, Les Fred Iles, Allan

BRITAIN

BRITAIN

BRIGHTON (Highedrome) — Frankie
Yaughan, Hetty King, Joe Church, Mrs.
Mills, Dorothy Wayne, Joe Church, Mrs.
Mills, Dorothy Wayne, Ted. Rogers, Pan
Frankies, Jazzmen.

GLASGOW (Empire) — Andy Stewart,
Ian Powrie & Band, Dixie Ingram, Sally
Logan, James 'Urquhart, Barry Sisters,
Volants, Max Kay, Bris Burns, Trio
Vialite Max Kay, Bris Burns, Trio
Vialite Max House, Bris Bris
Moreambe & Wise, Johnson & Carr, Eve
Boswell & Roby, Amin, Bros, Ugo Gairido, Janet Mahoney, Airgela Bracewell
Johnny Shack, Jammy Lee,
Swell & Max House,
John Boulter, Leslie Crowther, Margo
Henderson, George Chisholm & Jazzers,
Schaller Bros, "Jelevision Toppers, Jackpofs, Mitchell Maids.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM - Afro Caribbean hnny Barracuda, Larry Bonito, Trade

Vinds N. ST. EAST — Mort Sahl.

BLACKJACK — Lynne Carter, Dawn ampton. Jim Malley, Don' Woods, Oktober State, Trio.

Dave Astor. Clara (ard Singers, Bobby Short, Otis Clem-

BOM SOIR — Dick Gautier. Barbra Breisand, Three Flames. MRPORA-Cauremine Le May, Elémar loryath, Tibor Rakossy, Dick Marta. CHATEAU MADRID — Mancheno & armellila, Alberto Rochi, Pupi Campo

COPACABANA - Paul Anka. Norman Dean, Paul Shelley Orc., Frank Marti

EMBERS—Erskine Hawkins Orc. Les Annual Comment of the Comment of t EMBERS—Erskine Hawkins Orc., Lee

oleman Orc., Mark Monte Conjinentals, ayson Re Orc., Mark Monte Conjinentals, HOTEL ST. REGIS. — Patachou, hauncey Gray, Chiquito Orc. HOTEL ROOSEWELT—Jerry Wald Orc. HOTEL WALDORF-ASTORIA — Peter HOTEL WALDORF ASTORIA — SON

Shop.
HOTEL SAVOY HILTON—Louis Ban it. Trio, Ray Hartley.
HOTEL STATLER HILTON — Lilliar

night,
INTERNATIONAL — Dion, Hi-Lads,
ke Durso Orc. Aviles Orc.

JAZZ GALLERY—Farmer-Golson JazzL. Roland Kirk Four. GALLERY—ranne. land Kirk Four. N QUARTER — Marie McDonald. Reese, Julie Gibson, Winged Vic-Tonelys; Jø Lombardi Orc.

ving Fields Orc. LEFT BANK—Dottie Reed, Cecil Young

ombo. LIVING ROOM — Bobby Breen. Mel attin, Stlvia: Copelan. Bob Ferre Ore. No. 1 FIFTH AVENUE—Hankinson & Maio. Stan Freeman. Dee Drummond. SAHBRA—Four. Ayalons. Exther Toolbis to Fuld. Badoc & Sharobi, Louis Ban-** Ore. it Ore. IWO GUITARS—Alya Uno, Sasha Poli If. Ivan Nepa & Sonia, Kostya Polian

ys.

SQUARE EAST—"Second City." Alan
ikin, 'Howard Alk. Severn Darden
awn Daniel, Andrew Duncan Lynda
igal Eugene Troobnick, Gary Sherman,
arhara Harrie

awn Damet, american geal Eugene Troobnick, Gary Sneumerscal Eugene Troobnick, Gary Sneumerscale Gary S im Sperioan. Deliver of the Chimose Adriana Delmare, Sandy Lee, Ernst

hoen Ore.
VILLAGE BARN—Raiph Fope. Peri &
ay. Tex Fletcher: Becker Bros. Louavold Ore; Joe Shay Ore.
VILLAGE GATE — Carmen Amaya.

na Simone. VILLAGE VANGUARD—Dave Guard & hiskeyhill Singers, Stan Getz Four.

CHICAGO

ELUE ANGEL Christian Lamont Twist Up Revus. Joi Dati, Carmen Ilykon, con Monteso, Petita, Charlotte Ras, Lord Monteso, Petita, Charlotte Ras, Lord Monteso, Petita, Charlotte Ras, Lord Monteso, Petita, Charlotte Rosses, Natural Conkan Hinchy & Allan, The Bokdams, Locke Lorraine, Consistelo, Boulevarios Gy, Boulevar Dears (6), Charles & Hamick, Jimmy Palmer Ore.

DRAKE MOTEL — Phil Ford & Mini Hines, Jimmy Blade Ore.

EDGEWAYER BEACH—Novelites, Sindiat & Alda, Don Davis Ore.

Paul Syles Morn.— Martha, Schlemme, Paul Syles Montes Hander Hander Montes Hander Hander Montes Hander H

aul Sykes. LE BISTRO—Milt Trenier, Vic Cesaeric

rio.

LIVING ROOM—Alan King Mary Pasir, Joe Parnello Trio. Sam DiStefano 3:

LONDON HOUSE—Cy Coleman Quart, Jose Bethancourt Trio, Larry Novak

tet. Jose Bethancourt- Trio, Larry Rousa, Trio, Trio, Santa Francisco, Larry Roberts Francisco, Mister Revenue Larry Rubensiein Trio, Palmer House — Buddy Hackett, Fene Propo Ben Arden Orc.
Fene Propo Ben Arden Orc.
Fene Propo Ben Arden Orc.
Bally Simmons, Tony Sanita Foundation, Bally Simmons, Tony Sanita Foundation, Miss Frio, Joe. Taco Trio, Bob Davis Trio, Larold Harris Trio, Phil Wright, SECOND City—"A Knocking William Alton, Roger Bowen, Severa

Darden, Del Close, Bob Camp, Mina Kolb, Irene Riordan, Richard Schaal, Avery Irene Riordan, Ruchard Schaal, Avery Schreiber: SUTHERLAND LOUNGE — Lambert, Hendricks & Ross, Dave Green Trio.

LOS ANGELES

COSOANUT GROVE Eddie Fisher, reddy Martin Orc. CRESCENDO-Billy Daniels, The Lettermen Rose Marie

CRESCENDO—Bully Daniels, The Let-termen Ross Marie.
DINO'S — Jessica James, Jack Elfon,
INTERLUBE—Trow. Walker & Historia,
LE CRAZY MORSE—Janine Caire, Tom-my Roberts & Evelon Treeman Combo.
SLATE—BROS. — Paul Gilbert, Elaine
McKenna, Herb Dell Tro.
STATLER MOTEL — Bring on the
Girls' Revue, Skinnay Engs (re.
YELLYTILE CLUB—bill Norvis & Upf
Statts, Joe Felix Group. 44.

LAS VEGAS

LAS VEGAS

CALFORNIA, CLUB—Johnny Paul,
DESERT INN—McGuire, Kinters, Jack
Durant, Doin, Arden Jancers, Carlton
Haves Ore, Leunge, Alvino, Rev. Dave
Apollon, Les Fémmes, Michael Kent.
DURES—Polly Bergen, Paul Winchell,
DURES—Polly Bergen, Paul Winchell,
DURES—Polly Bergen, Paul, Winchell,
DURES—Polly Bergen, Paul,
Dureser, Bull Réddie, Orc.
Leunges, Dures, Bardes
Brooks;
Brooks, Paul,
Brooks, CORTEZ — Marvela, Bill Haley

Comets.

FLAMINGO—Pearl Bailey, Step Bros.,
Walter Nicks Dancers, Tony Bellson, NatBrandwynne, Orc. Flamingoettes, Lounge;
Della Reese, Earl Grant, Peggy Dietrick, ella Reese, Earl Grant, reggy Dietrica, ot Lips Levine. FREMONT—Jets, Unteuchables, Fables

Feedman College College College College College Muscett Feed College Muscett Feed College Coll

of '82". Bill Bird Gil Lamb. Helizapoppin'.
WEVADA—lay Orlando, King Henry 4.
HEW FRONTIER — Ilie Begins at
Minsky's." Tommy Moe Raft: Carrie Fjariell, Stunning Smith, Baby Bubbles.
Maureen Diaz, Frank Spreilo; Murray.
Briscoe. Jack Mann. Dick Rice. Orc.
Lounge: Bob Crosby, Ink Spots, Sunny
Spencer;
RYVIERA—keely Smith. Corbett Monlea. Geo. Arnold Daneers. Jack Catheart
Orc. Lounge: Ray Stevens, Braman &
Leonard.

Arnold Daner's Jack Cathear Leonard Arnold Daner's Jack Cathear Leonard Leonar

AMERICANA — Jack Young George rnoley, Marsh & Adams: Nicky Powers ed McCanby, Joan Baye, Phil Richards shnny Flanagan, Mid Malkin Orc., Ice

odels.
BALMORAL—The Accents. The Voy-

Models,
BALMORAL—The Accents. The Voyager BALMORAL—The Accents. The Voyager Ballton. "Sindales de Paree."
Betty Kean & Lew Parker, Balph Young, Rave & Roman, Colcus Reidinger. Five Brutos, George Dollis, Roper Stefant Ballet, Jacques Donnet Ore. Lide (16).
CASTAWAYS—Pracher Rollo S. Jerry, Gerald & Lesley, Ralph Font Ore. Candid Cortex Jimmy Roma, Part & Chaire, Pat Dahl, Vespia, Bios, Line, Les Rhode, Ore. Med. Greene.
DIPLOMAT — Gene McDaniels, Mandy Cambo Ore. Can Smith, Ore. Les Five Lus Varona Ore. Morroe Kasse Ore. Art Freeman, Ore. Medica Kasse Ore. Art Freeman, Ore. Zenibs.
Eight Line, Jose Erland Ore. Frank Natale Trio, Len Dawson Ore.

awing Ore. Frank awing Ore. Frank awing Ore. Too Hot Too Handle."

LUCERNE — Too Hot Too Handle."

Tun. Malagon Six. Lepnor Montes,

in Tun. Maiagon acasas Ore, MURRAY FRANKLIN'S—Freddie Ross, ay Carole, Frankie Ilyers, The Cooks, ddie Bernard, Murray Franklin, Vie

PLAYBOY - Voneix, Dan Brooks Trio, PLAYBOY - Voneix, Dan Brooks Trio, tan Fisher, Linda Hopking, John Shir-ty & Bonnië, Jackie Vernon, Sir Julian rio, Chico Randall Trio, Norm Geller

rio. RONEY PLAZA — Four Tempos, The Twisters,
THUNDERBIRD-Frankie Scott, Ritchie

RENO-TAHOE

AROLD'S Biverboat Follies with ty Draper, Johnny Mann Singers, e. Marot, Della Gueens, Don Conn

Adre Marot, Della Gueens, Don Com Orc.

"HARRAM'S (Reno)—Roberta Shewwood,
Deedy & Bill, Hank Penny, Tune Timers,
Martin Denny, Marcanet Ann. Red CotyHARRAM'S (Tahnek—South Shore
Denny, Marcanet Ann. Red CotyHARRAM'S (Tahnek—South Shore
Denny, Marcanet Ann. Red CotyDanners & Singers, Leighton, Noble Ore,
Danners & Singers, Leighton, Noble Ore,
HOUTBAY—Cables, Matys Bross, Town,
HOUTBAY—Cables, Matys Bross, Town,
HOUTBAY—Cables, Matys Bross, Town,
HOUTBAY—Cables, Matys Bross, Town,
HOUTBAY—Cables, Matys Bell, Joe
RIVERSIDE—Riviers, Room: Ben, Blue
Revue, Lou Levils, Orc. Lounge; Tony,
Lovello, Revue, Newton Brothers,
WAGON WHEEL, (Tahee) — Arthur,
Walsh, Wilder, Brothers, Bobby Page,
Cloria Tracy, Esquires, Sofisto Cais, RonRose.

SAN FRANCISCO

BLACK MAW—DIZY Gillespie Orc.
BLACK SHEEP — Eqri lines Orc.
Rich Dean.
EARTHQUAKE McGOONS—TUIK Munphy's Orc. Ciancy llayes.
GAY 90'S—Ray K. Goman. Bee, S. Ray
Goman. Dick Keepan Org. Jerry SharkeyFAIRMONT — Sophie Tucker, Ernie
Heckschee Ore.

HANGOVER — Ralph Sutton. HUNGRY I — Dick Gregory, Frank Rone, Lightstone.

JAZZ WORKSHOP — Gene Ammon

JAZZ WORKSHOP — Gene Ammons, onny Suit.

NEW FACKS — Count Basie Ore.

PURPLE ONION — Adam. Keefe, Don rawford, Jay Kennedy.

360 CLUB—Ben Blue Review.

360 CLUB—Ben Blue Review.

400 AR MILL—Dave Howard, Hannah lean, Fred Washington Four.

SAN JUAN

CLUB CARIBE Enzo Stuarti, William larionettes, Miguelito Miranda Orc., epito Arvelo Five, LA CONCHA Lou Nelson, Marie Misa-ura, Noro Morales Orc., Nestor Torres

Five.

EL CONVENTO — Pere Lara Orc.

Rodriguez Olivo Five.

FIESTA ROOM—Julio Julian. Pepito

Toires Orc., Barletta-Gueralt Five.

FLAMBOYAN CLUB — Georgie Shaw.

Evelva Souffront. Ita. Nora & Sara:

COCHO PUERTAS — Giberto Monroig.

Mari Pacheco, Joe Valiente.

Israeli Studio

Continued from page been set, to be attended by top government officials, headed by Prime Minister David Ben-Gurion. Israell airchitect Max Tintner, who designed the American embassy in Tel Aviv, will confer with Teltwich and his associate. David Barsel, on

designed the American embassy in Tel Aviv, will confer with Lieftwich and his associate. Dayld Barsel, on plans for the studio soon. Barsel, representing the Israell production-distribution company, Orb Films Ltd., is a prominent film distributor and civic leader.

Foreign companies will be invited to use the studio facilities and Leftwich stated that it is hoped the Futuramic will be the keystone in future Israeli world feature production. Studio completion is expected by January 1, 1963, lab and other facilities by August 1, 1963. Leftwich plans to start shooting on his first film by Mid-September, 1963. Negotiations are underway now with Italy's Dino, de Laurentiis for use of the studio in his projected "Bible" filming and with Germany's Artur Brauner, CCC-Films. American and European names with universal appeal will be used in initial films although Leftwich hopes to encourage new Israeli talent and to introduce rising talent from Hollywood, England, and other countries will be brought in as key members of studio staffs.

studio staffs,
Initial feature of Euturanic Productions will be a drama, written by Leftwich, "The Last Vendette," This is a story of two families told against a war background. The Israeli edition of Futuranic will stress films with universal appeal and will use international casts. They will be shot in English unless the particular property is a co-production deal with a non-English speaking country. Leftwich stressed the fact that Israel is ideal, filmwise, for the production of religious films. The studio will also make many short subjects.

Call Film 'Come-On'

Continued from page 1 every instance were told that they had a great potential but needed theatrical training at Hoffman's school in order to qualify. More than 40 students in his school had

school in order to quality. More than 40 students in his school had invested varying sums from \$50 to \$990 in hopes of being discovered.

Actually, Lefkowitz stated, Hoffman had very little money to make the picture. His account at the Chase-Manhattan Bank had a \$33 overdraft and had been closed. Lefkowitz said originally the picture was to start shooting in November, but was started in March. Direction was advertised as being by "veteran celebrity and Hollywood director Harry Alter." But Alter testified that he had no directing experience and had never been to Hollywood. Script was also by Alter who had no previous film writing experience.

Waldorf-Americana

Continued from page 2 26. It will be held in the ballroom which can accommodate up to

4,000.

It's evident that the Americana will go after the types of talent that have long been associated with posh major notels. For the coming year the Hotel Plaza has removed itself from competing with other inns using names because it has already set most of its talent. Only two slots are open. The Waldorf-Astoria thus far has set only two shows, and is seeking to line up a name season.

New Acts

ELLIOTT REID 15 Mir

15 Mins.
Cocoanut Grove, L. A.
When you "break-in" at the
Grove, where do you go for an
encore? Elliott, Reid, a young,
pleasant-looking actor was by his
own admission, "talked into"
saloon date by Milton Blackstone,
Eddie Fisher's mentor who spotted
him at the Washington press party Eddie Fisher's mentor who spotted him at the Washington press party for JFK. He is a successful thesp with background going back to 1937 with Orson Welles' Mercury Theatre. He is currently in Walt Disney's "Son of Flubber" in which he sequels a role created in "Absent-Minded Professor."

Reid is a slow-spoken politicomedy commentator impersonator. His embryonic act so far consists of routines on the Presidential convention, a Major Titov interview and an hilarious press conference with JFK on his "medicare" program.

gram.

In view of the show's star—
Eddie-Fisher—Reid's act is kept to
a minimum. With more material
and some added yocks, he can develop into a top nitery act a la
Mort. Sahl, Shelley Berman, etc.
He is aimed for the highbrow audience with current material, but
due to his film audience can also
attract, a younger growd. His attract a younger crowd. His material is clean and sharp.

MEL MARTIN Songs, Plano 20 Mins.

20 Mins.
Living Room, N. Y.
Mel Martin apparently is starting on a new career. For years he was a fixture at the Monkey Bar of the Hotel Elysee, and now he's trying the cafes where the single entendre song is admissable. However, he hasn't forsaken the ways of his former habitat. He travels a gay Freudian path with a line of tunes that is exceedingly bold. It seems that he has the Innate ability to drop the indigo and become only risque, which could conceivably get him out of the lounge environs.

environs.
Martin has many lines of attack.
He burlesques the French chanteurs. He can pick up names and seemingly compose tunes based on parties in the house, and it also appears like he can sing legit and provide his own piano background. provide his own piano background capably. There are many facets in which he can distinguish himself, and an extended stay in rooms where a cleaner policy prevails can give him the direction in which he can take off on wider employment orbits.

JACK ROSS SHOW (6) 45 Mins. Colonial, Toronto

Colonial, Toronto

Jack Ross and cast sell more corn in 45 minutes than the machine in a film-theatre's lobby wends in a week Ross' corn is of the music and comedy variety. The miniature revue he calls the "Jack Ross Show" moves at a fast and constant pace throughout, and while steeped in the style of commercial vaudeville, it gets plenty of attention from customers' palms.

steeped in the style of commercial vaudeville, it gets blenty of attention from customers' palms.

The group has five versatile and capable musicians who back the comic's gabbing and the nice canarying of Shirley Claire in from "Music Man." It's natural that Ross feature his spoonerism version of "Cinderella" since it's a click on Dot disks, but the show itself is shaped to fit the Ross style of romedy.

The music moves fast and brass predominates, with three frumpets and full-chorded accordion on most. The, small dais, in Toromto's Colonial Tavern: a jazz room, restricts the act's performance. Although solid in spite of that handicao it would look better with more space to work in.

The "Jack Ross Show" is good for niteries and video but limited for radio and disks.

Comm.

BARRY SISTERS (4)

11 Mins.

17 Mins. Distributing Inc. as its distributor in New York. Deta replaces the Portern Distributing Co. for Philips Inc. as its distribution in New York. Deta replaces the Portern Distributing Co. for Philips Inc. as its distribution in New York. Deta replaces the Portern Distributing Co. for Philips Inc. as its distribution in New York. Deta replaces the Portern Distributing Inc. as its distribution in New York. Deta replaces the Portern Distributing Inc. as its distribution in New York. Deta replaces the Portern Distributing Inc. as its distribution in New York. Deta replaces the Portern Distributing Co. for Philips Inc. as its distribution in New York. Deta replaces the Portern Distributing Inc. as its distribution in New York. Deta replaces the Portern Distributing Co. for Philips Inc. as its distribution in New York. Deta replaces the Portern Distributing Co. for Philips Inc. as its distribution in New York. Deta replaces the Portern Distributing Co. for Philips Inc. as its distribution in New York. Deta replaces the Portern Distributing Co. for Philips Inc. as its distribution in New York. Deta replaces the Portern Distributing Co. for Philips Inc. as its distribution in New York. Deta replaces the Portern Distribution Co. for Philips Inc. as its distribution in New York. Deta replaces the Portern Distribution Co. for Philips Inc. as its distribution in New York. Deta replaces the Portern Distribution Co. for Philips Inc. as its distribution in New York. Deta replaces the Portern Distribution Co. for Philips Inc. as its distribution in New York. Deta replaces the Portern Distribution Co. for Philips Inc. as its distribution in New York. Deta replaces the Portern Distribution Co. for Philips Inc. as its distribution in New York. Deta replaces the Portern Distribution Co. for Philips Inc. as its distribution in New York. Deta replaces the Portern Distribution Co. for Philips Inc. as its distribution in New York. Deta replaces the Portern Distribution Co. for Philips Inc. as its distribution in New York. Deta

posure would serve to give the chirpers the right to boost to the

top.

The net result is highly pleasing,

top.

The net result is highly pleasing, and warlbers have a good sense of harmony, plus a song assortment that appeals to most tastes. Colorfully garbed, and with cute hairstyling, the girls win palming for a well-designed act.

Their opening number is "Together," with which they make early impact, and they follow with "Faraway Star." sung to subtle lighting effects. A medley of tunes from the girls' native Tyneside, in northeast England, is a folk povelty that is attractive.

Okay for all visual spots, and a natural for ty bookings. Act comprises three sisters. Angela, Anne and June, plus a fourth girl, Sylvia Scarll. Though similar in name, the turn is not to be confused, with the American towsome of the same hame.

Gord.

House Review

Apollo, N. Y.

James Brown & the Flames (3), Olatunji & Co. (17), Pigmeal, Cur-ley Mays, the Sensations (4), Yvonne Fair, Luke Gonder Band (12); "Blast the Silence" (U).

James Brown, an energetic rock screamer, is the headliner of the current bill at the Apollo. Backed by the big, driving Luke Gonder band and accompanied by a trio of flashy singer-terpers, the singer pulls out all stops in a turn which builds lustily, judging by audience

pulls out all stops in a turn which builds lustily, judging by audience reaction.

His act includes clowning, vibrant hoofing, emotional singing, and even the tossing of such various items to the crowd as his bow tie and cuff links. Latter gesture triggered a bit of fisticuffs between a couple of femmes in the audience over the tie. Between the acrobatics and floor crawling, the lyrics as often indistinguishable but the mostly-teen audience didn't seem to mind and were with him all the way.

Olatunji and his company of dancers and musicians mostly drummers have been appearing rather consistently in the New York area for several months, and this is a return engagement at the Apollo. Their colorful costumes, rhythmic playing and dancing spark considerable attention from the audience, particularly the contortive hoofing. It is a charged and entertaining turn.

Baggypants comedian Pigmeat, whose material has the flavor of burlesque, gets some laughs with his domestic blitz routine. Although much of the stuff is tired, his delivery brightens the familiar gags and his blue asides score consistently. Curley Mays does a blaring bit on electric guitar. Mixing his routine with acrobatics and some gimmickry on the instrument, he gets off a driving and interesting set which neatly registers.

isters.
The Sensations are a somewhat over-animated unit featuring a lead femme singer and trio of backup men. They acquit them selves in okay fashion, doing the past click "Let Me In" and some

past click "Let Me In" and some other r'n'b tunes but could use more vocal inventiveness and less animation.

Yvonne Fair, formerly with the pop trio the Chantells, displays a big blues and gospel-flavored style that often works well. She is still a bit unsure as a single, however, and her belting, though scenningly headed in the right direction, remains a little rough around the edges. Her presentation could stand sharpening.

A colorful front curtain and some sets, especially for the Olatunii turn, add to the show's effectiveness.

Philips Sets N.Y. Distrib

Chicago, May 29. Chicago, May 28.

Philips Records has named
Johnny Halonka of Deta Records
Distributing Inc. as its distributor
in New York. Deta replaces the
Portem Distributing Co. for Philips

69

Cocoanut Grove, E. A. Los Angeles, May 25.
Eddie Fisher, Elliott Reid, Freddy Martin Orch (28); \$44.50 cover, \$3 minimum.

Eddie Fisher, received at this Wilshire Blvd. oasis like the noblest Roman of them all, today do no wrong. And on _____ floor he is flawless. can do no wrong. And on a night

club floor he is flawless:

That voice is there in more adult tones. Fisher's acting ability, too, is far improved from his film career ("Bundle Of Joy" and "8"). He is, constantly conscious of the double spetlights on him as performer and newsmaker; the double entendre of almost any song he sings. Yet he carries off the act almost unconscious of these factors, delivering the love songs factors, delivering the love songs as a sincere balladeer, belting rhythm numbers with boundless

nergy. Nervous opening night? Certain, , admitted Fisher. With the reme de la creme of show biz out creme de la creme of snow biz our front, and the press preparing next ayem's news interpretation of his act he admitted a tenseness which caused a slight sharpness in some numbers (particularly the "West Side" medley). But only the super-citical in the sudience need critical in the audience noted

critical in the audience noted.

He was applauded solidly from his opener, "Don't Let It Get You Down," through the entire show, with two begoffs. His forte, of course, is songs he delivers with his own Jolson-esque quality: "Back In Your Own Backyard," "You Made Me Love You." "Swanee." "About A Quarter To Wine." "Liza," "Sitting On Top Of The World," and — of course — "Rockabye," which rocked the house to its feet.

Opening night's only sour notewas a persistent heckler (why didn't the Grove give him the

Opening nignts only some was a persistent heckler (why didn't the Grove give him the heave-ho pronto?) who let loose a barrage of invective when Fisher broke into "Hava Nagilah" (in Hebrew) port of his international medley: "Never On Sunday" (in Greek), "Mack The Knife" (German of the pleasant side for all Greek!, "Mack The Knife" (German). On the pleasant side for all was the appearance of Eddie Cantor, first time out in public in eight months, ringsiding with his family. Fisher dedicated "Making Whoopee" to him. The only member of "The Clan" in town to attend the condition of the conditions of the c tend this year was Pete (and Pat)

Lawford.
Eddie Samuels conducts and 88's
the well-paced Fisher show staged
by Earl Barton with Colin Romoff
as musical director. Freddy Martin's men, with hefty string section, delivers the show magnificently — standard procedure for
him and his crew

centiv — standard procedure for him and his crew. Comedian Elliott Reid is re-viewed under New Acts. The Gordon McRaes are due

14.

One Fifth Ave., N. Y.
Stan Freeman, Dee Drummond,
Dick Hankison & Johnny DeMaio;
\$3 minimum (Sat. only).

Pianoman Stan Freeman, whose Pianoman Stan Freeman, whose sophisticated song parodies and sparkling keyboard style is a natural for any intimate spot, is top-lining the "pre-summer" show at this downtown room.

The audience is a pushover for the Freeman institutionals, like the numberless shattering hurlesques

numberless, shattering burlesques of "Tea for Two" (featuring some of "Tea for Two" (featuring some brilliant imitative 88ing), and fresh and timely show parodies, like the takeoff on "My Fair Lady" as laid out in Washington with scath-ing lyies anent Jack, Jackle, Dick. the Peace Corps, etc. Freeman's foggy but true pipes are perfect

for the satiries.

Blonde singer Dee Drummond adequately piges the show tunes, but with a little too much in the plaintive and coy departments.

Twin piano team of Dick Hankinson & Johnny DeMaio emphasize the more stentorian ever-

greens in booming and rolling ditions.

takes it smoothly in her stride and is a personality big enough to lure the customers as well as any previous. "Talk Of The Town" name. Stunningly costumed in a manner that belies her witty opening number, "I Travel Light," Miss Kirk puts over with charm and humor a slick program devised and produced by her husband, Robert Wells.

Only fault on the show caught was that she was tending to belt her songs overloudly. This is an

Only fault on the show caught was that she was tending to belt her songs overloudly. This is an error often detected in newcomers at "The Talk Of The Town." but they usually speedily get the feel of the place, and tone down.

The act moves fast, no time is wasted in effecting Miss Kirk's changes of costume and of paramount importance to the turn is, the standout support given to the star by The Four Saints. These four song and dancemen Jim Brooks, Gerry Bush, Jim Wasson and Anthony Teague' not only form yalunble support but their skill is complementary to Miss Kirk's own ability and knowhow. She has the refreshing knack of giving "oldies" a new look and cunningly makes the most of thewords of some of the lesser known errese of pop ditties. Included in her repertoire are fine versions of "Anything. Goes." "Swonder Sumore's orch, the show went smoothly throughout and is a tribute to the value of expert production." a tribute to the value of expert

production.

Previously the holdover 10 Clock
Revue, "Fantastico," sparkled with
a new acrobatic act, the Trio San
Remo, and Eileen Gourley taking
over in place of Grazina Frame as
resident singer. Rich.

3 Rivers Inn, Syracuse

Syracuse May 25.
Bobby Darin Bob Conrad Dancers, Salt City Six and Tony Leonardi orch; \$2 cover.

Making his third Three Rivers inn appearance, Bobby Darin cap-tivates upstate New York nitery goers with a 50-minute act which scored solidly with the first

scored solidly with the first nighters.
Standout item is a ballad-tailored rendition of "Toot Toot Toot Tootsie." Displaying versatility, Darin comes off well with guitar in impersonation of Elvis Presley. His comic patter is also well received.
Darin opens with a medley including "This Could Be the Start of Somethin' Big." "Just in Time" and "Some of These Days." His final number is "Mack the Knife," which received heavy applause.
Curtain raiser is a 15-minute, routine by six Bob Conrad dancers followed by three rousing Dixie-

followed by three rousing Dixie-land numbers by the Salt City Six. Comic Dick Lord registers as ix. Comic Data act.

le final supporting act.

Darin is in until June 3.

Whit,

Crystal Palace, St. L. St. Louis, May 21. "Surprise and Dissent," Compa

Players' original revue; \$2 admis

The Crystal Palace, cabaret-theatre in thriving Gaslight Square,
has come up with another one of
those intimate little revues which
has trademarked the spot since its
opening several years ago. This
one, "Surprise and Dissent," presented by the Compass Players under direction of David Shepherd,
who launched the original Compass
in Chicago, is a fast-paced frolic
casting a satirical eye on the frills
and foibles of our time.

Four bright young talents—Jack
Burns, Hilda Brawner, Martin
Lavut and Larry Hankin—click in
a widely assorted array of skits
and blackouts, ranging from a
hilarious topical bit on interviews

a whely assorted array of skits and blackouts, ranging from a hilarious topical bit on interviews with Kennedy and Khrushchev to timeless spoof of a coed and her date romancing in a sorority house

ditions.

Talk of Town. London

London. May 24.

Lisa Kirk limit The Four Saints.
Don Pippin: Robert Neshit's
Revue "Fantastico," with Michael
Desmond. Eileen Gourlay, Katia,
Trio San Remo; choreography.
Billy Petch; decor, Ted Kingman;
costumes, R. St. John Roper; orcleastrations, Burt Rhodes: Line
429. Sydney Simone Orch. Ido
Martino & His Latin Rhythms;
56.75 minimum.

It's no pushover for anyone to
open here after the whopping suecess of Eartha Kitt, but Lisa Kirk

Talk of Town. London

Line previous Compass flings,
the audience gets into the act, too,
by way of improvisational interby way of improvisational interpolation of improvising and come up with
for improvising and c



FOUR LADS

TOUR LADS

Currently
THUNDERBIRD HOTEL
LAS. VEGAS
Opening night critics and audience in complete agreement that
the LAOS are still "By Far The
Most Truly Musical Group Singing Today." New DOT Album
release "HITS OF THE 50%."
Mgt. STEWART-DITSON

Copacabana, N. Y.

Paul Anka (with Jules Lavan) Norman & Dean, Copa Girls, Paul Shelley and Frank Marti Orchs; \$6\$7 minimum.

With Paul Anka for his topper, it's for sure again that Copapa Jules Podell is attuned for the prom trade, though how much turns out depends on whether the kids find the RCA Victor disker too. kids find the RCA Victor disker too tame for their juve passions. Anka was one of the top Big Beat ex-ponents when he started disclick-ing a few seasons back, but now, at age 20, the vocal image is ripen-ing. As his Copa playback re-affirms, he's oriented for the more solid musical values of his elders;

solid musical values of his elders.
His songalog is consistently in
the pop commercial grooving, arranged for traditional taste and
astutely comprised of evergreens
and his own tunesmithing, with
the originals worked in as a medley. Youngsier, though he doesn't
evidence strong style identification, is nevertheless impressive
with his sense of dramatic values.
He strains a hit reaching into lowstrains a bit reaching into low-registers, but it seems a small

He strains a bit reaching into lower registers, but, it seems a small matter in terms of the total effort and, effect.

Anka's floor demeanor is agreeably modest, which is to say he doesn't-try to be anything but himself. The chitchat is economic and graced with some amiable flashes of wit. Withal, a likable impression—the spenders, at least, didn't stint their, appreciation.

(Harvey) Norman & (Stanley) Dean, exhibit a familiar comedy learn format. The former used to warble more, but has cut down

team format. The former used to swarble more, but has cut down the vocals and is now virtually all straightman. There are some good daugh, gambits, but, overall the turn could stand some nourishment. Dean simulating a tree in growth was dug, and another fairly effective bit positioned him off-stage as heckler. If not a fresher concept, the fellows could surely stand some sharper material. As of now, there are too many understandable, lulls.

Copa line appears to have some

standable Iulls.

Copa line appears to have some new faces, and pretty ones. The gals are pleasantly displayed in a couple of numbers. Paul Shelley's orch, augmented for Anka's turn, cuts a good show, with Jules Lavan, the singer's conductor, helming. Frank Marti's crew works the dance sets with per usual smooth

Art's Roaring '20s, S.D.

San Diego, May 25.
Shelley Berman Tacey Robbins,
Johnny Adamo Orch; admission \$1.50.

In a masterful performance that builds beautifully, Shelley Berman employs a confidential, experience-sharing manner and lights into such diverse topics as taking out the pins in a new shirt, the tags attached to pillows, the paper napkins brought in by Manners the butler and the raspy wasterland of TV commercials. "You can't say hell or damn on tv." Berman points out slyly, "but you can say 'irregularity."

Comic-waits until midway point in act before reverting to familiar imaginary telephone for a "call" from Billie Sol Estes. This one is very funny, pointed bit of topical

Confectuation of the control of the

humor delivered in guileless but telling stye and it rocks the room. Another phone bit, concerned with obtaining a doctor at four am, for a cut finger, jan't quite as well honed as the rest of the Berman material but snares laughs none-theless.

Comic also scores with a broad panto bit on difficulties of eating popcorn in a theatre and with an afterpiece wherein he poses as a child psychologist at a P-TA meet-ing answards. ing, answering queries from the audience. His hesitations, his shadings and overall use of his voice lend dimension and scope to the comedy portrayal.

Singer Tacey Robbins opens show with a solid songalog, netting snow with a soild songalog, netting top response with a rousing ver-sion of "Bill Bailey." Dark-eyed looker has the voice, the style and an aura of good humor. Johnny Adamo band does okay both in backing singer and for dancers.

Hotel Roosevelt, N.O.

New Orleans, May 25.
Fran Warren, Georgie Kay, Leon
Kelner Orch (11); \$2.50 weeknight
minimum; \$4 Sats.

Fran Warren parlays her ver-satile voice, winning personality and ultra grooming to rake in top returns in her second date in Sey-mour Weiss' plush Blue Room. A polished performer, she plays best to an intimate audience, which she has here.

nas nere.

First-nighters welcomed her slick
chirping with applause hefty
enough to stretch her turn to
almost an hour. Smoothly backed
by Leon Kelner at the plano and his orch, thrush moves easily through a varied repertoire of 'Nice And Easy," 'Over The Rainbow," "Sunday Kind of Love," "Sunday Kind of Love," "Lady Is A Tramp," My Funny Vafentine," "Foggy Day" and others.

tine." "Foggy Day" and others.
For more personal contact, Miss
Warren does some cruising among
the ringsiders, which comes off,
better than most, as her seemingly
good humor is infectious, Clad in
a skintight gown, she interprets
a song nicely, becoming personal
when the mood demands it and
full-throated and brass-jacketed
when a tune calls for it. She won
a palm-pounding begoff.

a palm-pounding begoff.

Lifting curtain on show is comic Georgie Kaye, who works hard to warm up the tableholders. Young and talented, he soon rises to the occasion with some new and clever material. He satirizes topics of current interest, aiming his barbs at women, television and the space age to net a nice hand at finale. Kelner, who's no slouch at the keyboard, not only does his basically compelling dansapation job but plays the accompaniment like he was part of the acts. Dancers flock to floor during the dance sessions.

Show continues until June 6.

Jazz Gallery, N. Y

Art Farmer-Benny Golson Jazz tet, Roland Kirk Quartet, \$2 mini

Roland Kirk is a good musician and a fine showman, which even among jazz purists should not be held against him. If anybody is responsible for attracting neophytes to fill this lower East Side boite, it'il be Kirk.

boite, it'il be Kirk.

Backed by an excellent plane, a bass and highly serviceable drums, Kirk plays a range of mouth instruments, most of the time two of them at once. Apart from the novelty of having a blow two horns simultaneously. and it certiable to novery or naving a now two norms simultaneously—and it certainly is a novelty feature—the two, sometimes three horns blown by this cat make perfect harmonic music.

Kirk gives the impression of jazz in concert and it's wild. More important still, this instrumentalist makes with some of the more inventive dissonances of jazz.

Farmer and Golson, with their four men in support, are stupen-dous technicians, Farmer on his trumpet, Golson on his sax—but dous technicians, Farmer on his trumpet, Golson on his sax—but they victimize themselves by repeating what seems to this quarter a standard failing of pure jazzmen—they indulge in excessive soloing, which tends to leave all but the most knowledgeable in a state of sleepiness.

Hotel Plaza, N. Y. Eartha Kitt (with Pat Dodd), Emil Coleman Orch, Mark Monte Continentals; \$3, \$4 cover.

Eartha Kitt, who is finaleing the Persian Room for the season, has come in with one of her most provocative cative acts. One of her more likely contribute handsomely to the boxoffice.

Miss Kitt seems more heavily en-grossed with sex than in any of her previous turns. Most of recital is done from a reclining position on a chaise lounge. She uses her deepest and sultriest tones and during early part of the turn does virtually a recitative to the exclu-

during early virtually a recitative to the sion of singing.

Her repertoire, this trip, is different than in the past few seasons. Before going into her standards for a solid windup, Miss Kitt displays a well-tailored batch of material which includes a double-entendre bit, "An Englishman Needs Time," and a personal twist on some established tunes. One of her newcomers is "All I Want Is her newcomers is "All I Want Is All There Is" which has the same pattern as her "C'est Si Bon" with its French recitation.

There are parts of the act in which the Negro singer makes it uncomfortable for at least one auditor. She selects one of the ringsiders and stares at him for what must be a first selects one auditor. which must be an interminable period. It gets laughs, all right, but at a high expense to one guy. But otherwise, Miss Kitt has come in with a firstrate turn which should provide a rewarding session to this

room.

Her wardrobe, incidentally, is quite expensive. Her outerware comprises a white mink with chin-chilla trim-coat. Under, this is a mink skirt, and under that is a gold lame dress with a high front-slit. She provides a lot of pictorial interest as well.

For the showbacking, Pat Dodd at the piano is brought in for the occasion, but it's Emil Coleman who keeps the band steady during her, stint. Mark Monte's Continentals had out an effective dance.

who keeps the band steady during her stint. Mark Monte's Conti-nentals bat out an effective dance pattern during the relief periods.

Isv's. Vancouver

Vancouver, B.C., May 25, Arthur Li Castle, Bobby Hales Quinter, \$1.50 admission.

Billed as a "new dimension" in Billed as a "new dimension". In infillifier musical entertainment, by club owner Isy Walters, the Arthur Lyman quartet justifies the tag with as strong impact throughout their 30-minute turn." Exotic jungle sounds as such aren't new to this scene, but the combo hits with an exhibitaring attack, that makes their performance much more than a display of specialty musical stying. It adds up to a solid package of intery entertainment."

Although all four in the group

age of nitery entertainment.

Although all four in the group are Island-born, there is no stress on Haawilan mative music, and selections in this vein are held to a minimum. The opener is a bow to one of their first AliFi Records, albums, "Taboo." But after the nower and passion. albums, "Taboo," But after the power and passion of this arrangement, Lyman swings to mainland-oriented tunes with a medley from 'South Pacific," 'Exodus," 'Never On Sunday," and his million-disker 'Yellow Bird."

'Yellow Bird.'

Lyman on vibes, marimba, conga and tumba drums, guitar, and conch shells; Allan Soares, piano and celeste; John Kramer, bass & flute; and Harold Chang, percussion, double in every area to come through with the power and volume of a unit about four times their number. But the music they make has precision and beauty make has precision and beauty.

Rex Castle, who precedes, has been, here before with his. "Jittle people" puppets and displays the same clever control and comic touches that make his presentation of this type of act that much better than the expected standard. He does a smooth 18 mlnutes, working easily from an elevated platform on stage.

easily from an elevated platform on stage.

Bobby Hales quintet, which has time on its hands while Lyman is on stage, backs puppet show expertly and plays engaging intermission dance music. New decorations include long-needed full length stage curtains, and Isy and Richie Walters expect to have their new air conditioning installation completed by mid-June.

Bill is in till lange death Name

Bill is in till June 6, with Norman Brooks to follow. Show.

Hotel Pierre, N.Y.
Patricia Bright, Harrison &
Fisher, Stanley Melba Orch, Phil
Wayne Trio; \$3.54 cover.

Hotef Pierre's Cotillion Room is following the same pattern as set by the previous show—quite successfully—by offering two standout acts plus music, etc. Current layout comes off solidly, which is partly due to Stanley Melha's able productioning and intelligent use of his available talent. Comedienne Patricia Bright and the dance team of Ruth Harrison & Alex Fisher, of course, have long been supperclub and stageshow faves. Miss Bright continues to score with her original comedy and smart minicking. She fits smoothly into the class boite. Her. turn grows from a somewhat modest start, building in interest and sustaining attention to the close. Taking the "Love For Sale" themeshe develops a whole department store bit with saleable articles. This follows the opening song: "Can't Take It With You."

Miss Bright becomes more at home when she essays some sharp impersonations, which include as solid one of Hildegarde. Prior to this smash payoff, she has a "Madlison Actual" of the commercials done for hillarious. The Harrison-Fisher combo have seen include and so conditions and so conditions and she and Burry Ster put a lot of acro talent mis willow; she had be and Burry Ster put a lot of acro talent mis willow; interpretations of the Tysis, slop, hully gully, mashed patato and so on of the same of hote such the Hobovers, with the said of hote of the conditions of the Tysis, slop, hully gully, mashed patato and so on of the same of hote of combo faves. Hotel Pierre's Cotillion Room is following the same pattern as set by the previous show—quite successfully—by offering two standout acts plus music, etc. Current layout comes off solidly, which is partly due to Stanley Melha's able productioning and intelligent use of his available falent. Comedienne Patricia Bright and the dance team of Ruth Harrison & Alex Fisher of course, have long been supperclub and stageshow faves. Miss. Bright continues to score with her original comedy and Hotel Pierre's Cotillian Room is

returns.
The Harrison-Fisher combo have seemingly enlarged their reper-toire for this chaagement without toire for this engagement without disturbing their latent strength. A tango number done to the music of Hernando's Hideaway' is a rure classic of eleven terpsing. Of course, there's the comedy bit at end of their act which is the

the end of their act which as inspair's trademark.
Stanley Melba's strong band is conducted by Lee Hulbert for the show The Melba aggregation and Phil Wayne Trio, alternate for dancing.

Wear.

orch (19).

Red Skelton returns June 13:

Duke:

Versailles, N. Y.
andido, Coral Trio, Keytones
; Twistocrats (2), Rod McKaen; Candido, Coral \$2 cover (Sat.).

If the Twist is an unwinding fad.

bare-chested Candido added, the group can blast like 20 pieces. The trio's hig-beaters are primarily up-dated swing-era lumpers, expertly executed, but the group can blow mellow also for slow terping with a bit of the sound of hotel Mickey Mousers.

Village Vanguard, X. Y. Dave Guard & S. Waiskephill Singers (4), Sta Grz Quartet; \$2.5083 corer.

Dave Guards newly-formed quartet, the Whiskyfall Singers, tries too hard to reach its audience on an informal tries it to the Whiskyfall Singers, tries too hard to reach its audience on an informal tried to the Uillage Vanguard, the group performs in an overly-cute manner that detracts from what ofterwise might be an okay folk session. Rounding out the bill, with some hip instrumentalizing is the Stan Getz Quartet.

dancing.

**Wear*

**Chart **Las* Vegas*

**Las* Vegas*

**Joèy Bishop. Betty Johnson, unit, has assembled an interesting from the Kingston Trin to forth his own the Kingston Trin his own the Kingston Tr

Buston, May 25.
Lou Menchell, Vickje Stuart,
Ozcie & Maria Pais, Don Dennis,
Tong Bruno Orch, 164; \$2.50
minimum.

Parties and proms dominate in Max and Joe Schneider's theatrical botte here in the heart of the theatrical district as near closing time approaches. This next to last show for the spot fills the bill in good fashion. With comic Lou Menchell dishing up the oneliners and on the clarinet, he's preceded by stories of foibles and mores of the little folks, plus a few hot licks his wife. Vickie Stuart. A red topped English looker, she wows the stald room with an exuberant songalog. If the Twist is an unwinding fadtlev have not heard about it at Trude Heller's Greenwich Village, Versailles, where the dance floor has been enlarged to handle the young hippies who are flocking in for the grind.

Two groups, loaded with electronics and percussion, blast enough of the big beat terp accomple of the Pentagon. The dancing rarely stops, continuing through solo, numbers even with the blessing of the various talents.

The Keytones are four shaveless youths, with three guitars, wired for the manic throbs, and deums. They even have an echo effect emanating from one speaker, possibly to gently orient the teen dishophiles to the shock of talent in the flesh. In spite of the rock n'toll emphasis, the boys manage to work in a little earthy blues flavor from time to time.

The Coval Trio, booked through the summer, has organ, drum and a sax-flute double. With the exciting bongo-conga drumming of



GALE SHERWOOD

Nelson Eddy's brilliant singing partier now with Eddy at the Sham-peck-Hilton by Houston-for the fifth time. The Montreal Press said about her: "Elle brule les planches, chante, danse, mine, bondit, mut-tipite les blagues et les surpties-lands, une faite de gout, cepen-dant." So there!

Latin Quarter, N. Y. (FOLLOWUP)

The forthinghtly refurbishing of Latin Quarter headliners brings in Marie McDonald for the top slot in this session while Davis & Reese hold over for the comedy. The rest of the show remains as is with its picturesque production as the main lure for the tourists. Included are the near-nude revels of Julie Gibson, the aerial feats of the quartet of Wallenda Ballet topped by Jeannine Pivoteau, and the comedy-aero work of The Tonelys (3).

Miss McDonald previously played the Persian Room of the Plaza and it seems that a more intimate spot is better suited for her capabilities. In this newer and larger setting, she appears to have changed considerably. On opening, night she wore a blond wig which suddenly disturbed her on the second show and she took it off to work has, worked without the hairpiece since.

worked without the hairpiece

since.

Her current act is quite curious. She lets the customers in via special material tunes on rather personal aspects of her life, which doesn't seem such a good idea. The turn itself is disturbed and disorganized. Although she seems to have fair basic vocal equipment, her projection of tunes leaves much to be desired.

Aside from an ill-advised and

much to be desired.

Aside from an ill-advised and tasteless use of a song regarding her marital experiences, there was a constant handling of jewelry and references as to where to put diamonds. This sequence seemed an unfortunate reminder to past events; which would best be foresten. Miss McDonald shows up best in 'Why Was I, Born' in which site appeared to get a glimmer of feeling.

feeling.
Pepper Davis & Tony Reese, holding over for this show, are gaining stature. The duo get consistent laughs, and although still in the rougher stages of development, indicate they can become a standard comedy feam in top niferies.

niteries.

The rest of the show choreographed by Ronald Field, holds up
well. Jo Lombardi showbacks with
his customary skill and presides at
dance sessions while the Irving
Fields Orch holds forth between displays.

Slate Bros., L.A.

Los Angeles, May 17.
Paul Gilbert, Elaine McKenna
Herbie Dell Trio; \$1.50 cover
plus two-drink minimum.

Between the lunacy of Paul Gibert, and the tunacy of Elaine McKenna, host Henry Slate should be kept busy for the next few weeks filling reservations and pick-

too sacred to be used—even exwives. Elizabeth Taylor, an African tour with Satchmo, California. his house ("designed by Frank Lloyd Wrong"), swimming pools as status symbols, tv commercials, all are fed into the grist mill, winding with his familiar doctor routine (very big, currently, thanks to the spotlight on Ben Casey at the bat).

This bill could be substated.

the spotlight on Ben Casey at the bat).

This bill could be subtitled "the badinage and the beautiful"—and Australian canary Elaine Mrkenna more than provides the latter, visnally, and vocally. Blonde, hazeleyed, she's an unusual type for a sophisticated, botte, creating the impression that she's a mixture of gamin and girl-next-door. After a well-bandled if not always well chosen) group of standards, with a tremendous backing by the Herbie Dell Trio, she more than rated the heavy mitting of the first-night audience.

A gentle huskiness that makes her lower register better suited to ballads than the heat serves her well with "Who Cares?" The Boy Next. Door," Make Someone Happy." She might do well to avoid the Garland comparison with a different arrangement, especially in

the Garland comparison with a dif-ferent arrangement, especially in the verse, on "Boy." The biggest improvement would be to drop the hackneyed "Bill Bailey." Her Aussie accent is almost totally absent, sneaking in only infrequently on a broadened A. Miss McKenna avoids the imita-tion bit although a few lines of a Julie Andrewsy "Wouldn't It Be Loverly" indicates that takeoffs are within her ken. Robe.

Living Room, N.Y.

Bobby Breen, Mcl Martin, Sylvia Copeland, Bob Ferro Trio, \$4.50 minimum.

With this bill, Danny Siegel is

With this bill, Danny Siegel is trying some innovations for the Living. Room. For example, McLiving. How the special in the same s

pection and worst hard and di-rect. He gets over.

Sylvia Copeland is not a new girl in lown, but remains an in-teresting one. It's a feat to tathom this singer. Her style encompasses many viewpoints and she doesn't remain on any tangent long enough to permit a listener to get acquainted.

accomps Her own piano accomps an strong and sure, but songwise she are difficult to read. Miss Copeland splashes color indiscriminately. While her talents are evident, this Haitian singer needs firm discipline for the chores she's essaying. The Bob Ferro Trio showbacks,

Eddys's K. C.

Kansas City, May 25.

The Topnotchers (3). Continentals (4): No. cover week nights, \$1 Saturdays.

The Topnotchers and their songs and comedy are old favorites at Eddys, although it's been three years since their last stand here. This time around they pack the 40 minutes with nonsense and some sensible instrumental work to everyone's satisfaction.

Between the lunacy of Paul Gilbert, and the tunacy of Elaine McKenna, host Henry Slate should be kept, busy for the next few weeks filling reservations and picking up options.

Gilbert, intro d by departing comic Gene Baylos, is one of the few funnymen, who combines patier timing and excellent command of material with an unsuspected use of a well-coordinated body. After an astonishing twist-cumpraffall exhibition to open, he simmers down to a comparative hold during most of his routine, only to close with a stripper take-off that, on a girl, could put Minsky back in business. ... for a few uninhibited nights.

The jester's problem, as with all comics, is material and he puts no limits on the sources. Nothing is

Living Room, Chi Chicago, May 24. Alan King, Mary Pastor, Sam DiStefano Trio; \$2.50 cover.

There's usually a letdown in a club after an SRO act leaves, but Living Room bonifaces Danny and Al Segal have little to fear as Alan King takes over following Al Hirt. King, in turn, is followed by Louis Armstrong for what shapes as one of the hottest parlays in many Rush St. nitery moons. moons.

moons.

King hasn't been atound Chi for a couple of years, and it's apparent that his interim tv εκροsure has whetted the appetites of the cafegoers for his brand of sure has whether the appetities of the cafegoers for his brand of brash humor. Auditor response was anticipatory, vocal and con-tinuous during his turn — the crowd was with him.

crowd was with him.

Customers used to King's more familiar laments about the shoot-comings of life in suburbia appeared a little taken aback at his waspish 25-minute opening soliloquy, in which he works over the half-truth of air line schedules, the arrogance of certain doctors, and the hig business soulessness of the telephone company. He also does a cutting sketch on the pose of insurance companies as the of insurance companies as the benefactors of mankind. It's satire of insurance on the lambasting level.

on the lambasting level.

The rest of his act comprises the more familiar material about the problems of getting his kids off to camp, a routine about buying a dog from a snooty kennel, and a plug for his book. His opening night turn ran a full hour, which was about 15 minutes past the peak of the crowd's enthusiasm.

pear, of the crowd's chinusiasm.
Curtain raiser Mary Pastor is
a local chirp with a charming stage
manner and an adequate set of
pipes. She hits her best stride
with a swingy rendition of the
venerable "Don't Get Around
Much Any More."

Bon Soir, N. Y.
Barbra Streisand, Dick Gautier,
Dane & Mason, Three Flames; \$5 minimum.

Having won smash personal notices in the Broadway tuner, "I Can Get It For You Wholesale," 20-year old Barbra Streisand returns to Gotham's intime nitery circuit with the assurance of a performer who knows that the road ahead is strictly upward. There's nothing arrogent or smartalecky in her demeanor because of this assurance, it's just that she knows what she's about and makes the tabler aware that there's something special happening on stage. It's all done in a winning way; with an infectious juve riggle, a grimace. a wispy mood or a straightforward bett. At 20, she may be considered a show biz natural, but even if it is calculated for maximum inipact, it works, and that's what counts.

Doubling from legit into a midnight stint at a nitery isn't easy but Miss Streisand doesn't eksip but Miss Streisand doesn't eksip on her efforts. She does a well-planned 30-minute turn with a repertoire range, from winsome to wild. Her pace changes are neatly executed which gives her funeturn a flow that keeps it interesting and enjoyable all the way.

Especially, good are an excerpt from Leonard Bernstein's "Songa For Children," Harold Arlen's "I Had Myself a True Love," a big belter like "Lover Where Can You Be" and a humorous item salvaged from the past season's off-Broadway musical entry "An Evening With Harry Poole" called "I'm in Love with Harold Menkert." She gets a solid musical assist through, out from The Three Flames, the Bon Soir's permanent players.

The rest of the bill runs hot and cold. Dane & Mason are bright singer-comics who come across with erratic results. When they're demonstrating the art of the fugue via an argument in a tailor shop, they display a good humorous view and an expert musical savvy. A parody of the folk world with a song called "Water Can't" shows that they're not the least bit inhibited and can hit aud risibilities. Dick Gautier's turn needs some discpline, too. He has a comedy routine with seyeral lumy bits buthes seems to be pushing too hard

routine with several fump bits but he seems to be pushing too hard on things that don't warrant the effort. A moppet-styled reading of a primer called "A Day at Cape Canaveral" and a frantic rock n' roller titled "She Got Stabbed at the Prom" are the laugh-makers that keep his act on the plus side.

'Sail Away' Producer Makes Deal With Musicians Union, But Strike **Threat Still Perils London Shows**

London, May 29.

A glimmer of hope was seen yesterday (Mon.) for settlement of the dispute that threatens the continuation of West End musical shows. The first break in the managerial ranks occurred with the separate agreement made by producer Harold Fielding with the musicians union.

With the tooters organization threatening to go on strike June 9 unless a new agreement can be worked out with the Society of West End Theatre Managers, the move by Fielding means that his presentation of the Noel Coward musical, "Sail Away," will probably be able to open as cheduled June 21 at the Savoy, Although union leaders hope that other managements will also make separate deals, there have been no additional breaks in the producer additional breaks in the producer

ranks.
Some 300 West End pit men intend to strike for a new pay structure and other concessions. Shows like "My Fair Lady," "The Sound of Music." Oliver. "Blitz." "The Black And White Minstrels." the new Palladium show and "Little Mary Sunshine" may be affected, though not necessarily stopped.

the new Patiadium snow and Little Mary Sunshine" may be affected, though not necessarily stopped.

The union action, led by the MU secretary Hardie Rateliffe, follows the failure of the two bodies to agree after two meetings. Basically, the music men are seeking; (1) increased minimum fees from \$39.20 to \$53.20 a week, (2) higher rates of up to \$73.50, for superior grades of performers, (3) acceptance of the principle that an orchestra's size shall not be reduced after opening night, (4) a guarantee that there will be an orchestra at every theatre regardless of the type of show playing and (5) recognition that every musician has the right to miss a particular performance if he produces a deputy. These demands are called "totally unacceptable" by the managers. On the fee side they offered a general increase of 315.70, on the grounds that the demands for hiked wages are far in excess of what the theatres can afford. The MU dismissed the offer as "a funny joke."

of what the theatres can afford. The MU dismissed this offer as "a funny joke."

The Managers Society also claims that the union has refused offers to resume negotiations with or without a governmental chairman, or to take the dispute to arbitration or to the Industrial Court. This follows a difference of opinion about the terms of resumption of talks.

Ratcliff's early optimism that talks would be resumed is fading. He told Variety. "I can see nothing that will prevent this strike Sole managements claim that our demands would put them out of business. Well, many of our musicians have been put out of business, too. The position of the musicians have been put out of business, too. The position of the musician has been serious for years and it is getting worse."

Peter Saunders, president of the Managers Society said. "With reason and goodwill on both sides some agreement would be reached. There is goodwill on our side." But, argue the musicians, not enough.

With the strike date looming less than two weeks ahead, most managements are preparing for the worst, but beat-the-strike plans are generally being kept under wraps to avoid possible precipitous strike action before the June 9 deadline.

Douald Albery Claims that "Biltz" at the Adelphi, and

strike action before the June 9 deadline.

Donald Albery claims that "Blitz" at the Adelphi, and "Oliver," at the New, will continue and that "necessary arrangements have been made." It is reported that "My Fair Lady" will keep running with two pianos "if necessary."

Prince Littler, head of Moss Empires. Britain's largest theatre chain, calls the pay demands "outrageous." He adds, "We shall do our best to counteract this rather. Communistic attack on the industry." Leslie A. Macdonnell who with Bernard Delfont, is presenting the show at the Palladium, is reported as declaring, "The show will go on, if I have to play the drums myself."

Some managements are particularly hitter about the unjustrated.

Some managements are particularly bitter about the union's deularly bitter about the union's de-mand that each theatre should re-

tain an orchestra, considering the fact that less than 25% of the productions that reach the West End break even. Saunders also points out that some theatres don't even have an orchestra pit. One example is the Ambassadors, where he is still staging the veteran "Mousetrap." If the theatre had to accommodate a pit orchestra the tiny house would lose two rows of seats.

The Mermaid Theatre which is reviving the successful tuner "Lock Up Your Daughters," is not yet affected by the dispute, since it is not a West End house. Four West End theatres which can listen to the offikey strike refrain with equanamity are Sadler's Wells. Covent Garden, the Old Vic and the Windmill, all of which have special agreements with union.

Show on B'way

The Father

The Father

Seattle World's Fair, in association with Roger L. Stevens, presentation of the Royal Dramatic Theatre of Sweden production of a drama in three acts by August Strindberg. Staged by Benet Ekerot: scenery, Syen Fahisted; schieged the Stevens of the St

Not until the dramatic strait-jacket scene in the third set does the Royal Dramatic Theatre of Sweden's production of "The Father" come alive, The scene is so moving that language barriers cannot lessen its impact. But the third set is a long time arriving, and there is little else in the pres-entation to reward American audi-ences.

entation to rewaru American emeres.

The visual aspects of "The Father" are almost non-existent. Save for the lamp-throwing scene at the end of the second act, and the aforementioned sequence in which the old nurse tricks the mad Captain into a strait-jacket, the power of Strindberg's play is in the dialog, largely lost to non-Swedish speaking spectators. This disadvantage is heightened by the static direction of Bengt Ekerot, who places his characters in chairs, or in corners and lets them stay there for too long. Nor-do the gloomy lighting and uninteresting set, appropriate though they may be appeal to the eye.

Although Trina Christenson as the scheming wife seems curiously artificial, the rest of the cast is fine. Lars Hanson, in the title role, is particularly moving in his scenes with the nurse, played by Elsa Carlsson. Catrin Westerlund is charming as the young daughter. But despite the competent cast, this revival of "The Father" fals to overcome the linguistic barriers. ences.
The visual aspects of "The Father" are almost non-existent.

London Shows

(Figures denote opening dates)
Afsir: Strand, 9-21-61).
Beyond, Fringe, Fortune (5-16-61).
Big Killing, Princes (2-1-62).
Big Killing, Princes (2-1-62).
Billy Llar, Theatre Royal E. (5-5-62).
Billy Llar, Theatre Royal E. (5-5-62).
Blow Hern, Prince Wales (2-27-62).
Bossing-Bessing, Apollo (2-26-62).
Blow Hern, Prince (3-7-62).
Carlle Sweden, Piccadilly (5-23-62).
Carlle Sweden, Piccadilly (5-23-62).
Carlle Sweden, Piccadilly (5-23-62).
Everything in Garden, Duke (5-16-62).
England, Princes (5-7-62).
Pour to the Barr Microtin (2-16-62).
Four to the Barr Microtin (2-16-62).
Light Mary, Comedy (5-17-62).
Light Mary, Comedy (5-17-62).
Light Mary, Comedy (5-17-62).
Lower Depths, Arts (5-9-52).
Minstrets, Vit. Palace (5-26-22).
Minstrets, Vit. Palace (5-26-22).
Minstrets, Vit. Palace (5-26-22).
My Fair Lady, Durry Lane (4-30-63).
Oliver, New (6-30-63).
One For the Feb., Whitehall (8-2-61).
Photo Finish. Saville (4-23-62).
Repertory, Aldywich (12-15-60).
Signost, Cambridge (6-5-66). (Figures denote opening dates) Reprisory Canadridge (2-5-52). School for Scandals Raymarket (4-5-52). Sound of Music, Palace (3-18-61). Stop the World, Clobe (7-20-61). Two Starts, Garrick (4-4-52). Write Me & Murder, Lyric (2-26-62). CLOSED Critic's Choice. Vaudeville (12-6-61); closed last Saturday (26) after 72. performances.

SCHEDULED OPENINGS Jungle Cities, Lyric H'smith (6-7-62).

Toronto Eatery-Legit

Toronto's first legit theatrerestaurant. Theatre in the Dell, opens June 7 with two one-acters, "Herbie Flower," by Ron Taylor, a Canadlan, and "Dock Brief," by John Mortimer. Ray Lawler and Susan Shawn are producers.
Old Angelo's Restaurant here recently had a three-month run of a two-person revue by Dave Broadfoot and Jean Templeton, his wife, who will appear in Araby Lockhart's Canadian revue in London next fall.

'Gideon' Now Has 30G to Recover

"Gideon," now in its 30th and final week at the Plymouth Theatre. N. Y. had recovered about 80% of its \$150,000 investment as of April 28. That included \$10,000 paid the production by Fredrich March to obtain a release from his costarring assignment with Davids Company 100. 000 paid the production by Fredrich March to obtain a release from his costarring assignment with Douglas Campbell a week earlier than specified in his contract. Campbell, who had been playing the title character, relinquished the part to Gevald Hiken to switch to the Angel of the Lord role following March's withdrawal. At the end of April, the Fred Coe-Arthur Cantor-production had unrecouped costs of \$29.850. That amount is figured to have increased on the basis of a substantial drop in business thus far this month. However, also to be considered is income of \$3.400 received recently as the production 40°c, share, less 10°c commissions, of \$10,000 paid by Dynamic Theatre Network Inc. for the right to transmit five closed-circuit performances of Gideon to Rochester last March (of the \$10.000 paid by Dynamic, elses commissions, went to the law sauthor. Paddy Chavefsky. As

60%, less commissions, went to the play's author. Paddy Chayefsky. As of April 28, the backers of the play, in which Campbell is now sole star, had been repaid 50% of their investment.

Legit Followup

(FLYMOUTH, N.M.)

The show business adage about not rewriting a hit applies to the transfer in "Gideon". of Douglas Campbell, from the title role to that of the Angel of God. With Campbell as Gideon, the playon its own just satisfactory—had something exceptional in the way of a standout performance. His portrayal of the bumpkinsturned-leader was a treat and it was for his delightful handling of the part that he was elevated to costarring status with Fredric March.

When March, withdrew recently from the production however, his role was taken over by Campbell and Gerald Hiken was brought in to play the title part. In his deity guise, Campbell is more impressively costumed and-made up than he was as Gideon. But the difference in the role is such that although he gives an excellent performance, it lacks, something of his prior characterization.

Hiken is an okay replacement in that he performs ably, sithough lacking the electric quality of his predecessor. There have been other cast changes in lesser roles and, in the overfall, the Paddy Chayefsky play holds up as a moderately enjoyable vehicle.

The Fred Coe-Arthur Cantor presentation, which has been on twofers for some time, is currently in its 31st and final week at the Plymouth. Business for the show has dropped drastically with the end-of-the season boxoffice decline.

Australian Shows

Australian Shows

(Week Ended May 2b)
(Figures denote opening dates)

BRISBANE
Man for All Seasons, Rivilto (5-5-62),
Santimental Bloke, Her Majesty's
(421-62).

Sentimental Bloke, Her Majesty's 421-621.

American Jazz Ballet, Tivoli (5-22-62).
Celebration, Little (5-10-62).
Miracle, Werker, Y. Gwed, G. 18-62.
Miracle, Werker, Y. Gwed, G. 18-62.
Shiffing Heart, Russell (5-30-62).
Shiffing Heart, Russell (5-30-62).
Would-Be Genilleman, Emerald (5-16-62).
SyNNEY
Af Jr. Again, Phillip (3-22-62).
Devert Song, Her Majesty's (4-21-62).
Oliver, Barty, Benemble (4-13-62).
Oliver, Barty, Benemble (4-13-62).
Gliver, Independent (3-2-62).
Saint Jean, Pajace (5-1-62).

Shows Abroad

The Private Ear The Public Eve

May 10 52. at the Phoenix Theatre.
London; 82.55 top.

THE PRIVATE EAR
Ted Douglas Livingstone
Bob Terry Scully
Doreer Margie Smith
Julian Kenneth Williams
Charles Richard Pearson
Belinda Margie Smith

Occasionally, writing, staging and acting blend in a form of theatrical alchemy that is irresistible, even though the spectator may have an uneasy feeling that he is being conned into accepting something that may not merit close examination. That applies to the two long one-act plays of Peter Shaffer.

Shaffer.

They are little more than anecdotes, which the author designates as "two stories." Slightly shortened, either could serve as satisfactory curtain-raisers to weighty entertainment. But to have cut either would have been an error, for they make up an amusing stimulating and delightful evening, and seem likely to have a healthy run.

run.

Both plays are hinged on the pangs of loneliness and difficulty of communication. The intuitive observant writing that made Shaffer's "Five-Finger Exercise" a success is present again, though it may be less easy for the audience to identify with these works. But the dramas are shot with humor compassion and wisdom.

"The Drivete Five" has a slight.

compassion and wisdom.

The Private Eye" has a slight edge on the second play mainly because its mood is better sustained. Terry Scully plays a shy, music loving lad, who meets a girl at a concert and invites her to dinner in his bed-sitting room. He haive ly also invites his hearty, uninhibited office colleague to come along to help the proceedings.

The girl is gauche, warv and a

along to help the proceedings.

The girl is gauche, wary and a talker in platitudes. Her young host tries to bring her out through his love of music but, inevitably, she is more attracted to his brash, common friend. Whereas the young man sees her as the epitome of what he wants in a woman, and compliments her awkwardly, his friend regards her merely as a nice bit of skirt.

When the friend leaves the

bit of skirt.

When the friend leaves the apartment, he scene is set for a memorable passed between the couple, a scene of exquisite writing and acting. He tries to make contact with her through music and she is aftracted, but suspicious. Miss Smith, one of London's finest young actresses, is superb.

superb.
The production and the acting

superb.

The production and the acting are sensitive and memorable. Douglas Livingstone sets a cheerful comedy mood as the extrovert, but the playlet really comes to life when he has left the stage.

Miss Smith appears in the other play, "The Private Eye," also with two men. Kenneth Williams and Richard Pearson. In this the mood tends to vacillate between comedy and ironic drama and again is beautifully handled by all concerned. In this Miss Smith is the wife of a pompous accountant who has lost the contact that he once had with her as a waitress. He suspects her of infidelity and puts a private detective on her trail.

The two have a wordless com-

puts a private detective on her trail.

The two have a wordless communion as he follows her through London, but each provides something lacking in the other's life. The climax is not unexpected.

Williams as the eccentric young detective provides the usual wry offbeat humor that he brings to revue and to some of his film roles. But among the witty passages are more serious, wise, moments and he handles these with equal aplomb.

Miss Smith is again a delight in a showy, but thought-provoking role. In neither playlet does she make a wrong move. Richard Pearson is rgifth as the pompous accountant who finds himself no match for the worldy wise detective and an awakened wife.

Peter Wood has staged both plays stylishly and brought out the observation and understanding of Shaffer's writing with neat blending of moods. Richard Negrt has provided two appropriately contrasting sets.

England Our England

Lingland Unr Emgland
London, May 8.
Andrew Broughton presentation of a two-set (24 Hem) revue by Keith Waterhouse and Willis Hall, devised by Andrew Broughton, with music by Dudley Moore-Staged by John Dexter; musical numbers staged by Gillian Lynne; decor, Alan Tagg; lighting, Robert Ornhoo mussiaged by Gillian Lynne; decor, Alan Tagg; lighting, Robert Ornhoo musical director. Courtney. Kenny. Stars Billie Wintelaw, Roy Kinnear, Allson Legative Marchael Charles and Jackson. Carmel Cryan, Liz Henry, Gavin Beed. Opend March 7, '82; at the Priaces Theatre, London; \$2.95 top.

Reed. Opened March 7: 62; at the Princes Theatre, London; 82:95 top.

This is an ordinary man's revue obviously designed to have no truck with such standard sattical stage targets as snobbishness, parochial references and backstage chitchaf. In its, way, it's as parochial as the others, Its roots are firmly fixed in the north of England and its targets the lower and middle class.

Since the authors, the prolific Keith Waterhouse and Willis Hall, were both born in Yorkshire they have an unerring instinct for the dialog and points of view of the regional slice of "England Our England."

England."

They have come up with interesting ideas, and the evening is never devoid of interest, but then much of the material doesn't get beyond the blueprint stage. Punchy taglines are conspicuously absent. As often with modern revues, there are no really catchy or irreverently with songs and nobody on parade with a singing voice capable of punching over such numbers anyway.

bers anyway.

The revue flows along at a steady level, holding the attention, The revue flows along at a steady level, holding the attention, but rarely firing the imagination. Among the best things are penetrating peeks at such currentidiocies as housewives boasting of their telly triumphs as the voice of public opinion, a prissy woman magistrate berating a West Indian for the heinous offense of riding a bicycle on the sidewalk.

Others are a glum and frustrated monumental mason, two old pensioners looking back on the good old cheap days of their youth, and the return of two characters to their old town only to find that it is now a freshly planned, astringent community.

Outstanding in the comoany is Roy Kinnear, a character actor from the Theatre Workshop, East London. This podgy, round-faced, slack-mouthed Lancashire droll with the fidgety walk never misses a trick in movement, speech of gesture. He is coming up fast as one of the funniest men on the London stage.

Murray Meivin scores as one of the old age pensioners and as John Bull's tottering son in a sharp finale, and Barrie Ingham is also a worthwhile member of a team neatly drilled by John Device.

finale, and Barrie Ingham is also a worthwhile member of a team neathy drilled by John Dexter.

The women have less chance, though Billie Whitelaw, making her revue debut, brings an acute sense of observation to her several roles and Alison Leggatt hits the mark as the female magistrate and as a wife who nags her husband, terrifyingly, with silent looks.

The decor and costumes are adequate for a revue which offers some bright moments, particularly in its second stanza, but rarely rises to its potential.

Rich.

Off-Broadway Shows (Figures denote opening dates)

Figures denote opening dates)
Anything Gees, Orpheum (S-15-62).
Blacks, St. Barks, G-4-11).
Blacks, St. Barks, G-4-11.
Blacks, St. Barks, G-4-11.
Blacks, St. Barks, G-4-11.
Blacks, St. Barks, G-4-11.
Blacks, St. Barks, G-12.
B

formances.
Fly Bleckbird, Mayfair (2-5-62); closed last Sunday (27) after 127 perform-

ances.
SCHEDULED OPENINGS
Cats. Pajamas. Sheridan. Sq. (5-31-62).
Heresy. Rodale (6-4-62).
Raisen Hall. Provincetown (7-2-62).

Touring Shows

Cignires Cover May 27 June 10)
Carnival Cd Co.—Curran, S.F. (28-9).
Carnival Cd Co.—Curran, S.F. (28-9).
CB.20 National Cover Subsert. New Haven
CB.20 National Cover Subsert. New Haven
CB.21 National Cover Subsert. New Haven
CB.22 National Cover Subsert.
CB.22 National Cover Subsert.
CB.23 National Co.—Inight School.
Sacramento (312): Lobero. Santa Barbara (4-9).
My Fair Lady (2d Co.—National, Wash.
CB.21: Fisher, Det. (5-9).
Old Vic—Opera House, Seattle (29-3, closes).

Old Vic-Opera House, Dealth Closes).
Sons of Merway Philharmonic, L.A. (28-9).
I Sound of Music (24 Co.)—Shubert, Chi (28-9).
Unsinkable Molly, Brown—Biltmore, L.A. (23-9).

McVickers Reversion to Pictures **Would Hogtie Chi Legit Booking**

Theatre reverts to a film policy in the fall, the local legit house shortage will be desperate Under TO THE TALL TIME The are reverts to a film policy in the 'fall,' the local legit house shortage will be desperate. Under hew management, the McVickers converted to legit last January as a replacement for the Erlanger, but the boxoffice results with "Do Re Mi," "Irma La Douce" and the current "La Plume de Ma Tante" apparently have been disappointing.

James Nederlander, head of the group which purchased the McVickers lease, has been negotiating to roadshow the new Cinerama pictures here next fall, and reportedly so on the verge of signing a year's contract, commencing in August. Nederlander was not available for confirmation.

confirmation.

Such a contract with Cinerama would mean the cancellation of "The Unsinkable Molly Brown," which was down for a mid-September opening. This is understood to be possible, since a condition of the contract for the Meredith Willson tuner is that the McVickers stage be enlarged and the proscenium extended. The stage has been deemed too small for the show in its present dimensions.

The loss of the McVickers would

Its present dimensions.

The loss of the McVickers would leave Chicago with only two houses for touring legit. One is the Shubert, which can be expected to run the full season with "Carmival," and the other is the Blackstone, which has "Mary Mary" booked for 12-to-18 weeks starting Sept. 5. Unless another large Loop picture house converts to legit, which seems highly unlikely at this point, "Molly Brown" will have to pass up the Windy City for the 1962-63 season.

Other Theatre Guild-American Other Theatre Guid-American Theatre Society subscription plays will be stacked up for the Black-stone after Jan. 1, meaning that all will probably come in for the minimum four subscription weeks,

will probably come in for the minimum four subscription weeks regardless how successful.

With the 1,200-seat Studebaker unavailable because of a dozen Saturday night concert bookings scattered over the season, there is little prospect that a non-subscription show will find a mooring in Chi next season. The sole exception may be "Come Blow Your Horn." which has a tentative fall date at the 900-seat Civic. After that engagement, the Civic becomes a rehearsal facility for the Lyric Opera Co. for the duration of its season.

The McVickers recently got into hot water with TG-ATS for putting "La Plume" on twofers just after the subscription period ended. So, far as the subscription organization was concerned, its subscribers were forced to pay full price for a discount show and in that respect were being "penalized" for belongling to TG-ATS.

British Cleric Scores Unhealthy' Play Themes; Some Managers Concur

Legit managers content London, May 29.
Legit managements have come in for a wordy whacking from the chairman of the stage plays, radio and tv subcommittee of the Public Morality Council. In the organization's annual report, the official Rev. D. F. Strudwick, asserts that while many plays do not call for official complaints to the Lord Chambertain, they present a way of life "which could only lead to decadence and disaster."

decadence and disaster.

"For some reason difficult to innerstand," he declares, "impresarios and stage producers are strangely reluctant to put on plays which have the atmosphere of normality and vigorous healthy-mindedness." There have been too many plays on sordid and unhealthy themes, he thinks. Strudwick also believes the time is ripe for a return to plays where sentiment is sound, humor clean and the setting welcome.

Asked to comment on the

Asked to comment on the charges, T. Chapman-Walker, secretary of the Theatrical Managers Assn., said, "I have not read the report. But the feeling among our members is that these kitchen sink plays are not doing show business any good." The same view was expressed by Henry Sherek, who commented, "I think they are deplorable."

TO THE TALL TIMBER

Schaffner Players, last of the tent shows which once numbered 300, has set its tour for "Toby and Susie." The 1962-season will be the farewell. Herewith the dates: Wapello lowa—May 24-25-26.
Mt. Pleasant—May 24-3-June 1.
Ottumwa Iowa one night only) June 2.

Ottumwa Iowa one night only) une 2:
Delta Iowa—June 4-9.
New Sharon Iowa—June 11-16;
Bloomfield Iowa—June 18-23.
Carthage III—June 25-30.
Quincy III—Juny 18-8.
Kahoka Missouri—July 16-21.
Edina Missouri—July 23-28.
Lewistown Missouri—July 30ug 4.

Aug. 4.
Palmyra Missouri—Aug. 6-11.
Vandalia Missouri—Aug. 13-18.
Paris Missouri—Aug. 20-25.
Mexico Missouri—Aug. 27-Sept.

Macon Missouri-Scot. 3-8.

Photo Finish' To Stay in London; Delay Broadway

Joseph E. Levine, co-producer with Peter Ustinov of the latter's "Photo Finish," at the Saville Theatre, London, says that the drama will remain in the West End as long as business dictates. That means that, contrary to previous assumptions, a Broadway presentation of the play may be delayed until after the 1962-63 season.

season.

Levine, the American film distributor making his debut in legit management, does not intend to associate with an established producer for the Broadway edition of the Ustinov play. He and the author-actor are equal partners in the production, which opened April 25 at the Saville after a Dublin tryout. Levine says "Photo-Inish" involves a \$28-000 Investment, which the asserts has already been recouped.

COHEN SETS SUMMER SCHEDULE FOR O'KEEFE

Following the house's regular season producer Alexander H. Cohen. New York representative for the O'Keefe Centre, presents an 11-week "Holiday Theatre" series. It will be the second year for such a series. The opener, starting June 18. will be "Guys and Dolls."

The subsequent lineup includes Bob Newhart, July 10-14; a "Most Happy Fella." July 16-28; Vic Damone and Henny Youngman, July 30-Aug. 4; a Jack Carter show, Aug. 6-11; Tony Bennett and Ford & Hines, Aug. 13-18, and "Holiday Theatre Revue" Aug. 20-Sept. 5, as the first ice show to play the O'Keefe. The top price will be \$3.75 for the 3.211-seat house.

David Rothenberg has been neved or press or here for the

53.75 for the 3.211-seat nouse.
David Rothenberg has been named as press rep here for the summer. He succeeds Mary Jol-lifte, who had the pa spot since the opening of the Okeefe. A permanent successor has not been appointed.

Third City' Bows On Coast Next Friday (1)

Hollywood, May 29.

"The Third City," sequel to last year's "The Second City," opens Friday night (1) at Le Grand Theatre under the producership of Zev Bufman and Stan Seiden.

Larry Tucker and Paul Mazursky, former cast members of "Second City," will co-direct, in addition to berforming in the new

The Foothill Playhouse, Middle-sex, N.J., opens next Wednesday (6) with "The Marriage-Go-Round" for a 17-week season of eight pres-autations.

to performing in the new

London, May 29.

Group profit for the year of the Stoll Theatres Corp. has dipped from \$873,404 to \$747,497, after payment of \$835,867 in taxes. The lax last year was \$867,567.

The dividend is still unchanged at 10%, but the distribution of capital profits is being doubled to 5%.

2d 'Blow' Troupe Heads for Road

A touring company of "Come Blow Your Horn" is being put to-

A touring company of 'Come Blow Your Horn' is being put together for summer bookings at
regular road theatres in at least
three major cities. The first of the
hinterland dates will be Fisher
Theatre, Detroit, from June 25July 14. From there the presentation will go to the Colonial Theatre, Boston, for a July 16-Aug. 18
stand and then the Forrest Theatre, Philadelphia, from Aug. 20Sept. 15. Other dates may follow.
The original William Hammerstein-Michael Ellis production of
the Neil Simon comedy, now in its
67th week at the Atkinson Theatre,
N.Y., is scheduled to remain at
that house until Sept. 22. The
presentation will then tour,
the dittion of the comedy, which will
be out-of-town during the summer,
to being financed from profits
earned by the parent Broadway
production. Casting for the tourer
isn't completed.

CULTURAL REPORTAGE APART FROM CITY DESK

Arthur Gelb has been appointed chief cultural reporter for the N.Y. Times. The newspaperman-author, Times. The newspaperman-author, co-biographer with his wife, Barbara, of the recently-published "O'Neill." has been moved over from the paper's drama department to the newly-established spot. With the switch in assignments, he's now directly responsible to Times cultural director Joseph G. Herzberg. Herzberg. On his new beat, Gelb will de-

On his new beat, Geib will devote himself chiefly to coverage of New York's Lincoln Center, the National Cultural Center in Washington and foundations. The shift of Gelb from the drama department marks the latest move in the

or Gell from the drama department marks the latest move in the centralization by the Times of its cultural coverage. A cultural department, with Herzberg as head, was formed by the paper last Feb. I as its sixth main division.

Thus, legit, films, television-radio, music, books and art—previously tied to the city desk—have been centralized under the supervision of Herzberg, who's now in charge of all cultural coverage in the daily editions. There's also been a physical reshuffling at the Times whereby a cultural row has been established on the third floor with the move there of the book department from the sixth floor and the tv-radio department from the city room.

Mary, Mary' Road Repeat Will Open on the Coast

Will Open on the Coast

The last road opening of the current season/will be the touring edition of "Mary," opening tomorrow night (Thurs.) at the High School Auditorium, Sacramento, Cal. Costarring in the Roger L. Stevens carbon of his Broadway production will be Teresa Wright, Scott McKay, Tom Hellmore and Hiram Sherman. The original troupe is in its 65th week at the Helen Hayes Theatre, N.Y.

Following its Sacramento stand through Saturday (2), the Jean Kerr comedy will put next week at the Loberto Theatre, Santa Barbara, then play the Biltmore Theatre, Los Angeles, June 11-July 14; the Geary Theatre, San Francisco, July 16-Aug. 11, the Opera House, Seattle, Aug. 13-25, the Music Hall, Omaha, Aug. 29-Sept. 1, and the Blackstone Theatre, Chicago, on an open-end booking starting an open-end booking starting Sept. 5:

Sept. 5:

Another touring edition of the comedy is to be sent out by Stevens on mostly split-week time starting next fall. In the upcoming road production, McKay will be handling the role he recently played on Broadway when he subbed for Barry Nelson.

Stoll Theatres Corp. Net | Both Mpls., St. P. Get TG-ATS Setup; 2-Week Twin Cities Subscription

NEW MANAGEMENT FOR SACANDAGA (N.Y.) SPOT

A new management, Sanford Schaffer, Gennaro Montanino & John Milling, In association with Anthony B. Farrell, will operate the Sacandaga Summer Theatre this summer, presenting six musicals and four straight comedies.

The producers also announced that along with Equity shows they will conduct a summer theatre school, providing room, board and extensive theatrical instructions for student apprentices, plus attendance at rehearsals in the theatre.

Opening the season will be "Threepenny Opera," followed by "West Side Story," "The Boy Friend" and "Teahouse of the August Moon."

Feuer & Martin, **London** Realtor **Invade West End**

Charles Clore, prominent realtor, has bought the Princes Theatre, in Shaftesbury Ave., from
Television Wales & West. The latter acquired it last year from Jack
Hylton, its present lessee. Neither
party would reveal the price of
the deal, though it was reportedly
between \$1,120,000 and \$1,400,000.
Hylton will continue to present
shows at the theatre through the
remainder of the year, after which
Broadway, producers Cy Feuer &
Ernest H. Martin, are planning
to launch "How to Succeed in Business Without Really Trying," as

to launch "How to Succeed in Business Without Really Trying," as the first, in a contemplated series of hit U.S. musicals. The partners also aim to take West End musical hits to Broadway.

Clore built the Royalty Theatre, but has nothing to do with the productions staged there. Feuer & Martin, in addition to their Broadway producing activities, own and operate the Lunt-Fontanne. Theatre, N.Y., having purchased it last year from Producers Theatre.

BLACKS' COAST TROUPE **FOLDS AS TOTAL LOSS**

FOLDS AS TOTAL LOSS

Hollywood, May 29,
"The Blacks," which closed Sunday (27) at the Ivar Theatre after a 12-week run, had an operating loss in addition to its production cost. That was revealed by Eugene Frankel, producer-director of the Jean Genet drama. The off-Broadway edition of the play recently passed the one-year mark.

According to Frankel, the racial drama cost \$3.300 a week to break even and could gross only \$10,000 at capacity at the Ivar. Despite favorable notices, it never sold out, and managed to break even only in the first few weeks. The off-Broadway edition can get by at \$2,000 a week the producer-slager says.
The local production was capitalized at \$16,000, as compared with \$31,000 for the off-Broadway presentation.

Plan Spanish Language Version of 'Bleecker St.'

Version of Bleecker St.'

The Symphony of Musical Arts, formed in New York last year as a successor to the Xavier Symphony Society, has commissioned Leonardo Balada and Juame Miravittles to do a Spanish translation of Gian-Carlo Menotti's "The Saint of Bleecker Street." The work, to be directed by Vincent La Selva, is slated for production by SMA next season at an undesignated New York theatre, A South American tour is contemplated to follow the Manliattan presentation, which will be directed at the city's Spanish-speaking population. Balada is a composer and Miravittles is editor of Hablemos a magazine distributed in 10. South American countries. Performances of "Saint" will be admission-free.

Minneapolis, May 29.
After three years in St. Paul
After three years in St. Paul
tion setup of the Theatre GuildAmerican Theatre Society will be American Theatre Society will be shared with Minneapolis for the 1962-63 season. The Minneapolis location will be Ted Mann's local Orpheum, where legit bookings will interrupt the regular film policy, as once was the case with United Paramount's State Theatre here. tre here.

tre here.

With St. Paul retaining the subscription setup, it means that for the first time both of the Twin Cities will have TG-ATS offerings. The subscription season in each city will comprise seven shows, one more than ever before. All will play a week each in Minneapolis and St. Paul, constituting a fortight engagement in the Twin

and St. Paul, constituting a fortnight engagement in the Twin
Cities. The potent boxoffice response in the two towns last season
was obviously a factor in the TGATS decision to have subscription
in both communities.

After having been ensconced for
more than a decade at the local
Lyceum Theatre and later the
State, a film house, the Guild-ATS
suddenly lost its Minneapolis spot
four years ago. The Lyceum had
been converted into a religious
tabernacle and UP decided that it
didn't wish to continue occasional
film displacements at the State.

The Guild-ATS then moved its
subscription setup to the St. Paul

The Guild-ATS then moved its subscription setup to the St. Paul Auditorium, where it has continued its exclusive Twin Cities activity until now. Meantime, however, circuit owner Mann to put Minneapolis back on the touring legit map with his own local subscription season of six shows, the same number as the Guild-TS had for St. Paul. He did this in his 2.800-seat loop Orpheum movie theatre, playing touring productions for a week each. Only one, "Fiorella," was also a TG-ATS offering in St. Paul.

"Florella," was also a TG-ATS of-fering in St. Paul.

Mann's program was a smash boxoffice success last season, the average week's take for the six shows being \$50,000. Among average weeks take for the six shows being \$50,000. Among Mann's six subscription items were also "Bye Bye Birdie," "Advise and Consent," "The Miracle Work-er," "Prescription: Murder" and "Thurber Carnival."

Mann had more than 5,000 subscriptions for his season, while St. Paul's Guild-ATS enrollment St. Paul's Guild-ATS enrollment was about 4500. Besides the subscription offerings, Mann's Orpheum and the St. Paul Auditorium each brought in one non-subscription show last season.

Manny Davis Acquires 'Irma La Douce' Tourer; Also Packaging 'Sunday

Aiso I ackaging Minuay.

The touring production of "Irma
La Douce," playing this week at
the Shubert Theatre, New Haven,
has been taken over by Manny
Davis, Rights to the presentation
were leased by David Merrick,
who produced the musical on
Broadway and then toured it
through the engagement ending
May 18 at the Fisher Theatre, Detroit.

Davis, who works as a commany

Troit.

Davis, who works as a company manager on Merrick shows, has leased other shows from the producer, usually for presentation on a twofer basis, The "irma" route following last week's Montreal stand, includes, in order, the current week at the Shubert Theatre, New Haven; two weeks at the National Theatre, Washington; four weeks at the Geary Theatre, San Francisco; six weeks at the Biltmore Theatre, Los Angeles, and two weeks at the Moore Theatre, Seattle. Seattle.

Seattle. "Irma," a French-original imported from London, was produced by Merrick in association with Donald Albery and H. M. Tennent Ltd., by arrangement with Henry Hall. Davis will also send out two strawhat packages this summer of "Sunday in New York." which Merrick produced on Broadway. One of the packages will star Tommy Sands.

"The Murder of Me," slated to open last Monday night (28) at the Maidman Playhouse, N.Y., was in-definitely postponed after giving nine preview performances.

'Purlie', 'Sunday' for Edgewater, Chi.; **Oakdale Skeds Tuners and Plays**

Chicago, May 29.

"Purlle Victorious" and "Sunday in New York," recently-closed Broadway comedies, have been booked for summer theatre dates in July at the Edgewater Beach Playhouse here. The former will have at least part of the New York company. Including playwright-star Ossie Davis, and the latter is being re-cast for the silo engagement by packager Manny Davis.

Arthur Norse.

Davis.

Arthur Morse, managing director of the Edgewater, thus has accomplished what seemed risky and unrealistic last winter when he said he would try to build this year's silo season around shows that are 'direct from Broadway.' His preference for Broadway shows grew out of his success last season with "Rhinoceros." which played four weeks at the Edgewater during its Broadway hiatus. The Zero Mostel - starrer grossed nearly \$100,000 and was the theatre's best money-maker in 1961.

While other barn operators had

stide. Oo and was the theatre's best money-maker in 1961.

While other barn operators had pretty well set their shows and stars for the upcoming season before the snow was off the ground. Morse precariously went into the month of May with nothing to announce save the appointment of Mike McAloney as house producer. Subsequently, he signed film actress Rita Moreno to appear in "Lullaby." the season opener starting June 11, to be produced by McAloney. Another booking is comedian Jackie Mason to star in "Fair Game" in August.

Even with "Sunday in New York." which will open June 25 for a fortnight, and "Purile." which follows July 9, the Edgewater season still has three open periods. Morse is angling for another Broadway, or suitable off-Broadway, show for one of the open segments. Another may be a vaude layout, such as the one the Edgewater has scheduled for the week of July 23 with the Dukes of Dixieland, the comedy team of Lew Parker & Betty Kean and singer Julie Wilson (Mrs. McAloney).

Wallingford Schedule

Parker & Betty Kean and singer Julie Wilson (Mrs, McAloney).

Wallingford Schedule Wallingford, Conn., May 29. Ben Segal and Bob Hall will open their Oakdale Musical tent here on June 11 with a week engagement of Gertrude Berg in "Mijority of One." It's the ninth season for this spot and the 1962 lineup is atain geared to the policy of names that has proved a benanza in the past few years. Following "Majority," the list includes Kathryn Grayson in "Rosalinda," Betty Hutton in "Calamity Jane." "Bye, Bye, Birdie," Van Johnson in "Musie Man." Steve Lawrence in "Pal Joey," Gordon and Sheila MacRae in "Bells Are Ringing," a Donald O'Connor show, John Raitt in "Pajama Game. Giselle MacKenzie in "Gypsy," Gile Storm in "Wildeat," a Nat King Côle variety show. World of Suzie Wong" and "Fiorello," ending the season Sept. 15.

Unlike the setup of formet years, where many of a season's shows were produced here prior to playing other tents in which Segal and Hall were involved, this year's productions will originate at the Melody Fair, North Tonawanda, N'y prior to stands at Oakdala here, the Carousel, Framingham, Mass, and Warwick, R.I., all in the Segal-Hall circuit.

Conreid at Canal Fulton, O. Hans Conreid in "Critic's snoon" late series of Sunday after. Income later the series of Sunday after. Income later series of Sunday after.

the Segal-Hall circuit.

Conreid at Canal Fulton. O.

Hans Conreid in "Critic's noon jazz concerts at Cleveland.
Clource" opens June 5 as the initial bill of 15 weeks of stock at Canal Fulton. O., not far from Cleveland. For a ninth year.
David Fulford and William Dempsey of New York are teaming up with Elisabeth Biller as co-producers at this stand
Also scheduled are Pat Carroll on "Everybody Loves Opal" and Hermione Gingold in "Abakadabara," which the British character comedienne plans to stage in London next fall.

Elitch Gardens 71st Season
Denver, May 29.
Elitch Gardens summer theatre

Elitch Gardens 71st Season
Denver, May 29.
Elitch Gardens summer theatres
opens its 71st season June 18.
Mala Powers will be leading lady
and Charles Braswell leading man
for the first five weeks of the 10
week season. John Holden, who
directed last season's final produc-

Peninsula Players Solvent
Milwaukee, May. 29.
The Peninsula Players at Fish
Creek, Wis., open their strawhat
season June 29 and play through
Sept. 2. James B. McKenzie and
actress-wife, Jeanne Bolan are producers; with Chuck Smith directing. Kip Cohen is general man
ager.

ducers, win changes, and sing. Kip Cohen is general man ager.
Following a sheriff's sale last year, the Peninsula Players are said to be in solvent condition.

Beverly, Mass., Opens June 20
Beverly, Mass., Opens June 20
Beverly, Mass., May 29.
The North Shore Music Theatre opens its eighth season here June 20 with Celeste Holm in "The King And I." through June 30.
Also set for the Beverly tent are Gypsy Rose Lee in "Auntie Mame." Margaret Whiting in "Gypsy." Tom Bosley in "Fiorello," Rosalind Elias in "Bittersweet," Mary Curtis Verna in "Roberta." "Music Man." "Flower Drum Song," "Fanny" and "Miracle Worker."

Toronto Area Stock
Toronto, May 29.
Summer stock in the Toronto area starts June 11 at the Garden Centre Theatre, Vineland, Ont., with Arlene Frances in "Old Acquaintance." Robert Herrman will again present 12 package showith George Montgomery in "The Big Killing." due the week of June 18.

18.

Herrman will follow with "Fiorello," Henry Morgan in "Reclining Figure." Anthony George in "Voice of the Turtle," Edward Everett Horton in "Nina," Fablan in "John Loves Mary." "Flower Drum Song," Maureen O'Sullivan and Paul Ford in Cradic and All, "Bye Bye Birde," and Claudia McNeil in "Raisin in the Sun." Marigold Charlesworth Lean

VARIETY

nresario, opening with "My Three Angels" June 14 and running through Sept. 2 with "Reclining Figure" as the closer. Others listed are "Night Must Fall," "Seven Year Ilch," "View From the Bridge," and "fen Little Indians." Van Johnson in "Music Man" the week of June 5 is the starter for John Kenley's wrapped-up parcel of tuneshows for the air-conditioned Packard Music Hall in Warsen, O. By drawing about one-louth of his audiences from Cleveland, the vet producer will again compete strongly against local Musicarniyal by having policy of guest-stars in Equitized companies.

Kenley copped Johnny Desmond to "Brigadoon," the week of June 19: Art Linkletter and Constance Moore in "Father of Bride," June 12-18. Johnny Desmond in "Brigadoon," June 19-24: Arlene Dahi and Lee Patterson in "Roman Candle," June 26-July 1: Bob Carroll and Sherry O'Neil in "Fiorello," July 3-8; Ozzie and Harriet in "Marriage Go Round," July 10-15; Andy Williams and Selma Diamond in "Bye Bye Birdie," July 17-22; Betty Hutton in "Gypsy," July 24-29; Jane Powell in "Most Happy Fella." July 31-Aug. 5; Juanita Hall and Ramon Navarro in "Flower Drum Song," Aug. 21-26.

Most of Kenley's shows at Warren will also be shuttled to his other strawhat in the civic auditorium in Columbus."

Northland Completes Sked
Detroit, May 29.
The Northland Playhouse has
completed its 14-week schedule,
longest in the seven years it has
been operating. Previously, only
the first production, "Crific's
Choice," starring Raymond Burt,
had been set

Choice, starring Raymond Burt, had been set. Following the Burr vehicle, which will run June 12-24, will be "Music Man," "Roman Candle," starring Arlene Dahl and Lee Patstarring Arléne Dahl and Lee Pat-terson: "Champagne Complex." with Anthony George and Julie Newmar: "Marriage-Go-Round." with Ozge. and. Harriet Nelson: "The Complaisant Lover." with Martha Scott and Walter Pidgeon. "Fiorello." Ann Sothern in a new comedy called. "God Bless Our. Bank." "Bye Bye Birdie." and "Flower Drum Song." with Juanita Hall and Ramon Novarro.

on C. S. 19.

The first show will open June.
29. The musical will run six
nights a week with the exception
of Sunday, through Sept. 3.

Yorke and Helwitz Split **Shubert Theatre Duties**

Shubert Theatre Duties

The administrative duties handled for the Shubert Theatre organization by the late Jack Small are understood to have been split between John Yorke and Murray Helwitz. Yorke has been named Small's successor as booking head for the chain of Shubert houses in New York and on the road. In addition to supervising theatre bookings however. Small was also in charge of treasurer assignments and other boxoffice administratiom. That job has reportedly been taken over by Helwitz.

Yorke who's house manager at the Shuberts Broadhurst Theafre, N. Y., has also been working for the firm in its theatre booking department. Helwitz, who had been a treasurer at the Shubert Theatre, N. Y., was shifted during the 1960-fice set up by the Shuberts for the handling of theatre party allocations, mail orders and broker allotments for all their Broadway houses. The central ticket office is commonly referred to in the trade as Room 504, its office designation in the Shubert Bidge, in West 44th St., N. Y.

Of Broadway's 33 theatres, 17 are owned by the Shuberts nad another, the Music Box, is operated in partnership with Irving Berlin, Out-of-town, the Shuberts have six houses,

Off-Broadway Reviews

Anything Goes

Jane Friedlander, Michael Parver & Gene Andrewald presentation of a musical comedy in two acts, with music and lyrics by Cole Porter, hook by Guy Botton, P. G. Wodehouse, Howard Lindsay and Russel Crouse, revised and musical and musical articles of the control of the control

With a fine cast doing justice to a great Cole Porter score, plus several of the composer's hits grafted from other shows, "Any-thing Goes" is a delight. It should keep the Orpheum Theatre packed

thing Goes' is a delight. It should keep the Orpheum Theatre packed for months. The suitching of other Porter numbers shouldn't bother anyone unduly, since almost every number is enjoyable and under the excellent staging of Ronald Field an asset to the show. They more than compensate for the silly Bolton-Wodehouse-Lindsay-Crouse book, which the players treat with good-natured tolerance.

Eileen Rodgers, just a bit too subdued in the comic aspects of the pld Ethel Merman role, blasts out seven musical numbers expertly, notably Blow Gabriel Blow." and she does a fine job with "Let's Misbehave," with Kenneth Mars, who is funny as the stuffy Englishman for whom, she years.

stuffy Englishman for whom she yearns.

Mickey Deems is ingratiating as Public Enemy No. 13, posing as a minister. Hal Linden and Barpara Lang are right as the romantic leads. Both have fine voices for the love song's like All Through the Night," and a keen sense of parody in "Ht's Delovely." Warren. Wade is a standout as a nearighted business tyeoon, and Margey Gray is fine as a gangster's moll.

The chorus dances up a storm in the production numbers. "Heaven Hop," Take Me Back to Manhattan," and "Anything Goes." The sets by Don Jensen, the bilariously appropriate costumes of Bill Hargate and the overall direction.

Hall and Ramon Novarro.

Music at Bryson City. N. C.
Bill Hargate and the overall direction of Lampate and praiseworthy. "Anything Goes." is a winner.

Kenn.

Kenn.

Kenn.
See Table Theorems Pass

Lampate Allen Thomas Bryson. City.
Bryson City. Anything Coes." is a winner.

Kenn.
See Table Theorems Pass

Lampate Allen Thomas Bryson. Franciscus City.
Bryson City. Anything Richard Pauk. Duny Paison.
Bryson City. Anything Coes." is a winner.

Lampate Allen Thomas Support the proceedings of the city.
Bryson City. Anything Coes." is a winner.

Kenn.

K

Although there are moments of both beauty and humor in "If Five Years Pass," the play is puzzling and eventually tiresome. The mood switches so abruptly from the tender to the macable and from symbolism to farce and to fantasy that the audience loses identification and interest.

The plot, lost in a maze of enigmas, concerns a young man who has agreed to wait five years for the girl he loves. At the end of that time, however, she confesses that she loves, someone else, He realizes that he has loved another girl all along, and when he finds her after a long search, she says she will marry him—"if five years pass," Crushed by her decision, he dies.

dies.
Surrounding this kernel of a story are assorted ghosts, vampires, enchanted forests and talking mannequins. Playwright, Federico Garcia Lorca makes the spectator wait until one scene is over before explaining it in the next, but by that time it is difficult to care.

but by that time it is difficult to care.

Valerie Bettis' staging is inventive, and visually striking, but the acting is uneven. Dino Narizzano is monotonously intense as the hero, and Anne Francine, overdoes the part of a countess who is really a charwoman. Tamzen Allen, as the flist fiancee, and Richard Buck as a football player, have a delightful boudgir seeme, and Sharon Loughlin is hauntingly appealing as the second love. Young Victoria Thompson is charming as a dead cat, of all things.

The Jack Blackman sets are fine, and Gene Moore's colored costanting and can be a supported to the colored costanting as the care whether the colored costanting as a dead cat, of all things.

Hop, Signor?

Lynn Michaels, Harry Baum & Phillip Meister presentation of drama by Michael de Ghelderode, translated by Goorge Hauger. Staged by Phillip Meister; decor. Harry. Baum; music. Charles Gross. Opened. May 7, '62, at the Cricket Theorem. Car. Michael Dunn, George Brasmo, Jecome Guardino, M. M. Streicher, Eric Crayley, 'Jane White, Howland Chamberlain, John Granger, Ira Rubin.

The late Belgian dramatist Michel de Ghelderode, something of a name in Europe, hasn't fared well in New York, the few local pro well in New York, the few local pro-ductions of his plays giving little ground for excitement. "Hop, Signor!" is no exception. A collec-tion of grotesques set against the background of 16th century Flan-ders, the play has modest academic interest, but the performance at the Cricket Theatre doesn't bring-out any shocks:

out any shocks.

The principal characters are a hunchback and his wife. He is the butt of the fown jokes, and she is a shrew who has remained a virgin in spite of her sensuality. When he is killed as a result of a practical joke, his wife is overjoyed, but the townspeople are shocked, and she is carted off for punishment.

The theme, as one character ob-serves, is that "No man is absurd when he suffers." The play doesn't carry the idea to any heights; how-

ever.
Michael Dunn, a midget with a big, manly voice, stands, out in the cast as an evil "little one" who masquerades his wickedness behind a mask, of friendliness. Jerome Guardino tries hard as the hunchback, but is hampered by unimaginative diffection. Jane White's cruel wife is played, at a constantly francie pitch, that weakens tension. Harry Baum's set is appropriately fanciful, but somehow lacks the required, eeriness. quired eeriness.

'Chicken Fat'

Continued from page 2

the setting-up exercises would take the physical education program back 20 years. "Use of the recordings would make things too regimented." she said. "It would remove the human touch that allows the children to proceed at a pace set by the teacher." LaGassey said the music was a little "tinny."

The incident came to a head.

The incident came to a head when the Junior Chamber of Commerce started distributing regordings of the President's Council on Youth Fitness,

Youth Fitness,
In a letter to Miss Hussey, Willson said: "Chicken Fat was not written for children. It was written for older youngsters in whose yocabulary words like chicken," nutst and 'flab' are compartive drawing room conversation."

He added he was "shocked" into composing the song after seeing statistics indicating a Tack of physi-cal training programs in schools.

Dick Sinder, administrator of the President's Council on Youth Fitness, said that 'Chicken Fat' was not the official song of the program "but we like it."

Miss Hussey said the record probably would be okay for in-formal groups outside school hours.

Dickens Buffs

Continued from page 2

study of the novelist. "Charles Dickens: His Tragedy and Triumph," and George H. Ford, author of "Dickens and His Readers." Among the English delegation will be the Fellowship chairman, John Greaves, himself a noted reader from Dickens, and Leslie C. Staples, editor of the official magazine, The Dickensian, First published in 1905, the Dickensian has had a fonger unbroken, career than any other magazine devoted to the life and activities of one man.

monotonously intense as the hero, and Anne Francine, overdoes the part of a countess who is really a charwoman. Tamzen Allen, as the flist flancee and Richard Buck as a football player, have a delightful boudoir scene, and Sharon Loughlin is hauntingly appealing as the second love. Young Victoria Thompson is charming as a dead cat, of all things.

The Jack Blackman sets are fine, and Gene Moore's colored costumes are outstanding. Kenn.

B'way NSG, But 'Forum' Big \$62,367: 'Giovanni' \$46,035, 'Subways' \$33,758, 'Wholesale' \$43,804, 'Iguana' \$24,512

Business dropped last week for wk; 263 p (\$8.60-\$9.60, 1.280, \$62,; most Broadway shows, a notable exception being. "A Funny Thing Happened on the Way to the Forum," which, jumped substantially to a near-capacity take. The Memorial Day holiday today (Wed.) may contribute to an anticinated in a naticinated in the substantial of the substantial of the substantial bay holiday today. (Wed.) may (323d wk; 2,569 pr 88.05; 1.900-2017 (233d wk; 2,569 pr 88.05 orial Day holiday today (Wed.) may contribute to an anticipated improvement in hoxoffice activity this week.

Going clean again last week were "How to Succeed in Business "Boatty Trying." A Man

were "How to Sucreed in Business Without Really Trying:" A Man for All Seasons" and "No Strings." "All American" folded last Saturday night (26) and "Can-Can" ended its two-week City Center stand the following evening. Sunday '27). Due to close next Saturday night (2) is "Gideon. Also slated to shutter in a few weeks is. "My Fair Lady," which will end its record run "July 7, when it will have played 2617 regular performances, plus four for the Actors Fund.

Estimates for Last Week

Estimates for Last Week

Reys: C (Comedy), D (Drama),
CD (Comedy) Drama), R (Rerue),
MC (Musical-Comedy), MD (Musical-Comedy), MD (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operata), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic destination refer, respectively, to weeks played, mimber of performances, through last Saturday, for prices twhere two prices are given, the higher is for Friday-Saturday mights and the lower for weekinghts), number of seats, capacity gross and stars, Price includes 10° 6. Federal and 5° 6 repealed City tar (diverted to an industry-wide pension and velfare fund), but grosses are nertice, exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut tale tickets in citypalation.

are mentioned.

Asterisk denotes show had cutrate tickets in circulation.

Brave Giovanni, Broadhurst (MC) (2d wk; 9 p) (\$9.40; 1,214; \$66.000) (Cesare Siepi), Previous week, \$28,998 for opening performance and three previews.

Last week, \$46.035.

Camelot, Majestic (MC) (77th wk: 617 p) '940: 1.620: \$84.000 (William Squire, Patricia Bredin, Robert Goulet). Previous week, \$57.141.

Last week. \$57.059.

Carnival, Imperial (MC) (59th wk; 468 p) (\$8.60; 1.428; \$68.299). Previous week, \$43.611. Last week, \$38.848.

Come Blow Your Horn, Atkinson (C) (66th wk; 525 p) (\$6.90-\$7.50; 1.090; \$42,522). Previous week, \$21.001.

Last week \$17,400 Dick Shawn is subbing this week for Hal March in the lead role. Comedy exits Sept. 22 to begin touring Oct. 8 in

Funny Thing Happened on the Way to the Forum, Alvin (MC) (3d wk; 23 p) (\$8,60-\$9.40; 1,334; \$64-341) (Zero Mostel). Previous week,

week, \$62.367.

*Gideon, Plymouth (D) (29th wk: 228 n) \$7.50: 999: \$45.000 Doug-las Campbell). Previous week weck, \$15,092. Closes next

Saturday (2)

How to Succeed in Business Without Really Trying, 46th St. (MC) (33d wk; 257 p) (\$9.60: 1.342; \$66.615). Previous week, \$67.336 with parties

"My Fair Lady, Broadway (MC) (323d wk: 2,569 pr 88.05; 1,900; \$72,311) (Michael Allinson, Margot Moser), Previous week, \$37,769. Closes July 7. Last week, \$37,236

Night of the Iguana, Royale (D) (22d wk; 172 p) (\$6.90-\$7.50; 999; \$42,000) (Margaret Leighton, Sheltey Winters, Alan Webb) Previous week, \$27,289.

Last week, \$24,512.

No Strings, 54th St. MC) (11th wk; 84°p) (\$9.20; 1.434; \$66,700). Previous week, \$67.316. Last week, \$67.372.

Shot in the Dark, Booth, CY (32d wk; 253 p) (\$6.90-\$7.50; 807; \$32,-400) (Julie Harris). Previous week, \$26,337.

Last week, \$24.151/

Sound of Music, Lunt-Fontanne (MB) (126th wk; 1:004 pt \$9.60; 1:407: \$75,000) (Martha Wright) Previous week, \$47.915. Last week, \$46,844.

*Subways Are for Sleeping. St. James (MC) (22d wk: 173 pt (\$8.60-\$9.40: 1.615; \$69.500 Sydney Chap-lin, Carol Lawrence, Previous nn, Carol L week, \$39.897.

week \$39.897.
Last week \$33.758.
Take Her, She's Mine. Biltmore (C) 23d wk; 180 p \$6.90.\$7.50; \$36; \$40.108) (Art Carner, Phyllis Thaxter) Previous week \$28.580.
Last week \$27.554 Judith Abbott is subbing this week for the vacationing Miss Thaxter

Thousand Clowns, O Neill (C) 8th wk: 60 p) (\$6.90.87.50; 1.976; \$44.730) (Jason Robards Jr.). Previous week, \$42.29.

Last week, \$41.440.

Closed Last Week

All American, Winter Garden MC (10th wk; 80 p. \$8.40; 1.404; \$75,000) Ray Bolger: Previous week, \$44,797. Closed last, Saturday 126; at an estimated loss of its entire \$440,000 investment.

Last week, \$39,416.

Can-Can, City Center MC1 (2d wk. 16 p 154.35, 3.090; \$86.552)
Genevieve, George Gaynes, Gabriel Dell, Mara Lynni, Previousweek, \$30.985.

Last week, nearly \$33.000. Ended limited two-week stand Sunday (27).

27).

Opening This Week

Brigadoon, City Center (MC) \$4.35; 3090; \$86.552; Sally Ann lowes, Farley Granger, Peter Palmer!

Palmer).

N. V. City Center Light Opera
Co. presentation of the second of
three spring-season musical retivals begins à two-week standtonight Wed.).

After 187 Years, Sheridan Makes Comedie-Française

By TOM CURISS.

Paris, May 29.

Comedie-Francaise added Richard Sheridan to its repertory this week 'May 18' with production of 'School for Scandal' in new translation by Barrillet and Gredy, importing Cecil' Beaton to do decor and costumes.

Without Really Trying, 46th. St. (MC) (33d wk; 257 p) (\$5,60: 1,342; \$66,615). Previous week, \$67,336 with parties.

Last week, \$67,407 with parties.
Lois Leary has taken over the femme lead spot from Bonnie Scott who's on maternity leave.

I Can Get It For You Wholesale, Shubert (MC) (10th wk; 76 p) (\$6,90: 1,461; \$60:000). Previous week, \$47,205.

Last week, \$43,804.

Man for All Seasons, ANTA (D) (27th wk; 213 p) (\$6,90-\$7.50; 1,214; \$49,600). (Paul). Scofield, Thomas Gomez, George Rosel. Previous week, \$49,476.

Mary, Mary, Hayes (C) (64th wk; 508 p) (\$6,90-\$7.50; 1,139; \$43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, \$49,476.

Last week, \$49,427.

Mary, Mary, Hayes (C) (64th wk; 508 p) (\$6,90-\$7.50; 1,139; \$43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, \$40,387.

Last week, \$39,261.

Milk and Honey, Beck (MC) (33d)

Road Company 'Succeed'

A fouring company of "How to Succeed in Business Without Try-ing" isn't expected to begin tour-ing until next March. The sets for the hinterland hop are currently being constructed in Manhattan by the newly-formed Feller Scenery the newly-formed lener Scenery Studio so as to allow ample time for the job during the end-of-the-season period, when activity at scenic shops has generally slowed

Some casting is also being done or the road edition. In addition of the pencilling in of tentative

Sears Offering Det. Silo Tickets On Charge Basis

Tickets to productions at the Northland Playhouse here can now be purchased on a charge-it basis pe purchased on a charge-it basis at seven. Sears. Roebuck & Co. stores in Greater Detroit. The setup is available only to custom-ers with Sears accounts, which to-tal about 125,000 for the seven stores. Those purchasing tickets on credit have six months in which to nav. to pay.

to pay.

The Northland spot, of which Kenneth E. Schwartz is founder and producer, had a fleup with Sears last summer. That was limited to the sale of tickets at the Sears stores on a cash basis, however. The charge setup, whereby tickets can be purchased on credit at the Customer Convenience Centers in each of the stores, has just been worked out. Northland failed to get Sears accept the charge plan last year.

A block of tickets for each per-

A block of tickets for each per-formance will be reserved for the Sears sales. The stores will inform the Playhouse of the locations sold. The purchasers get slips, which they lurn in at the boxoffice.

The theatre located in the Northland Center, begins its seventh season June 12 with Raymond. Burr in "Critic's Choice." The semester is to run 14 weeks, two weeks longer than in the past.

weeks longer than in the past.

The production schedule at the theatre, for which Joe Heidt is pressagent, also includes "Music Man," Arlene Dahl and Lee Patterson in "Roman Candle." Julie Newmar and Anthony George in "Champagne Complex," Ozzie and Harriet Nelson with Lyle Talbot in "Marriage-Go-Round," Walter Pridgeon and Martha Scott in "Complaisant Lover," as well as "Fiorello," "Bye Bye Birdie" and Juanita Hall and Ramon Novarro in "Flower Drum Song."

'Milk and Honey' Troupe Do Tab 1-Nighter in D.C.

Washington, May 29.
The cast of the Broadway musical "Milk and Honey" will move to Washington for a Sunday evening one-nighter, June 10, and then return to New York for the regular performance.

regular performance.

A specially condensed one-hour version of the Don Appell-Jerry Herman show will be performed at the Israel Anniversary Ball in the Sheraton-Park Hotel here under the patronage of Israell Ambassador and Mrs. Ayraham Harman. The company of 92 will be including the stars, Robert Weede, Mimi Benzell and Molly Picon.

Libretits Appell and composer-

Mimi Benzell and Molly Picon.
Librettist Appell and composerlyricist Herman have written the
special script for the one-hour
version. The musical's director,
Albert Marre, is doing the staging.
The performance is being presented with the cooperation of
Gerard Oestreicher, "Milk and
Honey" producer.

Scheduled B'way Preems

Brigadoon. City. Center (67:362).
Fiorello, City. Center (67:362).

ad Company 'Succeed' Road Rocky; 'Irma' 22G, Montreal; **'Sound'** \$67,521, 'Plume' \$25,979, Chi: 'Molly' 561/2G, L.A.; 'Lady' \$55,364, D.C.

Fred McConnell Quits As Cleve. Play House Head Cleveland, May 29.

Cleveland, May 29.
Frederic McConnell, managing director of the Cleveland. Play House for 41 years, is retiring July 1. The board of directors and trustees gave testimonial party recently for the 71-year-old producer and his actress-wife. Harriet Brazier, who are moving to a new home at Laguna Beach, Calsince 1958, when K. Elmo Lowes promoted into his post, McConnell has been consultant and stage director of Cleveland's leading repertory theatre. He estimates that he has produced and directed 800 plays, acting in 75 of them.

Although he started his career

800 plays, acting in 75 of them.
Although he started his career as a lawyer, the Omaha-born graduate of Carnegie Tech's drama school quickly turned to the stage. He served as assistant director of Greek Theatre at California Univ. before joining the Cleveland Play House in 1921. Lillian Gish was guest-speaker at party honoring McConnell and his wife, the latter the director of Play House children's theatre. dren's theatre.

1936 B.O. Tax Rap Perils Longhair

San Antonio, May 29. A new interpretation of a 1936 state law on admissions taxes, under protest by the Dallas Grand Opera, could take a \$15.000 bite out of the San Antonio Symphony Society's annual budget. Arthur E. Kramer Jr., prez of the opera, said tax could put half of the non-profit, cultural institutions in Texas out of biz.

Clinton E. Norten

cexas out of biz.

Clinton E. Norton, biz manager of the San Antonio Symphony, added "as far as we're concerned, even if the tax were limited to admissions alone, it would be around a \$7,000 cost for our subscription season, and over \$8,000 for the opera festival.

"Obviously, a tax of some \$15,000 on our budget would seriously jeopardize our operation."

In what is considered a test case, the Dallas association became subject to the tax for the first time this year. It paid nearly \$13.000 under protest, giving the operagroup 90 days to recover the

Their suit followed a ruling by State Comptroller Robert Calvert that the opera association is not exempt from the admissions tax as set forth in the 1936 statute

Calvert stated that he would welcome the Dallas suit to clear the

New Tax Bill
Dallas, May 29.
Senator George Parkhouse of Dallas said here that he will support a redrafting of the state amusements tax law when the legislature meets in January that would exempt, nonprofit cultural institutions.
Statement is a result of an April 9 ruling from the state comptroller's office in Austin declaring that operas, orchestras, concerts, plays, etc., though they may be operated on a nonprofit basis are not exempt from the 10 percent admissions tax levy passed in 1936.

Allyn McLerie Goes On **Despite Elbow Fracture**

Allyn McLerie is performing the dame lead in "Can-Can" with her right arm in a cast in the Sheraton-Palace dinner theatre production of the musical. The actress-dancer fractured her elbow when she tripped during dress rehearsal of the "Quadrille" number the night before opening.

Patti Carr flew in from New York

There were two closings, "Prescription: Murder," which had been earmarked for Broadway, and Tenth Man." The former folded in Boston and the latter in Chicago. Another Chicago entry, "La Plume de Ma Tante." closes next Saturday (2) and the Old Vic ends its tour Sunday (3) in Seattle.

Joining the skimpy roster of remaining road entries tomorrow Thurs.) will be the touring com-pany of "Mary, Mary," opening in Sacramento.

Estimates for This Week

Perenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: Le., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

Prescription: Murder. Shubert (D-T) (\$5.50; 1.717; \$46.500) (Jo-seph Cotten, Agnes Moorehead,

(D-T) \$5.50; 1,717; \$46.500) (Joseph Cotten, Agnes Moorehead, Patricia Medina). Previous week, \$19.608, Royal Alexandra, Toronto. Closed here last Saturday '26). Opened here May 21 to two affirmative notices 'Durgin, Globe; Maloney; Traveler) one yes-no. 'Guidry, Monitor'. and two negative (Hughes, Herald; Norton, Record, American).

Last week, \$25.235. Last week, \$25,235.

CHICAGO

La Plume de Ma Tante, McVickers (R-RS) (6th wk) (\$5.50-\$6; 2,-75; \$72.500). Previous week, \$37,-

162. Last week, \$25.979 with twofers. Closes here next Saturday (2).

Sound of Music, Shubert (MD-RS) (28th wk) (\$5.95-\$6.50; 2,100; \$72,000) (Florence Henderson). Previous week, \$60.754. Last week, \$67.521. Barbara Meister succeeds Miss Henderson next Monday (4).

Tenth Man, Blackstone D-RS) (7th wk) (\$4.95,\$5.50; 1,447; \$42,-000). Previous week, \$16,522. Closed here last Saturday (26). Last week, \$18,445.

LOS ANGELES

Song of Norway, Philharmonic TMC-RS) (5th wk) \$5.90-\$6.75; 2,670; \$83.400) Patrice Munsell. Previous week, about \$79.200 with Civic Light Opera subscription: Last week, around \$79,200 with

CLO subscription.

Unsinkable Molly Brown. Bilt-more (MC-RS) (6th wk) (\$6.50-\$7; 1,636; \$64.000) (Taminy Grimes). Previous week. \$56.361. Last week. \$56,566.

MONTREAL

Irms La Douce, Her Majesty's (MC-RS). Previous week, \$40,065 with Theatre Guild-American Theatre Society subscription, Fisher, Detroit.

Last week, over \$22,000.

SAN FRANCISCO

Caraival, Curran (MC-RS) (5th wk) (\$6.25-\$6.90; 1,758; \$65,000) (Anna Maria Alberghetti). Previ-ous week, \$63.060 with CLO sub-scription.

Last week, \$63,176 with CLO subscription.

VANCOUVER

Old Vic, Queen Elizabeth (Rep-Old Vic. Queen Elizabeth (Rep. RS). Previous week, about \$45.300 for four performances each of "Romeo and Juliet" and "Macbeth." Geary. San Francisco.

Last week, \$58.149 for four performances of "Romeo" and three of "Macbeth." Ends tour next Sunday (3) in Seattle.

WASHINGTON

My Fair Lady, National (MC-RS) 4th wk) \$5.50-\$6.95; 1.673; \$61,-879) Ronald Drake, Caroline Dixon). Previous week \$50,313.

Last week, \$55,364.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the Variery Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. This information is published without charge.

Parenthetical designations are as follows: (C) Comedy, (D) Drama (MC) Musical Comedy, (MD) Musical Drama, (R) Revie, (Rep. Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Carnival" (MC). Producer, David Merrick (264 W. 44th St., N.Y.; LO 3-7520). Parts available for tenors and sopranos. Contact Linda Otto above number.

Linda Otto above humber.

"Gift Wrapped" (C). Producer, David Kitchen (118 W. 79th St., N.Y. 24, N.Y.). Parts available: femme, mid 20s, attractive, leading lady; man, early 40s, comedian; character femme, early 40s; femme, mid 20s, attractive, bright-sharp types; three men, early 40s, handsome, sophisticated. Mail photo and resume to Ed Douglass at above address.

"La Plume de Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Part available for an attractive femme dancer who does point work and speaks French, five feet, two inches tall. Contact Linda Otto above

"Little Me" (MC). Producers, Cy-Feuer & Ernest Martin (205 W. 46th St., N. Y.; JU 6-5555). Available parts: femme, 60's. Ann Southern type, legit voice; femme, 60's. Sophie Tucker type, must sing; male, mid 30's, Rhett Butler type, aritione with popstyle. Do not mail photos and resumes or call. Weekly auditions will be held by casting director, Michael Kasdan, through agents only, "Moon Besieged" (D). Producer, Lorin E. Price (152 W. 24d St., N.Y.; LA 4-6666). Casting thru agents and accepting photos and resumes by mail only. Do not phone or visit. Mail to producer a above address. "Little Me" (MC). Producers, C

"Oliver" (MC) Producer, David Merrick (264 W. 44th St., N. Y., LO 3-7520); casting director, Mi-chael Shurtleff, Parts available for boy sopranos, 7-10. Contact casting director by phone at above num-her

ber.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d. (488 Madison Ave., N. Y.; casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices. characters. Mail photos and resumes to shove address.

resumes to above address.

"There Must Be a Pony" (CD).
Producer, Alan Pakula, in asso.
with Eleanor Bissinger (206 E.
20th St., N.Y.; GR 7-3373). Available parts: character femme, 40-50; boy, 16, prep school type; femme, 16, ingenue; man, 40-50, leading man type; character man,

40-45. H'wood agent type. Mail photos and resumes c/o Tyler Gatchell, above address; don't phone or visit the office.

OFF-BROADWAY

"Drummer, Dwarf and Doll" (C):
Producer, Richard Mardirosian (88
Claremont St., Buffalo 22, N.Y.)
Available parts: comedienne, 45-50;
man, 18-22, handsome, masculine;
man, 25-30, sensitive looking,
femme, exotic, shapely, to play
night-club stripper. Mail photos
and resumes to producer at above
address. Do not phone. Auditions
in New York for a fall opening.

in New York for a fall opening.

"Mianie" (MC). Producers, Edmund Brophy (145 Sullivan St., N. Y.; AC 2-8883) & Donal Currie. Available parts: leading lady, so prano, sultry, attractive in bathing suit; femme, dancer-singer, attractive; femme, middle-age, regal, mezzo soprano; male dancer, young, strong, muscular; character man, early 40's bass; leading man, 25-30, light baritone or tenor, all-American boy; femme singer spoiled debutante; soprano; character spoiled debutante; soprano; character strong man, early 40's bass; leading man, 25-30, light baritone or tenor, all-American boy; femme singer spoiled debutante; soprano; character strong man, early 40's bass; leading man, 25-30, light baritone or tenor, all-American boy; femme singer spoiled debutante; soprano; character strong manufacture strong 25:30. light baritone or tenor, all-American boy; femme singer-spoiled debutante; soprano; char-acter woman: middle-age, mezzo-soprano, Margaret Rutherford type; character man, middle-age, comedian, slim; man, handsome. English playboy, heavy features. Complete cast must sing and have some dance experience. Mail photos and resumes to "Mianie Company" above address.

Company" above address.

"Raisin Hell in the Son" (C)
Producer. Huston Brummit (1674)
Broadway: N. Y.; Room 815 All
negro cast. Available parts: man,
young leading man type, ingenue;
character an; character femme;
femme, young attractive; comedian; comedienne. Bring photos
and resumes to above address,
Monday to Friday, 11 a.m.-5 p.m.
"Yankee Doodle Rhythm" (MC)
Producers. Grenville. Company

"Yankee Doodle Rhythm" (MC)
Producers. Grenville. Company.
(448 Sixth Ave., N. Y. EL 5-5800.
ext 495). Parts available: leading lady, Betty Grable type. 18-24, pinup; leading man, 18-24, shy, engaging, all-American, Lon McAllister-Robert Walker type; man,
comic lead, 18-24, Dane Clark type,
typical GI from Brooklyn; man, 1824, romantic heel, Victor. Mature
type characted man, 40-50; Charles
Ruggles type, flair for comedy;
character man, 30-40, tough army
sergeant; femme, 18-34, sexy,
blonde bombshell, Chili Williams
type. All must sing and dance.
Phone Robert Miller at above
number for appointments, 9 am,
to 5 pm. Monday through Friday.

OUT OF TOWN

OUT OF TOWN

"Seldom have I heard a better voice than that of

Lovella Parsons

Stewart Rose."

"Stewart Rose, a previous brook click opposite Julia Meade In 'The Bells Are Ringing,' adds to laurels with his smooth portraya

of Sky Masterson."

Musical Comedies (titles not se-lected). Producer, David Kitchen

STING NEWS

(118 W. 79th St., N.Y. 24, N.Y.)

Various musicals for late summer opening, to play night clubs and hotels. Equity performers only, Actors, singers and dancer small photos and resumes to Ed Douglas available parts in upcoming Broadway, off-Broad-visit at apose visit.

WASHINGTON, D. C.

Producers,

"Premise" (R) Producers, The Premise (154 Bleeker St., N. Y., 12, N. Y.) Available parts for male and femme actors, experienced in improvisation and up on current affairs. Mail photos and resumes to above address, do not phone or

TOURING

"Around the World in 80 Minutes" (R). Producer, World Productions Inc. (314 E. 78th St., N.Y.;
LE 5-5432 or LO 4-3250). Producer-director, Andre Villon, Parts
available for several girls, 18-24,
attractive, dancer, replacement,
Show tours the country's clubs and
will have some tv exposure. Contact producer for audition appointment.

STOCK

BOSTON, MASS.

Charles Playhouse. Producers, Jerome Rosenfeld & Frank Sugrue (53 Berkeley St., Boston, Mass.). Casting "Three-penny Opera"; all parts available. Interviews in New York through June I. Mail photo and resume to director, Michael Murray; c/o of theatre at above address.

HYANNIS, MASS.

"Compass at the Yachtsman" (Improvisational cabaret theatre). Producer, Harvey, Epstein (Compass, Theatre, Hyannis, Mass.) Parts available for male and femme actors, adept at improvisations. Mail photos and resumes to producer c/o Compass (301 E. 10th St., N.Y.).

SARANAC LAKE, N. Y.

SARANAU LAKE, N. Y.

Saranac Lake Summer Theatre,
Managing director, Martha Byer.
(Box 146, Saranac Lake, N. Y.)
Auditions for male singers, 25-35,
legit voices; on June 7 from 3-4
p.m. at Malin Studios (123 W. 49th
St. N. Y.):

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address: No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and re-sumes of general male and female dramatic talent, c/o above address.

NBC-TV. (30 Rockefeller Plaza, N. Y.; Cl. 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and femmedramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

WPIX-TV (220 E. 42d St., N.Y. 17-MU 2-6500): Executive producer, Herb Homes Available part for master of ceremonies for Children show, must be experienced. Mai photo and resume to above address

Miscellaneous

Dell Publications. (750 Third Ave., N.Y.; YU 6-6300 ext. 319). Available parts: femme, 16-19, attractive, expressive faces; men, 20-33, actors, rugged physically, husky: Both parts for magazine illustrations: Phone Barbara Marks for appointment at above number.

Latin Quarter. (200 W. 48th St., N.Y.: CI 6-1735). Showgirls, with or without experience, currently being sought. Interviews are being held afternoons daily at the club.

Strollers Theatre Club. Producer, John Krimsky (154 E. 54th St., N.Y.; PL 2-4711). Parts available for replacements in the current revue and for a new show which will play this summer. Applicants should be experienced English music hall performers with singing ability and comedy technique. Mail photos and resumes c/o Ivor D. Balding, above address.

Literati

Likens 'Tropic To Symphony

"Tropic of Cancer.' the longsuppressed Henry Miller tome, was
likened to Beethoven's First Symphony during a battle to lift its
ban in Massachusetts. Charles
Renbar, New York, legalite, drew
the comparison between "Cancer"
and the composer in an argument
before seven justices of the supreme court in Boston, Book was
described as having "substantial
literary merit.'

Renbar, representing Miller and
the publisher, Grove Press Inc.,
N.Y. said. "When Beethoven's
First Symphony was first performed it was howled down. It
sounded simply awful. But that
was no reason for suppressing it."
He charged it was 'the tastes of
the average person, 'that forced a
ban on the book. "Surely the supreme court does not seek to limit
artistic and literary tastes to those
of the average person, he said.
The New York attorney also debated at length the constitutionaltity of Massachusetts obscenity
laws. James Kelliher, assistant
attorney general, made, a brief
plea for the high court to uphold
the ban on. "Tropic" imposed last
November by superior court judgo
Lewis Goldberg. Kelliher termed
the book "repulsive" and questioned Renbar's contention that it
has literary merit. The justices
took the appeals under advisement and will render a decision
later

Buff. Vet Named Lieut. Gov. Aide

L'Edward Hala for Jevisla-

Buff. Vet Named Lieut.-Gov. Aide
J. Edward Hale Jr. 37, legislative correspondent for the Buffalo
Evening News since 1953, has
been appointed executive assistant to New York's LieutenantGovernor Malcolm Wilson.
Hale will receive \$14,000 a year.
He succeeds. Charles W. Dumas,
former chief political writer in
Albany for the Associated Press,
who joins the staff of the Rochester Times-Union June 4.

Obscenity Charged in Atlanta
Fulton County 'Atlanta' Grand
Jury recently indicted two Atlantans on charges of violating the
obscene literature law Lonnie
Simpson, and M.G. Levis, listed as
lessor of the property which
houses the Dixie News on Decatur
St., S.E., were charged with "unlawfully selling and offering for
sale "indecent and immoral pictorial magazines, pamphlets and
books on May 3."
Indictment charged that most of
the material taken showed pictures
of nudies.

AP \$158,703 Suit Continued
Trial of the Associated Press
\$158,703 damage suit against the
Taft-Ingalls Corp. for failure to
give two years notice of the Cincinnati Times-Star folding in July.
1958, was ordered continued by
U.S. District Judge Frank J. Battisti in the second day of hearing
in that city May 17 after overruiing the publishers motion for dismissal.

AP general manager F

ing the publishers motion for dismissal.

AP general manager Frank J. Starzel of New York testified the countract. cancellation caused a weekly loss of \$1,583 to AP for two years. Under cross-examinaton, he admitted that AP made up some of the loss through additional new contracts with radio and tv stations.

Taft-Ingalls has counter-suits totaling \$300,000 against the AP (claiming it made no provision for papers ceasing publication, and the contract was illegal.

claiming if made no provision for papers ceasing publication, and the contract was illegal.

Int'l Confab of Novelists

Fears are being expressed that the first international confab of world novelists, to be held during the upcoming Edinburgh International Festival, may develop into a political sounding board, especially between delegates from the U.S. and Russia.

The organizers are taking steps to prevent this. "We shall stamp down sharply on delegates if they try to use the conference for nanifonal political propaganda," said John Calder, the London publisher, who is organizing the meeting. He hopes delegates will give their own political viewpoints and not just those of their governments. At present, American delegates number about 20, and there will be five or six Russians.

Twenty nations are likely to be presented at the five-day confab to be held in the McEwan Hall,

Edinburgh, starting Aug. 20, Some 50 novelists have been invited. Among those accepting are Ilya Ehrenburg, the Russian, and William Faulkner, U.S. Nobel prizewinner. Because of a serious operation, Ivo Andric, the Yugoslav Nobel prizewinner, may not be able to accept.

Minister Raps Govi. Censorship
"Even books containing fourletter words do no harm, and
censorship only attracts undue attention to these publications," an
election meeting in Calgary was
told recently by T. C. "Tommy"
Douglas, an ordained Baptist,
minister who for 17 years headed
Canada's only socialist, government, in Saskathewam. He resigned to become national leader
of New Democratic Party successor to Co-operative Commonwealth
Federation), making a bid for
power in federal elections June 18.

He said, "Canadians have been
made to look silly" by central government efforts to censor magazines, books and ty." Douglas,
whose actress daughter Spirley
Douglas has a small role in "Lolita," has been quoted as saying
he and wife expect to have to see
it in another province, anticipating
a ban by Saskatchewan's tough
censor board.

a ban by Sa censor board.

Honor Scot University Paper
Winners of the fourth Glasgow
Herald competition for Scottish
student publications are the Glasgow University Guardian, named
the best newspaper, and the Red
Herring an Edinbush publication.
A silver trophy is being awarded
jointly to both papers.
Four other publications are
highly commanded They are
Gambit, the Edinburgh University
review: Surgo, Glasgow medical
mag, the Glasgow University Magazine, and Aien, a new Joint college newspaper for St, Andrews
and Dundee universities.

Protest Dillas Jail Sentence Protest signed by 17 prominent Canadians in the newspaper, legit-

Canadians in the newspaper, legitive, book publishing and university fields has been made against five-year prison sentence slapped on Milovan Dillas onetime vice-president of Yugoslavia.

Cabled to President Tito, it read: "We the undersigned are deeply troubled by trial of Milovan Dillas for ctime no greater than writing book jabout conversations he had more than 14 years ago with a man long dead. Yugoslavia, can gain no prestige by imprisoning a writer. She can win honor by letting him to free. We therefore appeal to you to demonstrate high states manship and regard for freedom by releasing Dillas."

Seek N. Hamphire Obscenity Bat.

The New Hampshire legislative council has been urged by Deputy Atla; Gen. Elmer T. Bourque, and U.S. Atly. William H. Craig, Jr., both of Manchester, to seek a tightening up of the Granite State's laws on obscene literature. Prosecuting, officials agreed that New Hampshire's present statutes are not effective in fighting the distribution of "dirty books."

Citing the controversial novel. Tropic of Cancer, as a typical example, Craig charged that publishers of such books are "just out to make a dollar."



STEWART ROSE

Currently thru June 24

EADOWBROOK DINNER THEATRE

"GUYS and DOLLS"

"Take this Stewart Rose. He is a handsome baritone with a big, stir ring voice and a smooth stage man nor. He's a great Sky Masterson

Newark Evening News

SAVAN - LEVINSON, INC., 20 E. 53, New York PL 2-1360

Legit Bits

Eldon Elder will design the sets in the part formerly essayed by and lighting for the Broadway production of "The Affair."

Playwright Robert E. Lee will re-

wo-week tryout stand in Philadelphia.

"The Lemming Run," by Ann
Loring and J. R. Coolidge, is planned for Broadway production next
season as a musical by Martin B.
Cohen, who's negotiating for a
composer, lyricist and director.
Cohen has dropped "The Meck Cry
Loud" from his production schedule, which also includes "What's A
Little Murder Among Friends."

Warren Caro, a co-director of
Theatre Guild Productions Inc.
and executive director of the Theatre Guild-American Theatre Society, has been appointed a member of the advisory committee for
the National Cultural Center at
Washington.

washington.
George Lanim and Charles
Copenhayer, in association with
the N. Y. Repertory Co., are producing "The Kumquat in a Persimmon Tree." by William C. Curtis,
for a June 11 opening at the Bowery Theatre, N. Y.

Anthony Roberts has joined the
east of "Take Her, She's Mine" in
the role previously played by Walter Moulder, who's now appearing

Eldon Elder will design the sets and lighting for the Broadway production of "The Affair."

Charles Strouse and Lee Adams will write the music and lyrics, respectively, for the musical version of "Golden Boy."

Sidney Lumet, will. direct the upcoming Broadway musical, "izzy and Moe."

The St. Bartholomew's Players presented "On the Town" last Wednesday-Friday 223-255 at the St. Bartholomew's Players presented "On the Town" last Wednesday-Friday 223-255 at the St. Bartholomew's Community House, N.Y.

Vincent Sardi Jr. is adding another double-decker bus as a companion to the one he has been named for Broadway theatre district.

"There Must Be a Pony" will precede its scheduled Broadway bow next October with a string of strawhat bookings, plus a regular two-week tryout stand in Philadelphia.

"The Lemming Run," by Ann Loring and J. R. Coolidge, is planned for Broadway production next geason as a musical by Martin B. Cohen, who's negotiating for a composer, lyricist and director. Cohen has dropped "The Meck Cry Loud" from his production schedule, which also includes "What's A Little Murder Among Friends."

Warren Caro, a co-director of Theatre Guild Production inc. and executive director of the Theatre Guild Production inc. and executive director of the Theatre Guild Production inc. and executive director of the Theatre Guild Production inc. and executive director of the Theatre Guild Production inc. and executive director of the Theatre Guild Production inc. and executive director of the Theatre Guild Production inc. and executive director of the Theatre Sould Production inc. and executive director of the Theatre Guild Production inc. and executive director of the Theatre Sould Production inc. and executive director of the Theatre Sould Production inc. and executive director of the Theatre Sould Production inc. and executive director of the Theatre Sould Production inc. and executive director of the Theatre Sould Production inc. and executive director of the Theatre Sould Production inc. and executive director of

Pestival of Two Worios Sponsillaly.

Canadian-born Peter Helm. 16 years old, is to get costar billing with Myrna Loy in "There Must Be A *Pony." slated for a pre-Broadway stock tour this summer. The 1,00-seat Roosevelt Theatre. N. Y. formerly Tammany Hall headquarters, has been leased by Sol Dickstein for a season of new Yiddish-American musicals.

Winners of this year's Vernon.

Closet and I'm Feeling So Sad"; Barbara Harris, for her per-formance in the same play; the Assn of Producing Artists, for its Assn. of Producing Artists, for its repertory series at the Folksbiene Theatre, N. Y.; Geoff Garland, for his portraval of the title role in the revisal "The Hostage," and Cicely Tyson, for her performance in Moon on a Rainbow Shawl."

Robert Randolph will design the sets for "A Calculated Risk."

Robert Lewis will direct the Broadway production of "Signost to Murder."

Janet McCall and Howard Kahl

post to Murder."
Janet McCall and Howard Kahl
have succeeded Janet Hayes and
Jack Irwin in the singing ensemble
of "Camelot" and terper Frank
Piper has been replaced by Jeremy

Piper has been reputed.

Ives.
Broadway producer Alfred de Liagre Jr. left last week for Paris and London to scout properties for Broadway presentation.

Helen Richards is now company manager for "Come Blow Your

lorn. Edward Schlesinger has become

Horn.

Edward Schlesinger has become an associate of show biz attorneys. Mortimer Becker and Jack London.

Rudy Tronto has succeeded Pierre Olaf in the Broadway production of "Carnival."

Scores for this year's productions at the American-Shakespeare. Festival. Stratford, Conn. of "Henry IV. Part I" and "Richard II" have been composed, respectively, by Herman Chessid and Conrad Susa.

The Tappan Zee Playhouse. Nyack, N.Y., starts its fifth season June 28 with Hans Conried in "Critic's Choice."

The Musicarnival, Cleveland, begins its ninth season June 11 with "The Music Man."

The Idlewild Arena Players will

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Canadian-born Peter Helm. 16
vears old, is to get costar billing present a summer season of prowith Myrna Loy. in "Their Must the A Pony." slated for a pre-Broadway stock tour this summer. The 1,100-seat Roosevelt Theatre. The 1,100-seat Roosevelt Theatre. N. Y., formerly Tammany Hall headquarters, has been leased, by Sol Dickstein for a season of new Yiddish-American musicals. Winners of this year's Vernon Rice Awards, given for "outstanding achievement in the off-Broadway theatre," include Arthur L. Kopit, for his play "Oh Dad. Poor, Dad, Mamma's Hung You in the Hyannis, Mass.

Stock Review

Look Ahead!

Look Ahead!
Winnipeg, May 14.
Manitobta Theatre Centre presentation of a two act QT numbers) musical communication of a month of the control of the control

On a change of pace from its usual Broadway fare, the Theatre Centre bills its season finale as an original musical spoof by Canadians about Canadians. Although this type of show is probably old hat to easterners and faithful CBC-radio listeners, it's an innovation in local legit.

nation reasterners and natural CBCradio. listeners, it's an innovation in local legit.

Book and lyric writer Len Peterson and composer Morris Surdin. both of Toronto, have collaborated with local director John Hirsch, in putting together a lively, well-paced show. Peterson and the performers, have taken the nothing-sacred angle in kidding advertising, the government, the church or national culture. Where the intent is to be sophisticated, however, it lends to be merely elementary. Some of Peterson's material is sharp, but even that is dulled by verbosity.

On the other hand, the pacing is such that the effect of the dead spots is minimized. The book avoids offense, and several numbers by Peterson and Surdin ribbing the "unemployables," the church ("God Is Our Pal", garner a good reception, and prove to be highlights of the evening.

What there is of the book consists of the story of a young girl, adequately played by Joan Karasevich, who goes to the bic city ("Toronto the Good"), to find her place. She eventually does, but in order to succeed, has to fight her parents' Jugoslavian-born back-ground.

All the performers, except Miss

Karasevich, play two or more roles. Helene Winston and Peter Manner-ing are excellent as the girl's

parents, and comedian Len Andree does a first-rate job as Bucket-Shop Pete, a stereotype confidence man. Evelyne Anderson, in a dozen or more vignettes, is a standout. The basic set by Eoin Sprott is a two-level group of eight sliding panels, from which a large part of the story, line is narrated and sung. The writers' indecision as to whether they were writing a comedy or a musical is the basic fault. The deletion of the unnecessary and often burdensome material, particularly toward the finale, would be a substantial improvement.

Set 8-Musical Sked At San Diego's Circle Arts

Lou Robin is producing season of eight musicals this summer at the Circle Arts Theatre, San Diego. He will operate out of bankruptcy court, as the producers of last year's season had a \$400,000 deficit. According to Robin, he has been refused free rehearsal time, involving eight hours for each of the two-week shows, by the local musicians union, and has also been denied a stagehand cut from three to two men.

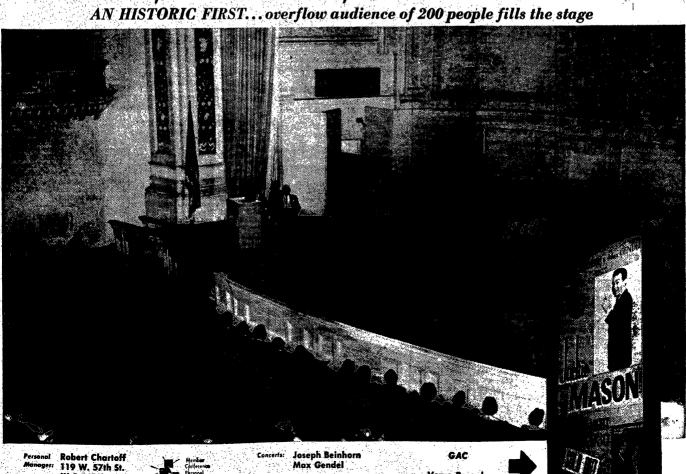
denied a stagemann to two men.

The season is to open May 22 with John Raitt in "Cklahoma," followed by Tony Martin in "Guya and Dolls," Andy Devine in "Showner" Peter Palmer in "Student and Dolls," Andy Devine in "Show-boat," Peter Palmer in "Student Prince," Gisele MacKenzie in "Gypsy," Janet Blair in "Bells Are Ringing," Dennis Day in "Brigadoon," Betty Hutton in "South Pacific" and Howard Keel in "Kiss Me Kate."

Ernest Sarracino will stage all productions, with Cal von Reinhold choreographing.

The Playhouse Co. of Stephens College, Columbia, Mo., will begin its fifth successive stock season July 3 at the Okoboji Summer Theatre, Spirit Lake, Ia., with "Arsenic and Old Lace" as the first of eight weekly productions.

JACKIE MASON, A GREAT ARTIST, SELLS OUT AT CARNEGIE HAI



no! Robert Chartoff ger: 119 W, 57th St. JU 2-4426





Broadway

Bandleader-orchestra contractor Meyer Davis is in Seattle this week for the World's Fair.

Saul J. Turell, prexy of Sterling Television, and author-producer Noet B. Willman in from Europe Monday (28) on the Queen Mary.

An exhibition honoring artist's model Maurice Hunter is current at the Schomburg Collection of Negro Literature and History on West 135th St.

The Twist has been banned from the dance halls of Egypt— where, however, the belly dance continues to hold sway, reports the Manchester Guardian.

"Satan Never Sleeps"—"Three Blondes in his Life" was recent double bill at Loughced Drive in Theatre. Vancouver, per Vancou-ver Sun columnist Jack Wasser-

man.

Frederick Fennell has resigned as music professor at the U. of Rochester to take over the Minneapolis Symphony Orchestras newly created Associate Music Director

osition.

Otto Preminger and wife back om Cannes, Leningrad and Mossow, where the producer-director recened "Anatomy of a Murder" ad "Carmen Jones" for Russ homakers.

screened. "Anatomy of a mutuer, and "Carmen Jones" for Russ filmmakers.

Rialto International Film Releasing Corp. has been authorized to conduct business in New York, with capital stock of 200 shares, no par value. Charles Friedberg was filing attorney at Albany.

Bookmasters, a retail outlet for books will operate 24 hours a day in the Times Square area. Owner is Sy Rubin. He's inviting lateshow cafe entertainers to drop by for browzing in the middle of the night.

night.
Olivia De Havilland, Rudolf
Bing, David Rose, Henry Mancini,
Parke Levy, Barbara Ruick, John
Williams, William Shelton and
Gertrude Rosenstein off to
Europe, Friday (25) on the S.S.
France.

France.
Associated Prudential Theatres, Inc., has changed its location from New York County to Town of Hempstead, Nassau County, and its name to Prodential New York Theatres Inc. A certificate to this effect has been filed in Albany by Attorney William Gold, 236 East 49th Street.

ney William Gold, 236 East 49th Street.

Joseph Sherman, who operates the Haven in Fair Haven, Vt., has assumed management of the Capitol in Whitehall, N.Y. under a leasing agreement with Benton Theatres of Saratoga. Charles Rossis had conducted the theatre, on lease, until January. Rossi still runs the Paramount, a summer situation in Schroon Lake, N.Y.

Dorothy Omansky, long prominent in Overseas Press Club is new president of Woman Pays Club, which is 42 years old. Vigepresidents are Madeline Clive and Florence Straus Day: secretary treasurer is Lillian Gale; membership chairman, Adele Nathan. On Causene hoard are television

ship chairman, Adele Nathan. ry board are television agent Blanche Gaines and ine writer Rita Halle Kleeadvisory script

Cirltown, U.S.A.

By Walter Winchell (of Pantages Road Show 151)

(of Pantages Road Show 151)
Loretta Young (suchadol!!), who
rarely danced anything but the
waltz and minuet at parties here
is now BevHills No. 1 Twister.
Eddie Fisher preem at Grove
wall-to-wall attendance. So
fammed, this free-loader (table for
10) stood from 9 to midnight.
Are JFK and FS having a diff
of opinion over something? In
siders suspect so. Blame it on
Peter Lawford over some pic deal.
"P.J." is the stayups Stork
Club. No floor show. Few troubasours. Triffic vittles, hooch, moderate fees and the lovellest looking females (stars, starlets, etc.)

Yorker Eddie Brannick Yorker Eddle Brannick (72).
thrilled about seeing Polo Grounds again in games with Mets. "Never thought," he told us, "I'd ever see the Polo Grounds again." Started with NY Giants as John McGraw's office boy in 1904. Now team exec-

.....

with NY Giants as John McGraw's office boy in 1904. Now team execter beryl Davis, Oriole (we first met her beauty, when she took a back hage ad in Vantery several seasons ago), is the lark at Jerry Lewis' clig loynt on the Strip. Quit show biz to merge with Peter Potter, DJ. (baby, etc.) her best circuit. "Suddenly." Dot Records chief Randy Wood will put her back on the big T.

L.A. Times gaves this opposition gossip specialist best-of-fit in reporting tragedy at actress. Diane Ladd's house when her 18 months baby drowned in pool. The mamma was our companion at Dodgers game (with groom's permish) when police told her. The Times' editor reported: "The actress was guest of Mrs. Walter O'Malley and the Mervyn Leroys. Newspaperman Winchell took her home. Long time friend of family."

Fire Island, N. Y.

By Mike Gross

Lyricist Norman Gimbel set for a July-August stand at Lonelyville East.

Bob Mills, literary agent at Gen-eral Artists Corp., taking a break from his film sale deals.

Phil Bernstein, ABC-TV publicity, passing up a month at the beach for European junket.

Herb Gottlieb, Ashley-Steiner exec, weekending at lyricist-tw writer Arnold Horwitt's haven.

Personal manager Lloyd Leipzig back to F. I. after skipping several seasons for the Hampton haunts.

Viveca Lindfors and her play-wright husband George Tabori into Ocean Beach for a June booking. Gabe Sumner, aide to Fred Gold berg, United Artists ad-pub chief previewing the beach for a sum mer run.

Tele writer George Foster get-ting the most from the early sea-son sun 'cause he'll be bound to Gotham soon with a summer series stint.

ries stint.

Don Appell, the "Milk & Honey"
librettist, back to Fair Harbor for another season. Also Bob Colby, who did the score for off-Broadway tuner "Half-Past Wednesday."

Joseph Heller, author of "Catch

tuner "Half-Past Wednesda Joseph Heller, author of 22." working on a drama JOSEPH MEHET, AUTHOR OF "Catch of the novel at Seaview Meantime, agent Irving Lazar is negotiating a film deal for the book.

Cape Cod By Evelyn Lawson

John R. Rogers, editor of The Cape Cod Standard Times, upped to publisher of the Cape daily by Massachusetts newspaper tycoon

asti Brewer.
Newest dramatic company on the ape. The Littlest Theatre opens Bitthe Spirit' next Friday, Frank ichards, of the Chatham Dramatic willd, directs.

Richards, of the Chatham Dramatic Guild, directs.

David Hottzman, Hyannis Melody David Holtzman, Hyannis Melody Tent prexy, named David Tilmar season director; Michel Stewart, coreographer; and Maurice Peress, musical director. Saunie Chase, 18 year-old Cen-terville girl, chosen Miss Cape Cod of 1962. Contest sponsored yearly

of 1962. Contest sponsored yearly by Cape God Boat Dealers Assn. Saunie, a pro since 12, has played at Dennis Playhouse and Melody

Is now BevHills No. 1 Twister.
Eddie Fisher preem at Grove wall to wall attendance. So fammed, this free-loader (table for 10) stood from 9 to midnight.
Are JFK and FS having a diff of opinion over something? in siders suspect so. Blame it on Peter Lawford over some pic deal. "P.J.'s" is the stayups Stork Club, No. floor show. Few troubadours Triffic vittles, hooch, moderate fees and the loveliest looking females (stars, starlets, etc.) in the land. No spot in NY, is doing its hefty biz.

Pressbox amused when we related anecdote of only time we met Casey Stengel. Yanks playing Senators in Canital. Bob Addie (or was it Shirley Povich?) brought us to Yank dugout and introd. "This is W.W."

L.A. Angels team's George Bryson (public address amouncer, once comic on Coast vaude circuits) displayed pass to Japanese ballgames. It says: "Free pass to Hanskin Tizers, Japan. All games except when big crowd."

San Francisco Glants Vet, New

London

(HYDe Park 4561/2/3)

Sound radio playwright, Duncan Ross hospitalized.

Ballet dancer Janet Kedge nominated a councillor of British Equity. She's 23.
Decca Records and Associated TeleVision both flung cocktalleries for th's Derothy Provine

For ty's Dorothy Provine.

Press preview tomorrow (Thurs.)

West End Haymarket of the new Odeon which opens June 4. It seats

"Monsewer" Eddie Gray of the disbanded Crazy Gang fixed for summer; season at Brighton with

Max Bygraves.
Helen Shapiro. 15-year-old song-

Max Bygraves.

Helen Shapiro. 15-year-old songsiress, had to bow out of the
Palladium bill for three shows
because of a throat virus. Pisnist
Russ Conway pinchhit.

Backstage party thrown by Emile
Littler for the cast of "The Sound
of Music," as the Rodgers-Hammerstein musical moved into its
second year, last week.

In town are Sylvana Mangano.
George Marke of RAC Victor Records, Fanny. Holotzmann, Harry
Popkin, Robert Taylor, Joseph
Levine and Kay Brown of MCA.

John Davis, Rank topper, hosting a luncheon for Norman Rydge,
head of Australia's Greater Union
Theatres, gifted him with a piece
of Old English silver to celebrate
GU's 50th anni.

Pop singer Cliff Richard, playing a London Transport bus driver
in his new film. "Summer Holiday, given a course of bus driving
school, prior to shooting."

Las Vegas

By Forrest Duke (DUdley 4-4141) Al Hirt bought 17-unit apartment

here.
Irv Benson returned to Minsky

Irv Benson returned to Minsky show at New Frentier.
Shecky Greene joined local American Legion post.
Norman Kaye's realty firm has Lou Walters' home up for sale.
MLA Booking Agency, with actor Ray Morgan as prexy, opened here.
Toni Azzi, exec producer of Tropicana's Folies Bergere. off to Europe, to prep next edition.
Dick Lane, sax man who used to be teamed with Jack Ross, has joined accordionist. Sam Melchione's group in Desert Inn Skyroom.

joined accordionist. Sam Melchione's group in Desert Inn Skyroom.
George Chatterton in town rehearsing with Milt Feiber; replacing; the late Bob Fisher. Feiber says act will cotinue to be called "Barbary Coast Boys."
Tom Hull may retun to Vegas to build a new hotel on the Strip. Hull. who owns the Hollywood Roosevelt, built the Strip's first hotel, El Rancho Vegas, in 1941.

The Hamptons

By Dorothy Ross
(EA, 4-1888)
May Rogers, Will's daughter, now an East Hampton all-year Tround resident. Moved out this way from Mexico.
Showbiz attorney and manager Howard English in the week-

Showbiz attorney and manager Howard Epstein joining the week-end commuters who make Quogue their headquarters.

Marie Olssen, whose parakeets have appeared in vaudeville and on tv. has moved her aviary out to Springs, East Hampton.

East Hampton's Fred Coe has hought the motion picture, rights hought the motion picture, rights

to Springs,

East Hampton's Fred Coe has bought the motion picture rights to "A Long and Happy Life," the first novel by Reynolds Price.

Nat Hiken, who was just "Emmyed" for "Car 54—Where Are You?" took the trophy out to his Montauk Manse to decorate the

freplace.

George Capsis, manager of presentations and exhibits for RCA, joining the "Out Easters" colony. Building a beach house in Bridge hampton.

Building a beach house in Bridge-hampton.

An etching of a waterfront scene done by the late Lionel Barrymore is on view at East Hampton's Guild Hall in the "Printmakers on Long Island" exhibit.

Marshall Barer taking time out at his Quogue residence to pursue the muse. He's doing the music for "La Belle" the musical adaptation of "La Belle" the musical adaptation of "La Belle " the musical adaptation of "La

Highway in Bridgehampton is "The Boxwood-1795" being run by Chi-Chi and Fritz Mayer. He's the sculptor, who also digs potato farming.

farming
Ray Sacks, the legal beagle for
many Hampton showfolk complaining that his daddyhood for
the second time is due in July,
interrupting his Hampton summer.
Wife is actress-singer Bernice

Wife is actress-singer Bernice Sacks.

Weekenders to the Hamptons will be given a swinging posh treatment by the Long Island Railroad beginning June 8th. The Route of the Weekend Chief, will boast an all parlor car train of 16, cars on Friday, snack and beverage cars on the venerable Cannonball, dinling car serving, complete dinners on the 6:29 out on Friday and 6:43 back in on Sunday, plus continental breakfasts, open end observation cars, card rooms, and walter alreMamara as host. With that kind of deluxe service, all Jokes about the LTRR, will have to be updated.

Cleveland

By Glenn C. Pullen
Jonah Jones did two weeks at
Theatrical Restaurant
Hal Lapine's nilery sold to
Brown Denby chain which is turning it into a steak house.
Jules Weinberger's Hickory Grilllong a stand for touring name
jazz bands, now using only local
combos.

jazz bands, now using only focal combos.

Emil Keserich, who bought Moulin Rouge cafe-theatre, started new show, policy with Four Interludes and Red Caps.

Fats Domino and Brook Benton was sellout at Keith's 105th. Theatre, encouraging sponsor Jack Silverthorne to look for more package shows

verthorne to look for more package shows.

Robert Ward, who won \$500 Pullitzer prize for his operatic version of "Crucible." Is Clevelandborn composer who often visits relatives here.

Rick Kiefor, who conducted 16 piece jazz band at Paderewski's in Sunday concerts, rejoined Maximard Ferguson's orch as trumpeter. Bud Wattles' jazz octet succeeding Kiefer and continuing jazz session.

sessions.

William Paterson, vet actor as cleveland Play House, going to England for six weeks of research and acting stint. Will stage his one-man show. "Profite of Oliver Wendell Holmes Jr.," in London's American, Embassy Theatre, next month.

Nashville, Tenn.

NASHYME, Jeffil.

By Red O'Donnell
(Alping 5.5401)
Opry regular Jimmy Newman
packaged for 40-day tour, opening
in Drydon, Can.
Troy L. Martin of Martin Music.
Inc. signed composer-singer PennyJay to his roster.
Kitty Wells and Johnny & Jack
booked for three weeks in the
New York Connecticut. New England area.
Capitol Records hosted cocktailer by way of celebrating ground-

Capitol Records hosted cocktailer by way of celebrating ground-breaking for its new office building-studio.

Mimic-singer Dick Broderick, topper at uptown Rainbow Club, guesting on Dave Overton's Channel 4 "Night Crew."

Cleffer Hank Cochran, who genned. "Little Bitty Tear" and "She's Got You." prepping new material for Patsy Cline's upcoming wax work.

material for Patsy Cline's upcoming wax work.

Willis Page, conductor of Nashville Symphony granted year's
leave of absence to conduct Yomiuri Japan Symphony Orchestra in
Tokyo, Page will leave June 15
on new assignment.

Westport, Conn.

By Humphrey Doulens Eileen Heckhart back from coast

filming. iming. Barron Polan brought new place

t Bell Island. Licia Albanese, Met soprano, ere for summer. Joanne Woodward and Paul

Licia Attorness, met supratus, here for summer.
Joanne Woodward and Paul Newman moving here.
Addison Bailey of the Drake Room now at Longshore Club.
"Jim" Mackenzie returning as general manager of Country Playbouse.

house:

Richard Rodgers receiving honorary degree from U of Bridgepot (2):

Haila Stoddard commuting to
Broadway from her Suttons' Corners place.

Hollywood

Hal Bock in from Hawaii. Fabian's option hoisted by 20th-

Rita Moreno returned from Howard Strickling fishing at La Mes

Paz, Mexico,
American Cinema Editors hold
first annual golf tournament June

Hollywood Playboy Club and Hotel broke ground on Sunset

Edwin Newman, NBC News cor-respondent, subs David Brinkley during July.

Masquers. Club reactivated its Junior Workshop under direction

Masquers Club reactivated its Junior Workshop under direction of Jack Reed.
Randy Wood elected prexy of Radio, Television, Recording & Advertising Charities.
Patricia Neal took time out of Par's "Hud Bannon" to fly to her ailling son in London.
Raymond Massey participated in dedication ceremonies at his Alma Mater, U. of Toronto.
James F. Simons replaced by E. J. McCaffrey as general manager of station KFWB.
Jackie Copper named "outstanding personality in entertainment industry for 1962" by Conference of Personal Managers West.
Wendell Corey, George Chandler, Lawrence Weingarten, George Sidney, Allen Rickin and Johnny Green will be panelists for "Euture of Academy Award Show" June 5 at Hollwood Press Club.

Chicago

(DElaware 7-4984)

(DElaware 7-4984)
Roland Lowe, of the old Lowe, Ilite & Stanley vaude act, joined Chi staff of AGVA.
Singer-keyboarder Norman Wallace, a Rush St. staple, opened the Grapevine this week.
"Put It In Writing," successor to the present revue at Happy Medium, went into rehearsal this week.
Cliff Arquette, Andy Devine and Allen Jenkins made an industrial film for Deere & Co. at Wilding Studios.

Studios.

Chicago Strings, chamber orch made up of Chi Symphony musicians, left on a monthlong tour

made up of Chi Symphony musicians, left on a monthlong tour of Europe.

The "bunny" hunt is on again, this time for the St. Louis edition of Playboy Club, slated to open in September.

"Zoo, Story" closed after 22 weeks, at Playwrights in Second City, house goes dark pending new bill of one-acters.

Mariano (Hermosal, maitre d'at Blue Angel, takes off next month on a three-month world swing, teeing in his native Philippines.

Legit pressagent Danny Newman planed to Detroit over the weekend to counsel Vanguard Theatre, resident Equity theatre there, on series ticket drive.

Hal Munro, Associated Booking Corp. agent who doubles as bandleader, played the Colonel's Ballat, the Louisville Kentucky Derby for third consecutive year.

Company of the Four, non-profit southside legit conipny, campaigning to raise \$20.000 to finance a 1962-63 season at old Harper Theatre. Former film house has been leased by nabe newspaper publishtre. Former film house has been leased by habe newspaper publisher Bruce Sagan, who wants to convert it to legit.

Ireland

By Maxwell Sweeney (Dublin 684506)

Government declined to inter-fere re protests of tele violence. Abbeyite Edward Golden voted prexy Irish Actors Equity for fifth

prexy Irish Actors Equity for fitth year.
Peter Ustinov in for rehearsals of his new play "Photo Finish," opening at Gaiety, Dublin.
|Tom St. John, booking manager, for Capitol and Allied Theatres, upped to general manager of circuit operations.
Ben Lyon and Bebe Daniels planed to London after vacationing with actor Richard Greene on

planed to London after vacationing with actor Richard Greene on his county Wexford farm.

Illsley McCabe Productions have skedded Italian piece, "The Apricot Season," by Aldo Nicolaj for production this season.

Dublin theatre and chema workers have accepted wage increases ranging up \$2.80°s week, the second have unpage in a vestified to the second have unpage in

creases ranging up \$2.80 a week, the second pay uppance in a year. Two new plays by Abbey playwright John B. Keane, "The Eels Have Come From Mexico" and "Warrior of Skylight," skedded for fall production. Southern Theatre Group stages the first while Orion has rights on "Warrior."

OBITUARIES

IFSSE CRAWFORD

JESSE CRAWFORD
JESSE CRAWFORD
JESSE Crawford, 67, long billed
as "The poet of the organ" died in
Los Angeles, May 27, of a stroke,
Crawford, during the 20s and 30s
helped popularize the instrument,
taking it out of the class of church
music and converting it to a
medium for popular music.
Crawford, born in Woodland,
Cal, started as a pianist in silent
film houses, and later gravitated
to the Balaban & Katz Theatres in
Chicago, where together with his
wife, he became famous in that
part of the country as an instru-

chicago, where together with his wife of the former film and drama wife, he became famous in that part of the country as an instrumentalist. In 1926 when the Paramount Theatre, N.Y., was opened, he made the organ interlude an attraction at this house. He played both solo and with his wife. Together, they were billed as top man-and-wife team of the instrument. They stayed with the Paramount Theatre until 1933 when the head of the agency's radio-ty de-

with Robert B. Mantell and Fritz Lieber in Shakespearean stock. Neill, who appeared with Leon Errol in 'Lost Sheep' in 1931, also was cast with Richard Ben-nett in "Cyrano de Bergerac" in 1932. He acted for years in the Pilgrimage play in Hollywood. Surviving are his wife and daughter.

MRS. HOWARD BARNES
Katherine Vincent Barnes 52, wife of the former film and drama critic of the N.Y. Herald Tribune died May 27 of cancer in St. Luke's Hospital, N.Y.
She had been director of trade relations for Revlon and prior to that with Macy's.

A MAN—a Dream—a hunger for knowledge; A love of people—brief pleasures-Then eternal sleep . Memories make this day bittersweet For those who loved you:

> IN MEMORIAM Jess Kimmel

May 30, 1961

theatre dropped the Paramount-Publix units.

The Crawfords also broadcast on NBC and CBS radio, and Crawford wyfote numerous organ folios. He also conducted a large organ school in New York which at one time had an enrollment of more than 400 students. They were also an attraction at the Congress liotel. Chicago. During his heyday. Crawford was the highest paid organist in America.

A daughter, Jessie Jr., is, also, an organist and has appeared in many

In Loving Memory of

MARY WELCH

theatres and hotels in the U.S. First Mrs. Crawford, died in 1943. A second wife survives.

WILLIAM "BILL" SHIRLEY
William M. "Bill" Shirley veteran theatrical publicist working
for United Artisis, died suddenly
May 24 in Paris following his arnival there from Dublin where he
attended the 35th Variety Clubs
International Convention.
At the time of his death, he
had represented United Artists in
upstate New York, working out of

upstate New York, working out of the Buffalo branch. He was with UA for 11 years. At one time, he also worked for other top film

in Fond Memory of My Dear Friend

EDWARD R. WINN Who Died June 2. JERRY VOGEL

companies throughout the east and

midwest after a long career as a vaudeville performer and theatre manager and operator. His wife, son and daughter sur-

ARTHUR A. PIANTODOSI Arthur A. Piantodosi, 69, a song-plugger from 1915 to 18 months

plugger from 1915 to 38 months ago when he retired, died of can-cer May 26. Worked both coasts, last decades in Höllywood. Among publishers served were Witmark, Shaptro, Bernstein, Rohbins, Ecist.

Son, two daughters survive.

JAMES NEILL

JANES NEILL
James Neill, 65, an actor for ago.

almost a half-century, died May Father, brother and sixtrope it's wife and five children surgular. Mont, he appeared in stock in 1911 with the John Craig company at Castle Sq. Theatre, Bossier, 12 to 17rd Jrh Gallese, 52, foreign accestent the also trouged for years illustreman, died May 18, in San y expeditor for 20th-Century.

partment, died of a heart attack May 21 in Toronto. Toronto-born, he produced and directed "Ford Radio Theatre," "L for Lanky," "Canadian Fleatre of the Air." "Ontario Penorama" and "Jolly Miller Time" before the Air. Ontario Penorama and "Jolly Miller Time" before going into such to shows as Ford Television Theatre. "Toronto Symphony Pops." "Big Revue". "Pick the Stars," "Jackie Rae Show," Graphic" and Startime. "He became manager of Cockfield-Brown's radio and ty department in 1956, and was elected agency director four years ago. Earlier he had worked on stations in Buffalo, Windsor, St. Catharines and Kitchener.

Survived by wife and daughter

FRANK COCHRANE

FRANK COCHRANE
Frank Cochrane 89 actor, died
recently in London. He began his
career under Lewis Waller in 1990
and later toured with Henry
lrving and F. R. Benson's com-

pany.

One of his best known performances was as the cobbler in the longuring "Chu Chin Chow," which he directed in Australia.

Among his numerous roles were those in "Hassan," "Murder On The Second Floor," "Full House," and "The Improper Duchess." He also was seen in a number of films, specializing in Oriental roles, though born in Sunderland, North England. England.

ETHEL McKEON

ETHEL McKeon Lewis, 42, wife of William W. Lewis, 49, of Maxon Inc. New York advertising agency, died in Dobbs Feirs, NY. May 28 after a lengthy illness.

Mrs. Lewis, a native of New Orleans, was formerly an actress under her maiden name, Ethel McKeon, and was with the Pasadein Playhouse in 1940-41.

She is survived by her husbind, who is exec program supervisor of the CBS-TV series; "General Electric College, Bowl," and two children.

two children.

JAMES E. McCARTY JR.
James E. McCarty Jr., 45 former
news editor of WGY and WRGBTV. Schenectady, and onetime instrumentalist on programs over

TV. Schenectady, and onetime instrumentalist on programs over both stations; died May 24 in that city after a brief illness.

A native of Schwleryille, N.Y. he was a member of the news department of the two General Electric Co. stations from 1946 to 1961. He also did a weekly piano-orisination over WGY some years ago.

Diego, Cal. Prior to his retirement in 1952, he had been manager of the Orpheum Theatre, L. A., and in 1943 went to San In 1930 and served in his most Diego to open and manage the Loma Theatre, subsequently swinging over to Orpheum.

Ames started his career at 17 in Leoch Litz 67, longiting motion

Chautaqua in the midwest, and ager of RKO Theatres in Chicago, He went to Hollywood in 1943 to open Fredericks Bros, music talent

HERBERT S TELE

Hertert Steele, 74, vaude and cinema organist, and a former cinema manager, died recently in Southport, Eng. He played the organ for 20 years at the former. Palladium now Gaumont Cinema) Theatre, Southport during its heyday as a music-hall and later when it was a cinema.

Survived by his wife and three sons. A fourth son, Dennis, one-

sons. A fourth son, Dennis, one time planist with bandleader Henr Hall, was killed in World War 11

DAVID CURTIZ

David Curtiz, 68, brother of the late Michael Curtiz and former film editor and second unit director, died of cancer May 23 in Holtwood. Prior to following his director-brother to Hollywood and joining at Warner Bros., Curtiz was a leading man in his native Budanest

Surviving are a brother and two sisters. Michael Curfiz died April

PATRICK NOONAN

PATRICK NOONAN
Patrick Noonan, 75, actor and
horseman, dred May 19 in the show
biz home, Glebelands, Wokinham,
big, He was an expert horseman
and because of this, while in Australia, he was asked to appear in
early Australian films.

Back in England he was used as an expert on horses in the film, "Arms And The Man," and later became a character actor.

DON C. MCNAMARA

DON C. McNamara, 51, prexy of McNamara, 51, prexy of McNamara Productions, died May 20 of cancer in Hollwood. He had been in the industry for 30 years, previously having been associated with Dudley Pictures and Teletims. For years, he was program director at WEI Lee Telefilms. For years, he was program director at KFI. Los An-

Surviving are his wife, three sons and two daughters.

DAVID GOTTLIEB
David Gottlieb, 81, theatrical
costumer and founder in 1906 of
Davids Outfitters on West 46th
Street in New York City, died
May 21 in N. Y. after a brief illness. He was affectionately known
to the theatrical trade as "Dave
the Tailor."
Two sons and two daughters
survive.

CARL L. DRASE

Carl L. Drase, 37, owner of the Swinging Door nitery in Chicago, died May 21 in that city. He formerly owned the Scotch Mist and had been manager of several other Rush St, clubs in Chi.

Surviving are his wife, mother and brother, George, who is on the local sales staff of WBBM-TV.

ROSS WILLIAMS

ROSS WILLIAMS
Ross Williams, 56. United Artlists Indianapolis branch manager,
died May 13 in that city. He was
a past president of Colosseum of
Motion Pictures Salesmen. With
UA 15 years, he came to Indianapolis from Cincinnati in 1958.
His wife, daughter and two sons
survive.

JAMES T. OLSON

James T. Olson, Albuquerque
musician, composer and bandleader died May 18 in that city.
A western bandleader for years,
he was best known for composing
and, recording a tune tagged
"Cattle Call."

His wife and seven children
survive.

FLOYD CHRISTY

Floyd Christy, 55, onetime memher of vande, team of Christy, &
Nelson, and later partnered with
Nat Gould, died in Hollywood May
21, 475 or a long illness. He had
heen a board member of Masquers.
Cub for years.
It's wife and five children sur-

Jacob Litz. 67, longtime motion picture projectionist, died of a heart attack May 23 in the projection booth of the Genesee Theatre, Waukegan, III. He had been a projectionist since 1925.

Wife, son and three sisters survive

PAUL J. RITTER

Paul J. Ritter, Hollywood documentary film producer and actor in the '20s, died April 27 in Dacca.

Pakistan. At time of his death he was working at U. of Dacca under the back the production. fulbright Foundation grant. His wife and sister survive.

MARGO MORGAN

MARGO MORGAN
Margo Morgan, 65; singer whose real name was Marguerite Rockwood, died May 16 in Hollywood. She had been under contract Seyeral years to Metro, where she sang with Lawrence Tibbett.
Brother and sister survive.

MARJORY MCKAY GRAHAM Marjory McKay Graham, head of Four Star TV's casting dept. since its formation 11 years ago, died of a heart attack May 18 in Hollywood.

Surviving is her husband, actor Herschel L. Graham.

LOUISE C. WALLACE

LOUISE C. WALLACE
Louise Chapman Wallace, 80.
veteran legit actress and widow of
actor Morgan Wallace, died May
20 in Hollywood.
She retred to private life in
1929 after 28 years on the stage.

F. T. "Tom" Murray, 76. Universal Pictures manager of branch operations and maintenance for 20 years until his retirement in 1958, died May 21 in Forest Hills, N. Y., after a brief illness. His wife, two sons and a daughter survive.

Albert H. Mitchell, 48, Crosley Mr. and Mrs. John Scuoppo, Broadcasting Corp. chief account-daughter, New York, May 11, ant since 1951, died May 19 in Father is manager of NBC-TV Cincinnati. His wife, two sons, promotional services.

mother, a brother and two sisters

Frank Friday, 52, economic adviser to Electric and Musical Industries, died recently in London. He was an authority on disk statis-

Gladis Correl, 70, eldtime vaude-comedy actress, died May 19 in Hollywood. Five children

MARRIAGES

Liz' Lanchbury to Andrew Vale, London, May 20. Bride is in ac-tress; he's a ty cameraman.

BIRTHS

Mr. and Mrs. Myron Goldman, son. Hollywood May 21. Mother is cartoon artist Renah Ben Ari.
Mr. and Mrs. Cliff Chandler, son. New York, May 22. Father is on the Latin Quarter staff.
Mr. and Mrs. Martin Donovan, daughter, Hollywood, May 21. Mr. and Mrs. Hollywood, May 21. State is to director Livia Granito: father's a literary agent with H. N. Swanson, Inc.

Mr. and Mrs. Jack Shea. son, Hollywood, May 22. Father's a tv director.

Mr. and Mrs. Robert Fusier, daughter, New York, April 18. Mother is Joan Hotchkiss, legit-tw actress; father is tv producer-director.

Mr. and Mrs. Sheldon Mittleman, son, May 19, Santa Monica. Cal. He's an attorney in legal depart-ment of Screen Gems West Coast

Mr. and Mrs. John Clayton, son, May 3, Bethpage, N. Y. Father is station WHLI public affairs di-rector.

Mr. and Mrs. Norm Levinson, son, May 4, Dallas, Texas: Father is general manager of Trans-Texas Theatres Inc.

Mr. and Mrs. Jay Maher, son, Portland, Me., May 10. Mother is daughter of Boston pianist Norman Wentworth; father is night-time personality with WGAN Portland.

SOLDIERS IN GREASE PAINT In Alemoriam

1962

Elmer Boldus Billy Berry Jean Blackburn Rence Peanuts Bohn Norma Brown Kid Chapman Chandler Christy Joseph DeSantis Harold Diamond Ruth Donor Coburn Goodwin Ewen Hail Ed Hutchinson

Charlie King Charlotte King George Krinog

Adelaide Joy

Emil Lennard Myles Lyons

George Mack Maxine March

Ben Reuben **Bob Ripa**

Roy Rognan Jack Ross

Lionel Royce Al Sabath

Val Salata **Christine Street**

Tamara Kay Tyler Evelyn Wahl

Vern Wahl

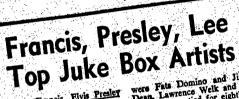
William Joseph Walsh

James Wilder

Gay Young



DOES IT AGAIN!



Connie Francis, Elvis Presley and Brenda Lee in that order were the artists whose records earned the top dollar for juke box operators last year, according to the 1962 Music Macine Survey of Billboard Music Week.

Conate Francis, Elvis Presley and Brends Ire in that order were the artists whose records were the artists whose records to operators last year, according to operators last yea

BILLBOARD MUSIC WEEK

MOST CONSISTENT **AWARD WINNER**

PICTURES

PHOTOPLAY MAGAZINE

Best Female Vocalist of the Year

NEW MOVIE STAR AWARD

RADIO

GOLDEN LION AWARD

(Radio Luxemburg)

NARM AWARD

Best Female Vocalist

TELEVISION

AMERICAN BANDSTAND

Winner four consecutive years

RECORDS

BILLBOARD & CASH BOX

Best Female Vocalist consecutive

NEW MUSICAL EXPRESS, England

World's Best Vocalist for past three years

An Acknowledgment with THANKS-I LOVE 'EM ALL-

"onnie

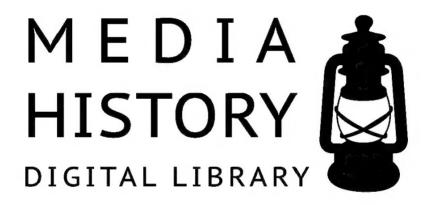
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